THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Florence TO *Gligo*

GROVE
CNS | 湖南文艺出版社

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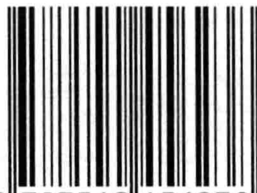
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DICTIONARY OF MUSIC AND MUSICIANS

Volume Nine

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General Abbreviations

A alto, contralto [voice]
a alto [instrument]
AA Associate of the Arts
AB Alberta; Bachelor of Arts
ABC American Broadcasting Company; Australian Broadcasting Commission
Abt. Abteilung [section]
ACA American Composers Alliance
acc. accompaniment, accompanied by
accdn accordion
addl additional
addn(s) addition(s)
ad lib ad libitum
aft(s) afterpiece(s)
Ag Agnus Dei
AGMA American Guild of Musical Artists
AIDS Acquired Immune Deficiency Syndrome
AK Alaska
AL Alabama
all(s) alleluia(s)
AM Master of Arts
a.m. ante meridiem [before noon]
AMC American Music Center
Amer. American
amp amplified
AMS American Musicological Society
Anh. Anhang [appendix]
anon. anonymous(ly)
ant(s) antiphon(s)
appx(s) appendix(es)
AR Arkansas
arr(s). arrangement(s), arranged by/for
a-s all-sung
ASCAP American Society of Composers, Authors and Publishers
ASOL American Symphony Orchestra League
attrib(s). attribution(s), attributed to; ascription(s), ascribed to
Aug August
aut. autumn
AZ Arizona
aztl *azione teatrale*

B bass [voice], bassus
B Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b bass [instrument]
b born
BA Bachelor of Arts
bal(s) ballad opera(s)
bap. baptized
Bar baritone [voice]
bar baritone [instrument]
B-Bar bass-baritone
BBC British Broadcasting Corporation
BC British Columbia
BCE before Common Era [BC]
bc basso continuo
Bd. Band [volume]
BEd Bachelor of Education
Beds. Bedfordshire
Berks. Berkshire
Berwicks. Berwickshire
BFA Bachelor of Fine Arts
BFE British Forum for Ethnomusicology
bk(s) book(s)
BLitt Bachelor of Letters/Literature
blq(s) burlesque(s)
blt(s) burletta(s)
BM Bachelor of Music
BME, BMEd Bachelor of Music Education
BMI Broadcast Music Inc.
BMus Bachelor of Music
bn bassoon
BRD Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros. Brothers
BRTN Belgische Radio en Televisie Nederlands
BS, BSc Bachelor of Science
Bs Benedictus
BSM Bachelor of Sacred Music
Bte Benedicite
Bucks. Buckinghamshire
Bulg. Bulgarian
bur. buried
BVM Blessed Virgin Mary
BWV Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]

C contralto
c circa [about]
¢ cent
CA California
Cambs. Cambridgeshire
Can. Canadian
CanD Cantate Domino
cant(s). cantata(s)
cap. capacity
carn. Carnival
cb contrabass [instrument]
CBC Canadian Broadcasting Corporation
CBE Commander of the Order of the British Empire
CBS Columbia Broadcasting System
CBSO City of Birmingham Symphony Orchestra
CD(s) compact disc(s)
CE Common Era [AD]
CeBeDeM Centre Belge de Documentation Musicale
cel celesta
CEMA Council for the Encouragement of Music and the Arts
cf confer [compare]
c.f. cantus firmus
CFE Composers Facsimile Edition
CG Covent Garden, London
CH Companion of Honour
chap(s). chapter(s)
chbr chamber
Chin. Chinese
chit chitarrone
choreog(s). choreography, choreographer(s), choreographed by
Cie Compagnie
cimb cimbalom
cl clarinet
clvd clavichord
cm centimetre(s); *comédie en musique*
cmda *comédie mêlée d'ariettes*

CNRS	Centre National de la Recherche Scientifique
CO	Colorado
Co.	Company; County
Cod.	Codex
col(s).	column(s)
coll.	collected by
collab.	in collaboration with
com	*componimento*
comm(s)	communion(s)
comp(s).	composer(s), composed (by)
conc(s).	concerto(s)
cond(s).	conductor(s), conducted by
cont	continuo
contrib(s).	contribution(s)
Corp.	Corporation
c.p.s.	cycles per second
cptr(s)	computer(s)
Cr	Credo, Creed
CRI	Composers Recordings, Inc.
CSc	Candidate of Historical Sciences
CT	Connecticut
Ct	Contratenor, countertenor
CUNY	City University of New York
CVO	Commander of the Royal Victorian Order
Cz.	Czech
D	Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d.	denarius, denarii [penny, pence]
d	died
DA	Doctor of Arts
Dan.	Danish
db	double bass
DBE	Dame Commander of the Order of the British Empire
dbn	double bassoon
DC	District of Columbia
Dc	Discantus
DD	Doctor of Divinity
DDR	German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE	Delaware
Dec	December
ded(s).	dedication(s), dedicated to
DeM	Deus misereatur
Dept(s)	Department(s)
Derbys.	Derbyshire
DFA	Doctor of Fine Arts
dg	*dramma giocoso*
dir(s).	director(s), directed by
diss.	dissertation
dl	*drame lyrique*
DLitt	Doctor of Letters/Literature
DM	Doctor of Music
dm	*dramma per musica*
DMA	Doctor of Musical Arts
DME, DMEd	Doctor of Musical Education
DMus	Doctor of Music
DMusEd	Doctor of Music Education
DPhil	Doctor of Philosophy
Dr	Doctor
DSc	Doctor of Science/Historical Sciences
DSM	Doctor of Sacred Music
Dut.	Dutch
E.	East, Eastern
EBU	European Broadcasting Union
ed(s).	editor(s), edited (by)
EdD	Doctor of Education
edn(s)	edition(s)
EdS	Education Specialist
EEC	European Economic Community
e.g.	exempli gratia [for example]
el-ac	electro-acoustic
elec	electric, electronic
EMI	Electrical and Musical Industries
Eng.	English
eng hn	english horn
ENO	English National Opera
ens	ensemble
ENSA	Entertainments National Service Association
EP	extended-play (record)
esp.	especially
etc.	et cetera
EU	European Union
ex., exx.	example, examples
f, ff	following page, following pages
f., ff.	folio, folios
f	forte
fa(s)	farsa(s)
facs.	facsimile(s)
fasc(s).	fascicle(s)
Feb	February
ff	fortissimo
fff	fortississimo
fig(s).	figure(s) [illustration(s)]
FL	Florida
fl	flute
fl	floruit [he/she flourished]
Flem.	Flemish
fp	fortepiano [dynamic marking]
Fr.	French
frag(s).	fragment(s)
FRAM	Fellow of the Royal Academy of Music, London
FRCM	Fellow of the Royal College of Music, London
FRCO	Fellow of the Royal College of Organists, London
FRS	Fellow of the Royal Society, London
fs	full score
GA	Georgia
Gael.	Gaelic
GEDOK	Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA	Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger.	German
Gk.	Greek
Gl	Gloria
Glam.	Glamorgan
glock	glockenspiel
Glos.	Gloucestershire
GmbH	Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s)	gradual(s)
GSM	Guildhall School of Music, London (to 1934)
GSMD	Guildhall School of Music and Drama, London (1935–)
gui	guitar
H	Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants.	Hampshire
Heb.	Hebrew
Herts.	Hertfordshire
HI	Hawaii
hmn	harmonium
HMS	His/Her Majesty's Ship
HMV	His Master's Voice
hn	horn
Hon.	Honorary; Honourable
hp	harp
hpd	harpsichord
HRH	His/Her Royal Highness
Hung.	Hungarian
Hunts.	Huntingdonshire
Hz	Hertz [c.p.s.]
IA	Iowa
IAML	International Association of Music Libraries
IAWM	International Alliance for Women in Music
ibid.	ibidem [in the same place]
ICTM	International Council for Traditional Music
ID	Idaho
i.e.	id est [that is]
IFMC	International Folk Music Council
IL	Illinois
ILWC	International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma*, *mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN Society of Composers, Authors and Music Publishers of Canada
Sp. Spanish
spkr(s) speaker(s)
Spl Singspiel
SPNM Society for the Promotion of New Music
spr. spring
sq square
sr senior
SS Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS steamship
SSR Soviet Socialist Republic
St(s) Saint(s)/Holy, Sankt, Sint, Szent
Staffs. Staffordshire
STB Bachelor of Sacred Theology
Ste Sainte
str string(s)
sum. summer
SUNY State University of New York
Sup superius
suppl(s). supplement(s), supplementary
Swed. Swedish
SWF Südwestfunk
sym(s). symphony (symphonies), symphonic
synth synthesizer, synthesized

T tenor [voice]
t tenor [instrument]
tc *tragicommedia*
td(s) *tonadilla*(s)
TeD Te Deum
ThM Master of Theology
timp timpani
tm *tragédie en musique*
TN Tennessee
tpt trumpet
Tr treble [voice]
tr(s) tract(s); treble [instrument]
trad. traditional
trans. translation, translated by
transcr(s). transcription(s), transcribed by/for
trbn trombone
TV television
TWV Menke catalogue [Telemann]
TX Texas

U. University
UCLA University of California at Los Angeles
UHF ultra-high frequency
UK United Kingdom of Great Britain and Northern Ireland
Ukr. Ukrainian
unacc. unaccompanied
unattrib. unattributed
UNESCO United Nations Educational, Scientific and Cultural Organization
UNICEF United Nations International Children's Emergency Fund
unorchd unorchestrated
unperf. unperformed
unpubd unpublished
UP University Press
US United States [adjective]
USA United States of America
USSR Union of Soviet Socialist Republics
UT Utah

v, vv voice, voices
v., vv. verse, verses
v verso
v. versus
V versicle
VA Virginia
va viola
vc cello
vcle(s) versicle(s)
VEB Volkseigener Betrieb [people's own industry]
Ven Venite
VHF very high frequency
VI Virgin Islands
vib vibraphone
viz videlicet [namely]
vle violone
vn violin
vol(s). volume(s)
vs vocal score, piano-vocal score
VT Vermont

W. West, Western
WA Washington [State]
Warwicks. Warwickshire
WDR Westdeutscher Rundfunk
WI Wisconsin
Wilts. Wiltshire
wint. winter
WNO Welsh National Opera
WoO Werke ohne Opuszahl
Worcs. Worcestershire
WPA Works Progress Administration
WQ Wotquenne catalogue [C.P.E. Bach]
WV West Virginia
ww woodwind
WY Wyoming

xyl xylophone

YMCA Young Men's Christian Association
Yorks. Yorkshire
YT Yukon Territory
YWCA Young Women's Christian Association
YYS (Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))

Z Zimmermann catalogue [Purcell]
zar(s) zarzuela(s)
zargc *zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM — *19th Century Music* P
ACAB — *American Composers Alliance Bulletin* P
AcM — *Acta musicologica* P
ADB — *Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM — G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/R)
AfM — *African Music* P
AH — Analecta hymnica medii aevi E
AllacciD — L. Allacci: *Drammaturgia* D
AM — *Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM — A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/R)
AMe, AMeS — *Algemene muziekencyclopedie* and suppl. D
AMf — *Archiv für Musikforschung* P
AMI — L'arte musicale in Italia E
AMMM — Archivium musices metropolitanum mediolanense E
AMP — Antiquitates musicae in Polonia E
AMw — *Archiv für Musikwissenschaft* P
AMZ — *Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz — *Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2 — E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM — *Anuario musical* P
AnMc, AnMc — *Analecta musicologica* P
AnnM — *Annales musicologiques* P
AnthonyFB — J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI — Antiquae musicae italicae E
AÖAW — *Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG — W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR — *Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS — W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/R)
AshbeeR — A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM — *Asian Music* P
AudaM — A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB — *Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8] — *Baker's Biographical Dictionary of Musicians* D
BAMS — *Bulletin of the American Musicological Society* P
BDA — *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM — A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC — A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP — J.H. Beck: *Encyclopedia of Percussion* D
BeJb — *Beethoven-Jahrbuch* P
BenoitMC — M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB — J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM — H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM — A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/R)

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb *Bach-Jahrbuch* P
BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/R, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB Bibliotheca musica bononiensis (Bologna, 1967–)
BMw *Beiträge zur Musikwissenschaft* P
BNB *Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM *Black Perspective in Music* P
BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/R)
BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/R)
BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/R) [p. nos. refer to this edn]
BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/R); ed. E. Surian (Florence, 1987)
CaM Catalogus musicus (Kassel, 1963–)
CampbellGC M. Campbell: *The Great Cellists* D
CampbellGV M. Campbell: *The Great Violinists* D
CAO Corpus antiphonalium officii (Rome, 1963–79)
CBY *Current Biography Yearbook* (1955–)
CC B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM Corpus of Early Keyboard Music E
CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM *Collectanea historiae musicae* (1953–66)
Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D
CM Le choeur des muses E
CMc *Current Musicology* P
CMI I classici musicali italiani (Milan, 1941–56)
CMM Corpus mensurabilis musicae E
ČMm *Časopis Moravského musea [muzea*, 1977–] P
CMR *Contemporary Music Review* P
CMz *Cercetări de muzicologie* P
CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ *Cambridge Opera Journal* P
CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/R, 2/1908, ed. U. Moser)
CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/R, 5/1966)
ČSHS *Československy hudební slovník* D
CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM *Dansk aarbog for musikforskning* P
Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF *Dictionnaire de biographie française* (Paris, 1933–)
DBI *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3 *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P
DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP Dějiny české hudby v příkladech (Prague, 1958)
DDT Denkmäler deutscher Tonkunst E
DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM Documenta historica musicae E
Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM *Deutsches Jahrbuch der Musikwissenschaft* P
DlabačžKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM Documenta musicologica (Kassel, 1951–)
DMt *Dansk musiktidsskrift* P
DMV Drammaturgia musicale veneta (Milan, 1983–)
DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB Denkmäler der Tonkunst in Bayern E
DTÖ Denkmäler der Tonkunst in Österreich E
DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E
ECFC The Eighteenth-Century French Cantata E
EDM Das Erbe deutscher Musik E
EECM Early English Church Music E
EG *Etudes grégoriennes* P
EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/R)
EIT *Yezhegodnik imperatorskikh teatrov* P
EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/R)
EKM Early Keyboard Music E
EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM The English Madrigal School, rev. as The English Madrigalists E
EMc *Early Music* P
EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH *Early Music History* P
EMN Exempla musica neerlandica E
EMS see EM
EMuz *Encyklopedia muzyczne* D
ERO Early Romantic Opera E
ES English Song 1600–1675 (New York, 1986–9)
ES *Enciclopedia dello spettacolo* D
ESLS see EL
EthM *Ethnomusicology* P
EthM Newsletter *Ethno[-]musicology Newsletter* P
EwenD D. Ewen: *American Composers: a Biographical Dictionary* D

FAM *Fontes artis musicae* P
FasquelleE *Encyclopédie de la musique* D
FCVR Florilège du concert vocal de la Renaissance E
FellererG K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, *FétisBS* F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
FriedlaenderDL M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM J.J. Fuld: *The Book of World-Famous Music* D
FullerPG S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)

GänzlBMT K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM *The Garland Encyclopedia of World Music* D
GfMKB *Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB Geschichte der Musik in Beispielen E
GMM *Gazzetta musicale di Milano* P
GOB German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)
GoovaertsH A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5] G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6 *The New Grove Dictionary of Music and Musicians* D
GroveA *The New Grove Dictionary of American Music* D
GroveI *The New Grove Dictionary of Musical Instruments* D
GroveJ *The New Grove Dictionary of Jazz* D
GroveJapan *The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO *The New Grove Dictionary of Opera* D
GroveW *The New Grove Dictionary of Women Composers* D
GS W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ *Galpin Society Journal* P
GSL K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D

HAM Historical Anthology of Music E
HarrisonMMB F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ *Historical Brass Society Journal* P
HDM W. Apel: *Harvard Dictionary of Music* D
HJb *Händel-Jahrbuch* P
HJbMw *Hamburger Jahrbuch für Musikwissenschaft* P
HM Hortus musicus E
HMC Historical Manuscripts Commission [Publications]
HMT *Handwörterbuch der musikalischen Terminologie* D
HMw Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB *Hinrichsen's Musical Year Book* P
HoneggerD M. Honegger: *Dictionnaire de la musique* D
HopkinsonD C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM Harvard Publications in Music E
HR *Hudební revue* P
HRo *Hudební rozhledy* P
Humphries-SmithMP C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV *Hudební věda* P

ICSC The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM *Izvestiya na Instituta za muzika* P
IMa Instituta et monumenta E
IMi Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR *International Musicological Society: Congress Report* [1930–]
IMusSCR *International Musical Society: Congress Report* [II–IV, 1906–11]
IO The Italian Oratorio 1650–1800 E
IOB Italian Opera 1640–1770, ed. H.M. Brown E
IOG Italian Opera 1810–1840, ed. P. Gossett E
IRASM *International Review of the Aesthetics and Sociology of Music* P
IRMAS *International Review of Music Aesthetics and Sociology* P
IRMO S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS Italian Secular Song 1606–1636 (New York, 1986)
IZ *Instrumentenbau-Zeitschrift* P

JAMIS *Journal of the American Musical Instrument Society* P
JAMS *Journal of the American Musicological Society* P
JASA *Journal of the Acoustical Society of America* P
JazzM *Jazz Monthly* P
JBIOS *Journal of the British Institute of Organ Studies* P

JbLH — *Jahrbuch für Liturgik und Hymnologie* P
JbMP — *Jahrbuch der Musikbibliothek Peters* P
JbO — *Jahrbuch für Opernforschung* P
JbSIM — *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS — *Journal of the English Folk Dance and Song Society* P
JFSS — *Journal of the Folk-Song Society* P
JIFMC — *Journal of the International Folk Music Council* P
JJ — *Jazz Journal* P
JJI — *Jazz Journal International* P
JJS — *Journal of Jazz Studies* P
JLSA — *Journal of the Lute Society of America* P
JM — *Journal of Musicology* P
JMR — *Journal of Musicological Research* P
JMT — *Journal of Music Theory* P
JoãoIL — [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP — C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH — C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR — *Jazz Review* P
JRBM — *Journal of Renaissance and Baroque Music* P
JRMA — *Journal of the Royal Musical Association* P
JRME — *Journal of Research in Music Education* P
JT — *Jazz Times* P
JVdGSA — *Journal of the Viola da Gamba Society of America* P
JVNM — see *Bouwsteenen: JVNM*

KdG — *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM — J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP — F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP — A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb — *Kirchenmusikalisches Jahrbuch* P
KM — *Kwartalnik muzyczny* P
KöchelKHM — L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG — H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP — D.W. Krummel: *English Music Printing* (London, 1975)

LaborD — *Diccionario de la música Labor* D
La BordeE — J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP — L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM — H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF — L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR — *Latin American Music Review* P
LaMusicaD — *La musica: dizionario* D
LaMusicaE — *La musica: enciclopedia storica* D
LangwillI7 — see *Waterhouse-LangwillI*
LedeburTLB — C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR — P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL — F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM — *Lucrări de muzicologie* P
Lockwood MRF — L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA — A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS — The London Pianoforte School 1766–1860 E
LS — *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ — *Lute Society Journal* P
LU — *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL — W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ — *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA — *Musical Antiquary* P
MAB — Musica antiqua bohemica E
MAk — *Muzïkal'naya akademiya* P
MAM — Musik alter Meister E
MAMS — Monumenta artis musicae Sloveniae E
MAn — *Music Analysis* P
MAP — Musica antiqua polonica E
MAS — Musical Antiquarian Society [Publications] E
Mattheson GEP — J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB — Musica britannica E
MC — Musica da camera E
McCarthyJR — A. McCarthy: *Jazz on Record* (London, 1968)
MCL — H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD — *Musica disciplina* P
ME — *Muzïkal'naya entsiklopediya* D
MEM — Mestres de l'Escolanía de Montserrat E
MersenneHU — M. Mersenne: *Harmonie universelle* D
MeyerECM — E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS — E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF — Music in Facsimile (New York, 1983–91)
Mf — *Die Musikforschung* P
MG — *Musik und Gesellschaft* P
MGG1, 2 — *Die Musik in Geschichte und Gegenwart* D
MGH — Monumenta Germaniae historica
MH — Música hispana E
MischiatiI — O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM — *Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb — *Mozart-Jahrbuch* [Salzburg, 1950–] P
ML — *Music & Letters* P
MLE — Music for London Entertainment 1660–1800 E
MLMI — Monumenta lyrica medii aevi italica E
MM — *Modern Music* P
MMA — *Miscellanea musicologica* [Australia] P
MMB — Monumenta musicae byzantinae E
MMBel — Monumenta musicae belgicae E
MMC — *Miscellanea musicologica* [Czechoslovakia] P
MME — Monumentos de la música española E
MMFTR — Monuments de la musique française au temps de la Renaissance E
MMg — *Monatshefte für Musikgeschichte* P
MMI — Monumenti di musica italiana E
MMMA — Monumenta monodica medii aevi E
MMN — Monumenta musica neerlandica E
MMP — Monumenta musicae in Polonia E
MMR — *Monthly Musical Record* P
MMRF — Les maîtres musiciens de la Renaissance française E
MMS — Monumenta musicae svecicae E
MNAN — Music of the New American Nation E
MO — *Musical Opinion* P
MooserA — R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV — A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ — *Musical Quarterly* P
MR — *Music Review* P
MRM — Monuments of Renaissance Music E
MRS — Musiche rinascimentali siciliane E
MS — *Muzïkal'nïy sovremennik* P
MSD — Musicological Studies and Documents E
MT — *Musical Times* P
MusAm — *Musical America* P
MVH — Musica viva historica E
MVSSP — Musiche vocali e strumentali sacre e profane E
Mw — Das Musikwerk E
MZ — *Muzikološki zbornik* P

NA — *Note d'archivio per la storia musicale* P
NBeJb — *Neues Beethoven-Jahrbuch* P
NBL — *Norsk biografisk leksikon* (Oslo, 1923–83)
NDB — *Neue deutsche Biographie* (Berlin, 1953–)

Neighbour-TysonPN O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/R)
NewcombMF A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM Nagels Musik-Archiv E
NMÅ *Norsk musikkgranskning årbok* P
NNBW *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB *Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM *The New Oxford History of Music* (Oxford, 1954–90)
NRMI *Nuova rivista musicale italiana* P
NZM *Neue Zeitschrift für Musik* P

OHM, OHM *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM *Opus musicum* P
ÖMz *Österreichische Musikzeitschrift* P
ON *Opera News* P
OQ *Opera Quarterly* P
OW *Opernwelt* P

PalMus Paléographie musicale E
PAMS *Papers of the American Musicological Society* P
PÄMw Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC Publicaciones del departamento de música E
PEM C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM see PÄMw
PierreH C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM Portugaliae musica E
PMA *Proceedings of the Musical Association* P
PMFC Polyphonic Music of the Fourteenth Century E
PMM *Plainsong and Medieval Music* P
PNM *Perspectives of New Music* P
PraetoriusSM M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
PraetoriusTI M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM *Polski rocznik muzykologiczny* P
PRMA *Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB *Polskich słownik biograficzny* (Kraków, 1935)
PSFM Publications [Société française de musicologie] E

Quaderni della RaM *Quaderni della Rassegna musicale* P

Rad JAZU *Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM *Rassegna musicale* P
RBM *Revue belge de musicologie* P
RdM *Revue de musicologie* P
RdMc *Revista de musicología* P
ReeseMMA G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM *Revue musicale* P
RFS Romantic French Song 1830–1870 E
RGMP *Revue et gazette musicale de Paris* P
RHCM *Revue d'histoire et de critique musicales* P
RicciTB C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/R)
RicordiE C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/R; Eng. trans. of pts i–ii, 1962/R, and pt iii, 1977)
RiemannL11, 12 *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM *Rivista italiana di musicologia* P
RIMS *Rivista internazionale di musica sacra* P
RM *Ruch muzyczny* P
RMARC R.M.A. [*Royal Musical Association*] *Research Chronicle* P
RMC *Revista musical chilena* P
RMF Renaissance Music in Facsimile (New York, 1986–8)
RMFC *Recherches sur la musique française classique* P
RMG *Russkaya muzïkal'naya gazeta* P
RMI *Rivista musicale italiana* P
RMS Renaissance Manuscript Studies (Stuttgart, 1975–)
RN *Renaissance News* P
RosaM C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM Recent Researches in American Music E
RRMBE Recent Researches in the Music of the Baroque Era E
RRMCE Recent Researches in the Music of the Classical Era E
RRMMA Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR Recent Researches in the Music of the Renaissance E

SachsH C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL *Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC The Sixteenth-Century Chanson E
ScheringGIK A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/R)
ScheringGO A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/R)
SchillingE G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK *Slovník české hudební kultury* (Prague, 1997)
SchmidlD, *SchmidlDS* C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ G. Schuller: *Early Jazz* (New York, 1968/R)
SchullerSE G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM B. Schwarz: *Great Masters of the Violin* D
SCISM Seventeenth-Century Italian Sacred Music E
SCKM Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA Smith College Music Archives E
SCMad Sixteenth-Century Madrigal E

SCMot Sixteenth-Century Motet E
SeegerL H. Seeger: *Musiklexikon* D
SEM Series of Early Music [University of California] E
SennMT W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH *Slovenská hudba* P
SIMG *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM see *SMH*
SMA *Studies in Music* [Australia] P
SMC *Studies in Music from the University of Western Ontario* [Canada] P
SMd Schweizerische Musikdenkmäler E
SMH *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML *Schweizer Musikerlexikon* D
SMM Summa musicae medii aevi E
SMN *Studia musicologica norvegica* P
SMP *Słownik muzyków polskich* D
SMSC Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw *Studien zur Musikwissenschaft* P
SMz *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB Süddeutsche Orgelmeister des Barock E
SOI L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM *Sovetskaya muzïka* P
SpataroC B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO F. Stieger: *Opernlexikon* D
STMf *Svensk tidskrift för musikforskning* P
StrohmM R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM Tudor Church Music E
TCMS Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM Thesauri musici E
TSM *Tesoro sacro musical* P
TVNM *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw *Vierteljahrsschrift für Musikwissenschaft* P
VogelB E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP Wydawnictwo dawnej muzyki polskiej E
WE The Wellesley Edition E
WECIS Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC *Yearbook of the International Folk Music Council* P
YoungHI P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM *Yearbook for Traditional Music* P

ZahnM J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM *Zeitschrift für Musik* P
ŹHMP Źródła do historii muzyki polskiej E
ZI *Zeitschrift für Instrumentenbau* P
ZIMG *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL *Zenei lexikon* D
ZMw *Zeitschrift für Musikwissenschaft* P
ZT *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

Siglum	Library
A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Françcaise
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam Brno, Archiv města Brna
Bb ——, Klášter Milosrdnych Bratří [in *Bm*]
Bm ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa ——, Státní Oblastní Archiv
Bu ——, Moravská Zemeská Knihovna, Hudební Oddělení
BER Beroun, Statní Okresní Archiv
BROb Broumov, Knihovna Benediktinů [in *HK*]
CH Cheb, Okresní Archiv
CHRm Chrudim, Okresní Muzeum
D Dačice, Knihovna Františkánů [in *Bu*]
H Hronov, Muzeum
HK Hradec Králové, Státní Vědecká Knihovna
HKm ——, Muzeum Východních Čech
HR Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa Jindřichův Hradec, Státní Oblastní Archív Třeboñi
K Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA Kadaň, Děkansky Kostel
KL Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR Kroměříž, Knihovna Arcibiskupského Zámku
KRa ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA Králíky, Kostel Sv. Michala [in *UO*]
KU Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa Česká Lípa, Okresní Archív
LIT Litoměřice, Státní Oblastní Archiv
LO Loukov, Farní Kostel
LUa Louny, Okresní Archív
ME Mělník, Okresní Muzeum [on loan to *Pnm*]
MH Mnichovo Hradiště, Vlastivědné Muzeum
MHa ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP Opava, Slezské Muzeum
OS Ostrava, Česky Rozhlas, Hudební Archiv
OSE Osek, Knihovna Cisterciáků [in *Pnm*]
Pa Prague, Státní Ústřední Archiv
Pak ——, Pražská Metropolitní Kapitula
Pdobrovského ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk ——, Konservatoř, Archiv a Knihovna
Pn ——, Knihovna Národního Muzea
Pnd ——, Národní Divadlo, Hudební Archiv
Pnm ——, Národní Muzeum
Pr ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps ——, Památník Národního Písemnictví, Knihovna
Psj ——, Kostel Sv. Jakuba, Farní Rad
Pst ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu ——, Národní Knihovna, Hudenbí Oddělení
Puk ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa Plzeň, Městský Archiv
PLm ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm ——, Muzeum
R Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO Rokycany, Okresní Muzeum
ROk ——, Děkansky Úřad, Kostel
SE Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC Třebíč, Městsky Archiv
TU Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z Žatec, Muzeum
ZI Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa Augsburg, Kantoreiarchiv St Annen
Aab ——, Archiv des Bistums Augsburg
Af ——, Fuggersche Domänenkanzlei, Bibliothek
Ahk ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As ——, Staats- und Stadtbibliothek
Asa ——, Stadtarchiv
Au ——, Universität Augsburg, Universitätsbibliothek
AAm Aachen, Domarchiv (Stiftsarchiv)
AAst ——, Öffentliche Bibliothek, Musikbibliothek
AB Amorbach, Fürstlich Leiningische Bibliothek
ABG Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa ——, Kantoreiarchiv St Annen
AG Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM Amberg, Staatliche Bibliothek
AN Ansbach, Staatliche Bibliothek
ANsv ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk ——, Stadt- und Kreisbibliothek
ASh Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb ——, Schloss Johannisburg, Stiftsbibliothek
Ba Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda ——, Akademie der Künste, Stiftung Archiv
Bdhm ——, Hochschule für Musik Hanns Eisler
Bga ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk ——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim ——, Staatliches Institut für Musikforschung, Bibliothek
Bk ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer ——, Sommer private collection
Bsp ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst ——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa Bamberg, Staatsarchiv
BAs ——, Staatsbibliothek
BAL Ballenstedt, Stadtbibliothek
BAR Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk Bautzen, Stadtbibliothek
BAUm ——, Stadtmuseum
BB Benediktbeuern, Pfarrkirche, Bibliothek
BDk Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH Bad Homburg vor der Höhe, Stadtbibliothek
BDS Bad Schwalbach, Evangelisches Pfarrarchiv
BE Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU	Beuron, Bibliothek der Benediktiner-Erzabtei
BFb	Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG	Beuerberg, Stiftskirche
BGD	Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH	Bayreuth, Stadtbücherei
BIB	Bibra, Pfarrarchiv
BIT	Bitterfeld, Kreis-Museum
BKÖs	Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs	Bremen, Staats- und Universitätsbibliothek
BNba	Bonn, Beethoven-Haus, Beethoven-Archiv
BNms	——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa	——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu	——, Universitäts- und Landesbibliothek
BO	Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi	Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS	Brunswick, Stadtarchiv und Stadtbibliothek
BUCH	Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl	Coburg, Landesbibliothek, Musiksammlung
Cs	——, Staatsarchiv
Cv	——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm	Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR	Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ	Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu	——, Technische Universität, Universitätsbibliothek
Dhm	Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl	——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla	——, Sächsisches Hauptstaatsarchiv
Dmb	——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds	——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB	Dettelbach, Franziskanerkloster, Bibliothek
DEl	Dessau, Anhaltische Landesbücherei
DEsa	——, Stadtarchiv
DGs	Duisburg, Stadtbibliothek, Musikbibliothek
DI	Dillingen an der Donau, Kreis- und Studienbibliothek
DL	Delitzsch, Museum, Bibliothek
DM	Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO	Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS	Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim	——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa	Darmstadt, Hessisches Staatsarchiv
DT	Detmold, Lippische Landesbibliothek, Musikabteilung
DTF	Dietfurt, Franziskanerkloster [in *Ma*]
DÜha	——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk	Düsseldorf, Goethe-Museum, Bibliothek
DÜl	——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc	Donauwörth, Cassianeum
Ed	Eichstätt, Dom [in *Eu*]
Es	——, Staats- und Seminarbibliothek [in *Eu*]
Eu	——, Katholische Universität, Universitätsbibliothek
Ew	——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB	Ebrach, Katholisches Pfarramt, Bibliothek
EC	Eckartsberga, Pfarrarchiv
EF	Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa	Eisenach, Stadtarchiv, Bibliothek
EIb	——, Bachmuseum
EN	Engelberg, Franziskanerkloster, Bibliothek
ERu	Erlangen, Universitätsbibliothek
ERP	Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW	Ellwangen (Jagst), Stiftskirche
F	Frankfurt, Stadt- und Universitätsbibliothek
Ff	——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl	——, Musikverlag Robert Lienau
Fsa	——, Stadtarchiv
FBa	Freiberg (Lower Saxony), Stadtarchiv
FBo	——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa	Flensburg, Stadtarchiv
FLs	Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu	Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva	——, Deutsches Volksliedarchiv
FRIts	Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS	Freising, Erzbistum München und Freising, Dombibliothek
FUl	Fulda, Hessische Landesbibliothek
FÜS	Füssen, Katholisches Stadtpfarramt St Mang
FW	Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga	Göttingen, Staatliches Archivlager
Gb	——, Johann-Sebastian-Bach-Institut
Gms	——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs	——, Niedersächsische Staats- und Universitätsbibliothek
GBR	Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD	Goch-Gaesdonck, Collegium Augustinianum
GI	Giessen, Justus-Liebig-Universität, Bibliothek
GLAU	Glauchau, St Georgen, Musikarchiv
GM	Grimma, Göschenhaus-Seume-Gedenkstätte
GMl	——, Landesschule [in *Dl*]
GOa	Gotha, Augustinerkirche, Notenbibliothek
GOl	——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs	Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL	Goldbach (nr Gotha), Pfarrbibliothek
GRu	Greifswald, Universitätsbibliothek
GRH	Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ	Güstrow, Museum der Stadt
GZsa	Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha	Hamburg, Staatsarchiv
Hkm	——, Kunstgewerbemuseum, Bibliothek
Hmb	——, Öffentlichen Bücherhallen, Musikbücherei
Hs	——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf	Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh	——, Händel-Haus
HAmi	——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk	——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu	——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR	Hartha (Kurort), Kantoreiarchiv
HB	Heilbronn, Stadtarchiv
HEms	Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu	——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER	Herrnhut, Evangelische Brüder-Unität, Archiv
HGm	Havelberg, Prignitz-Museum, Bibliothek
HL	Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskapelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou ——, Universitetsbibliotek, Musikafdelingen
Sa Sorø, Sorø Akademi, Biblioteket
Tv Tåsinge, Valdemars Slot

E: SPAIN

Ac Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa ——, Monasterio de S Ana
AL Alquézar, Colegiata
ALB Albarracín, Catedral, Archivo
AR Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS Astorga, Catedral
Bac Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc ——, Biblioteca de Catalunya, Seccíon de Música
Bc ——, S.E. Catedra Basiclica, Arixiu
Bcd ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih ——, Arixiu Históric de la Ciutat
Bim ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc ——, Orfeó Catalá, Biblioteca
Bu ——, Universitat Autónoma
BA Badajoz, Catedral, Archivo Capitular
BUa Burgos, Catedral, Archivo
BUlh ——, Cistercian Monasterio de Las Huelgas
C Córdoba, S Iglesia Catedral, Archivo de Música
CA Calahorra, Catedral
CAL Calatayud, Colegiata de S María
CU Cuenca, Catedral, Archivo Capitular
CUi ——, Instituto de Música Religiosa
CZ Cádiz, Archivo Capitular
E San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G Gerona, Catedral, Archivo/Arxiu Capitular
Gp ——, Biblioteca Pública
GRc Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr ——, Capilla Real, Archivo de Música
GRmf ——, Archivo Manuel de Falla
GU Guadalupe, Real Monasterio de S María, Archivo de Música
H Huesca, Catedral
J Jaca, Catedral, Archivo Musical
JA Jaén, Catedral, Archivo Capitular
JEc Jerez de la Frontera, Colegiata
L León, Catedral, Archivo Histórico
Lc ——, Real Basilica de S Isidoro
LEc Lérida, Catedral
LPA Las Palmas de Gran Canaria, Catedral de Canarias
Mah Madrid, Archivo Histórico Nacional
Mba ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc ——, Real Conservatorio Superior de Música, Biblioteca
Mca ——, Casa de Alba
Mcns ——, Congregación de Nuestra Señora
Md ——, Centro de Documentación Musical del Ministerio de Cultura
Mdr ——, Convento de las Descalzas Reales
Mm ——, Biblioteca Histórica Municipal
Mmc ——, Casa Ducal de Medinaceli, Biblioteca
Mn ——, Biblioteca Nacional
Mp ——, Patrimonio Nacional
Msa ——, Sociedad General de Autores y Editores
MA Málaga, Catedral, Archivo Capitular
MO Montserrat, Abadía
MON Mondoñedo, Catedral, Archivo
OL Olot, Biblioteca Popular
ORI Orihuela, Catedral, Archivo
OV Oviedo, Catedral Metropolitana, Archivo
P Plasencia, Catedral, Archivo de Música
PAc Palma de Mallorca, Catedral, Archivo
PAp ——, Biblioteca Provincial
PAL Palencia, Catedral de S Antolín, Archivo de Música
PAMc Pamplona, Catedral, Archivo
PAS Pastrana, Museo Parroquial
RO Roncesvalles, Monasterio S María, Biblioteca
Sc Seville, Institución Colombina
SA Salamanca, Catedral, Archivo Catedralicio
SAc ——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu ——, Biblioteca Universitaria
SAN Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC Santiago de Compostela, Catedral Metropolitana
SCu ——, Biblioteca de la Universidad
SD Santo Domingo de la Calzada, Catedral Archivo
SE Segovia, Catedral, Archivo Capitular
SEG Segorbe, Archivo de la Catedral
SI Silos, Abadía de S Domingo, Archivo
SU Seo de Urgel, Catedral
Tc Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp ——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc Tarragona, Catedral
TE Teruel, Catedral, Archivo Capitular
TO Tortosa, Catedral
TUY Tuy, Catedral
TZ Tarazona, Catedral, Archivo Capitular
V Valladolid, Catedral Metropolitana, Archivo de Música
Vp ——, Parroquia de Santiago
VAa Valencia, Archivo Municipal
VAc ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu ——, Biblioteca Universitaria
VI Vich, Museu Episcopal
Zac Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs ——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp ——, Iglesia Metropolitana [in *Zac*]
ZAc Zamora, Catedral

ET: EGYPT

Cn Cairo, National Library (Dar al-Kutub)
MSsc Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg Tallinn, National Library of Estonia

F: FRANCE

A Avignon, Médiathèque Ceccano
Ac ——, Bibliothèque du Conservatoire
AB Abbeville, Bibliothèque Nationale
AG Agen, Archives Départementales de Lot-et-Garonne
AI Albi, Bibliothèque Municipale
AIXc Aix-en-Provence, Bibliothèque du Conservatoire
AIXm ——, Bibliothèque Méjanes
AIXmc ——, Bibliothèque de la Maîtrise de la Cathédrale
AL Alençon, Bibliothèque Municipale
AM Amiens, Bibliothèque Municipale
AN Angers, Bibliothèque Municipale
APT Apt, Basilique Ste Anne
AS Arras, Médiathèque Municipale
ASOlang Asnières-sur-Oise, Collection François Lang
AUT Autun, Bibliothèque Municipale
AVR Avranches, Bibliothèque Nationale
B Besançon, Bibliothèque Municipale
Ba ——, Bibliothèque de l'Archevêché
BE Beauvais, Bibliothèque Municipale
BG Bourg-en-Bresse, Bibliothèque Municipale
BO Bordeaux, Bibliothèque Municipale
BS Bourges, Bibliothèque Municipale
C Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaine
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivo Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM Finale Emilia, Biblioteca Comunale
FERaa Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas ——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc ——, Biblioteca Comunale
FERd ——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali ——, Gualberto Vitali-Rosati, private collection
FOc Forlì, Biblioteca Comunale Aurelio Saffi
FOLc Foligno, Biblioteca Comunale
FOLd ——, Duomo, Archivio
FRa Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac Faenza, Basilica Cattedrale, Archivio Capitolare
FZc ——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc Genoa, Biblioteca Civica Berio
Gim ——, Civico Istituto Mazziniano, Biblioteca
Gl ——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini ——, P.C. Remondini, private collection
Gsl ——, S Lorenzo (Duomo), Archivio Capitolare
Gu ——, Biblioteca Universitaria
GO Gorizia, Seminario Teologico Centrale, Biblioteca
GR Grottaferrata, Biblioteca del Monumento Nazionale
GUBd Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I Imola, Biblioteca Comunale
IBborromeo Isola Bella, Borromeo private collection
IE Iesi, Biblioteca Comunale
IV Ivrea, Cattedrale, Biblioteca Capitolare
La Lucca, Archivio di Stato
Las ——, Biblioteca-Archivio Storico Comunale
Lc ——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg ——, Biblioteca Statale
Li ——, Istituto Musicale L. Boccherini, Biblioteca
Ls ——, Seminario Arcivescovile, Biblioteca
LA L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT Loreto, Santuario della S Casa, Archivio Storico
LU Lugo, Biblioteca Comunale Fabrizio Trisi
LUi ——, Istituto Musicale Pareggiato G.L. Malerbi
Ma Milan, Biblioteca Ambrosiana
Malfieri ——, Familglia Trecani degli Alfieri, private collection
Mas ——, Archivio di Stato
Mb ——, Biblioteca Nazionale Braidense
Mc ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap ——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom ——, Biblioteca Comunale Sormani
Md ——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini ——, Natale Gallini, private collection
Mr ——, Biblioteca della Casa Ricordi
Ms ——, Biblioteca Teatrale Livia Simoni
Msartori ——, Claudio Sartori, private collection [in *Mc*]
Msc ——, Chiesa di S Maria presso S Celso, Archivio
Mt ——, Biblioteca Trivulziana e Archivio Storico Civico
Mu ——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc ——, Università Cattolica del Sacro Cuore, Biblioteca
MAa Mantua, Archivio di Stato
MAad ——, Archivio Storico Diocesano
MAav ——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc ——, Biblioteca Comunale
MAC Macerata, Biblioteca Comunale Mozzi-Borgetti
MC Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi Montefiore dell'Aso, Francesco Egidi, private collection
ME Messina, Biblioteca Regionale Universitaria
MEs ——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd Modena, Duomo, Biblioteca e Archivio Capitolare
MOe ——, Biblioteca Estense e Universitaria
MOs ——, Archivio di Stato [in *MOe*]
MTc Montecatini Terme, Biblioteca Comunale
MTventuri ——, Antonio Venturi, private collection [in *MTc*]
MZ Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na Naples, Archivio di Stato
Nc ——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf ——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng ——, Monastero di S Gregorio Armeno, Archivio
Nlp ——, Biblioteca Lucchesi Palli [in *Nn*]
Nn ——, Biblioteca Nazionale Vittorio Emanuele III
NON Nonantola, Seminario Abbaziale, Biblioteca
NOVd Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg ——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi ——, Istituto Civico Musicale Brera, Biblioteca
NT Noto, Biblioteca Comunale Principe di Villadorata
Od Orvieto, Opera del Duomo, Biblioteca
OFma Offida, Parrocchia di Maria Ss Assunta, Archivio
OS Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas Padua, Archivio di Stato
Pc ——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca ——, Basilica del Santo, Biblioteca Antoniana
Pci ——, Biblioteca Civica
Pl ——, Conservatorio Cesare Pollini
Ps ——, Seminario Vescovile, Biblioteca
Pu ——, Biblioteca Universitaria
PAac Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas ——, Archivio di Stato
PAc ——, Biblioteca Palatina, sezione Musicale
PAcom ——, Biblioteca Comunale
PAp ——, Biblioteca Nazionale Palatina
PAt ——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs ——, Seminario Vescovile, Biblioteca
PAVu ——, Biblioteca Universitaria
PCc Piacenza, Biblioteca Comunale Passerini Landi
PCcon ——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd ——, Duomo, Biblioteca e Archivio Capitolare
PCsa ——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas Perugia, Archivio di Stato
PEc ——, Biblioteca Comunale Augusta
PEd ——, Biblioteca Domincini
PEl ——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf ——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl ——, Duomo (S Lorenzo), Archivio
PEsp ——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA Pescia, Biblioteca Comunale Carlo Magnani
PESc Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd ——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi ——, Biblioteca Diocesana
PESo ——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr ——, Fondazione G. Rossini, Biblioteca
PIa Pisa, Archivio di Stato
PIp ——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli ——, Raffaelli private collection
PIst ——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt ——, Teatro Verdi
PIu ——, Biblioteca Universitaria
PLa Palermo, Archivio di Stato
PLcom ——, Biblioteca Comunale
PLcon ——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiorów Specjalnych
BA Barczewo, Kościóła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Książnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvenniy Tsentral'nïy Muzey Musïkal'noy Kul'turï imeni M.I. Glinki
Mim ——, Gosudarstvenniy Istoricheskïy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvenniy Tsentral'nïy Teatral'nïy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvenniy Tsentral'nïy Istoricheskïy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional'naya Biblioteka
SPtob ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral'naya Muzïkal'naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VIl Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobný Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

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F

[continued]

Florence (It. Firenze). City in Italy. It stands at the natural boundary between the north and the south of the country and owes its special cultural prestige to the fact that its dialect was raised to the dignity of national language by Dante, Petrarch and Boccaccio; in different ways, these authors established unsurpassed models of artistic expression in which the essential characteristics of Italian life and temperament were perfectly mirrored. The city has traditionally been regarded as a national cultural centre, a place where artists and intellectuals from all over the world found their natural home. Economic prosperity, realized mainly through craftsmanship and international commerce, helped give support to an exalted level of achievement in every aspect of culture, from philosophy to architecture, from science to poetry, from visual arts to humanistic scholarship; and music is second to none of them.

1. To 1600: (i) Sacred music (ii) Secular music. 2. 1600–1815. 3. After 1815.

1. To 1600.

(i) Sacred music. Documentary evidence of Florentine musical history is slender before 1200, though recent research on the cathedral's surviving chant manuscripts points to a rich repertory reflecting both local and Roman traditions. Developments after 1310 saw the inclusion in its liturgy of apparently unique chants dedicated to city-patron saints Reparata and Zanobi as well as to Mary Magdalen and Nicholas of Bari whose relics were kept there. Ecclesiastical singers are mentioned in Florence from 941; Rozo, *cantorum praepositus*, was active at the cathedral from 1026 to 1057 and was succeeded by his son Theodaldus, called *cantor dulcissimus* in a document of 1094. In the 12th century chant was performed throughout the Florentine diocese, and according to the Vallombrosan chronicles each convent had its own singing school. The quality of musical instruction was emphasized: in the 13th century novices at the Dominican church of S Maria Novella were taught from Guido's *Micrologus*, and certain of its friars became famous in the city for their beautiful voices. The performance of chant flourished in the city's major churches throughout the period.

Vocal polyphony was introduced in a few churches in the mid-13th century, but at the cathedral its performance was prohibited by Bishop Ardingo (1231–49) on the grounds that only chant was appropriate for services. His views apparently prevailed for many years, because vocal polyphony at the cathedral is not mentioned again until the mid-14th century; before then the choir generally chanted the Creed in alternation with the organ. But a vocal performance of Bartolo's two-voice Credo was so well received that polyphony gradually became accepted in services, first at the cathedral, then at other major convent churches such as Santa Trìnita, S Lorenzo, Santo Spirito and SS Annunziata, and generally during the 15th century. Very few Florentine sacred works survive from this period but the repertory presumably included other works by native composers and music from northern Italy and France.

The practice at the cathedral of employing two singers of polyphony, established by 1407, continued with few interruptions for almost 40 years. The singers included composers of polyphony such as Conradus of Pistoia, Nicola Zacharie, Ugolino of Orvieto and groups of foreign musicians including the itinerant *cantori tedeschi* (i.e. northerners) at SS Annunziata in 1410 and the singers of Pope Martin V's chapel at S Maria Novella in 1419–20. The recent discovery of the palimpsest (*I-Fsa* 2211) shows that music from the international repertory also found a receptive audience in Florence at this time. At the consecration of the cathedral dome in 1436, the singers of Pope Eugene IV (in Florence from 1434) sang two works especially commissioned from Du Fay, a monophonic sequence and a polyphonic motet, both beginning with the words *Nuper rosarum flores*. Eugene IV established a cathedral school which initially taught only chant, but included polyphony in the regular curriculum in the later 15th century.

In 1438 a chapel of four singers, including the composer Benotto di Giovanni, known as Benoit, was established at the cathedral and baptistery to sing Vespers at one church and masses at the other on Sundays and major feast days. Subsequently six singers were employed and also sang at SS Annunziata. The presence of these singers, hired from Ferrara and later employed in Rome and Ferrara, hints at the important role Florence played in the broad cultural exchange of musicians and repertories during the following decades. Many singers of this period were northerners, some of them recruited by Du Fay. In the early 1480s Lorenzo de' Medici instigated a major reorganization of the chapel and it became one of the best in Italy with 18 singers including Isaac, Agricola and Ghiselin. Florentine sacred music does not survive from this period either, but these men, particularly Isaac who lived in Florence for several years, probably composed many works for the local singers. Some of the same singers also served other

Florentine churches (e.g. S Lorenzo and Santo Spirito), which began to develop chapels; but this unprecedented musical activity was arrested by the rise of Savonarola and the expulsion of the Medici in 1494.

In the early 1500s independent chapels were re-established at the three principal churches; the Medici returned in 1511, and under Pisano, Verdelot and Rampollini the chapels slowly revived. In 1540, after another period of decline, Duke Cosimo de' Medici had the cathedral and baptistery chapels reorganized as a single group. For the next century, the singers (24, later 32) had a master nominated by the Medici, and sang masses and Vespers at the cathedral and baptistery on Sundays and feast days, as well as services at other churches. Francesco Corteccia, the first ducal *maestro di cappella*, composed extensively for the chapel, as did his successors, notably Luca Bati and Marco da Gagliano.

Public musical performances increased with the formation of *laudesi* in the late 13th century. These groups of laymen and women of all social classes met daily or weekly to venerate the Virgin Mary or another saint in processions, prayers, chants, hymns and *laude*. The earliest group was the Compagnia delle Laudi founded at S Maria Novella in 1244 by St Peter Martyr; at least a dozen such groups were active during the 15th century.

From their inception the principal companies offered instruction in singing to their members, all of whom participated at services. Later, paid singers and instrumentalists were also engaged (by 1312 at S Maria Novella). During the late 15th century and the 16th, some companies employed semi-professional groups of between five and 11 singers. It was also during this time that the practice of having boy singers of *laudi* accompanied by the organ became prevalent; the composers Bartolomeo degli Organi, Francesco de Layolle and Jacopo Peri began their careers in this way.

Manuscript collections in Florence and Cortona of monophonic *laude* dating from the late 13th century suggest the kind of music performed by the early companies. In the late 15th century and the 16th *laude* texts were either adapted to popular secular works or given new music. The principal Florentine sources for the texts and music of the later polyphonic *laudi* are the printed and manuscript collections of the 16th-century monk Serafino Razzi, which contain texts by such 15th-century poets as F. Belcari, L. Tornabuoni de' Medici and Lorenzo de' Medici, and in some cases their original melodies. Giovanni Animuccia, a Florentine who lived in Rome as a friend of Filippo Neri, published two *laudi* collections (1563 and 1570).

The *sacra rappresentazione* was also much cultivated between 1450 and 1525; several leading literary figures, including Belcari and Lorenzo de' Medici, contributed to the genre. The plays were performed by companies and confraternities in churches, private halls and palaces and sometimes outdoors. No music for them survives, but according to their rubrics chant, *laudi*, polyphonic secular songs, contrafacta and instrumental music (in one instance specifically a *moresca*) were incorporated.

(ii) Secular music. Secular vocal music flourished during the late Middle Ages: monophonic troubadour song, introduced to Florence during the 13th century, was subsequently much admired and emulated. Native composer-performers known from this period include Pietro Casella, who set one of Dante's canzoni, and Garzo dell'Ancisa (possibly a direct ancestor of Petrarch). Although none of these composers' works is known, some extant ballate by Gherardello, Donato da Cascia and Lorenzo testify to the continuing monophonic tradition (see Pirrotta, 1973).

The Florentine polyphonic secular works of the second half of the 14th century, by Giovanni da Cascia, Gherardello, Donato, Lorenzo, Landini, Paolo da Firenze and Andreas de Florentia, constitute one of the supreme achievements of Italian musical history. The chief forms cultivated were the madrigal, the caccia and particularly the ballata, of which some 140 by Landini alone survive. This repertory exists principally in four large early 15th-century manuscript collections and a number of fragments, whose contents were often arranged in a chronological order that suggests Florentine awareness of the historic importance of the repertory. The most famous of the collections, of Florentine provenance like many of the others, is named after the organist Antonio Squarcialupi, its earliest known owner.

In the history of Florentine polyphony Squarcialupi linked the achievements of the Trecento school (ended *c*1425) with the emergence of the new Florentine school at the close of the 15th century; he was one of the few native composers to gain renown during the unexplained decline of Italian written polyphony in the mid- and late 15th century (his works are not known to have survived). As far as 1460, perhaps following northern European models, he was also responsible for having the cathedral organ's range expanded with the addition of a few large pipes perhaps meant to be played from a pedal board. During this period Franco-Flemish musicians began their domination of Italian musical life which lasted well into the 16th century. Notwithstanding the vogue for northern polyphony, traditional modes of vocal improvisation retained great popularity in Florence throughout the 15th century. Singing to the *lira* or other instrument was practised by popular musicians such as Antonio di Guido in the city piazzas, by scholars such as the philosopher Marsilio Ficino in more private surroundings, and at the court of Lorenzo de' Medici, himself a considerable singer.

Chansons and instrumental pieces by the Franco-Flemish living in Florence, many extant only in Florentine manuscripts, were written expressly for patrons there. Some of these chansons make use of typically Italian stylistic elements and seem to have furnished models for the later development of the narrative type of Parisian chanson. Some of the northerners even composed to Italian texts, and two, Isaac and Agricola, contributed greatly to the polyphonic revival of the traditional Florentine Carnival songs. The presence of these musicians also encouraged the formation, in the late 15th century, of a new native school that cultivated such traditional Florentine forms as the ballata and Carnival songs, as well as the newer styles of northern motet and mass. Alessandro Coppini and Bartolomeo degli Organi and their successors Pisano, Francesco de Layolle, Corteccia, Rampollini and Verdelot (who was in Florence as early as 1521) all contributed to the early development of the 16th-century madrigal. Pietro Aaron, another Florentine of this generation, gained widespread fame with his lucid and informative theoretical writings; the most famous, *Toscanello in musica*, had at least six editions in the 16th century. His work indicates the traditional Florentine interest in musical theory, as does the presence in the city

during the 15th century of distinguished theorists (Ugolino of Orvieto, Hothby and Ramis de Pareia); it is significant that the city's libraries have a large collection of medieval and Renaissance treatises.

Arcadelt, the greatest master of the early madrigal, reputedly lived in Florence during the early 1530s; other composers such as Costanzo Festa, Cipriano de Rore and Francesco de Layolle, though not resident in the city, were patronized by prominent Florentine families. Later madrigal composers associated with the city include Cristofano Malvezzi, Alessandro Striggio (i) and Marenzio, who also wrote for the celebrated *intermedi* that characterized the Medici festivities: lavish entertainments including spectacle, dance, poetry and song, presented by leading Florentine artists, usually in celebration of Medici weddings (*see* INTERMEDIO). In the late 16th century such well-known Florentines as de' Bardi, Peri and Marco da Gagliano, together with their non-Florentine associates at the Medici court, Giulio Caccini and Emilio de' Cavalieri, participated in formulating the new monodic style and the first operas, to which the Florentine theorist Girolamo Mei and the theorist-composer Vincenzo Galilei also contributed. Important works by Galilei, Caccini, Peri and others, as well as those by Florentine gentlemen composers, were issued by the firm of Marescotti (later Pignoni), which began a modest publishing programme in 1581.

Little Florentine instrumental music survives but its use was evidently widespread in both public and private life during the Middle Ages and Renaissance. A municipal band (brass and percussion) existed by the early 13th century; a reorganization of forces in 1384 created two groups of trumpeters (six *trombetti* and eight *trombadori* assisted by one or two percussionists) and a wind band of three shawm players (*pifferi*). With some variation in the number of personnel, the three groups were maintained throughout the period of the republic. In 1443, with the addition of a trombonist, the wind band numbered four musicians; five were employed in 1510, six in 1520, five in 1532, by which time cornetts and other wind instruments were coming into use. Trumpeters were generally of Florentine or Italian origin, but throughout the 15th century German musicians dominated the wind band's ranks; the most prominent of them was the trombonist Augustine Schubinger of Augsburg, appointed in 1489. The brass groups generally played at military functions and state processions, while the wind band performed at public and religious ceremonies and within the Palazzo Vecchio at mealtimes and at official receptions. 19 musicians, including an organist, a harpist, lutenists, trumpeters, trombonists and singers, were associated with the court of Duke Cosimo I. Their number was considerably enlarged by Cosimo's successors, most notably Ferdinando I, who employed string, woodwind, brass, keyboard and lute players.



1. Florentine Carnival serenade sung by masquers: woodcut from 'Canzone per andare in maschera', Florence, 1485 (I-Fn Palatino E.6.5.47)

As in other Italian cities, there was considerable amateur music-making in Florence during this period. Public musical instruction was available at least by 1432, when three musicians banded together for two years 'to teach the playing of harp, lute and all other instruments to all people who came to their studio to learn'. Many public figures, including the rulers from the early Medici, were keenly interested in instrumental music, gave their children musical instruction and collected instruments. None set a better example than Lorenzo de' Medici, who at the time of his death in 1492 owned four organs and an organetto as well as several other keyboard instruments, strings, lutes and a harp.

The earliest organ was at SS Annunziata (1299); from the 14th century organs were built with increasing frequency. After 1400 a native Tuscan organ builder, Matteo da Prato, repaired existing organs or built new ones in many of the principal churches, and during the 16th century such builders as Fra Bernardo d'Argentina and Onofrio Zefferini constructed new instruments. Almost all the leading Florentine composers of the late Middle Ages and Renaissance were organists at the major churches, including Landini, Andreas de Florentia, Squarcialupi, Coppini, Bartolomeo degli Organi, Corteccia, Francesco de Layolle, Cristofano Malvezzi, Alamanne de Layolle and Peri. A set of ricercares by Malvezzi, the incomplete *Intavolatura* of Layolle and some Florentine manuscripts containing keyboard music from the later 16th century are extant. The lute was also popular in Florence during the 16th century and at least two native composers for it acquired international fame: Perino Fiorentino had several works published with those of his teacher Francesco Canova da Milano; Galilei included many intabulations and original compositions in his *Intavolatura* (1563), *Fronimo* (1568, 1584) and in a large manuscript volume (*I-Fn*).

2. 1600–1815. Florence is generally regarded as the birthplace of opera. The earliest composers of musical drama, Jacopo Peri, Giulio Caccini and Emilio de' Cavalieri, all employed at the grand-ducal court, built their pioneering works on the foundation provided by the

tradition of the 16th-century Florentine court theatre festivals, usually celebrating Medici weddings, and by the discussions of Greek antiquity carried on by generations of Florentine humanists. These discussions resulted in Vincenzo Galilei's *Dialogo della musica antica et della moderna* (1581) as well as other theories and compositions in *recitar cantando* by other members of Giovanni de' Bardi's *Camerata*, by another group centring on Jacopo Corsi, by the Accademici degli Alterati, the members of the Accademia Fiorentina and by professional musicians at the court and chapels of Florence. There are two reasons why the new styles of accompanied solo singing (monody) that underlay the foundation of opera would have been promoted by courtiers such as Bardi and Corsi, who wished to curry favour with Grand Duke Ferdinando de' Medici. Firstly, these styles were based upon a (partly unwritten) tradition which was considered quintessentially Italian and which had strong associations with aristocratic behaviour and accomplishments – all of this was in line with Ferdinando's political policy to refeudalize Tuscany and promote Italian independence under his leadership, and with the underlying cultural conservatism of the Florentine nobility. Secondly, the pretence that recitative style and entirely sung drama represented a revival of ancient Greek arts was in keeping with the work of several of the academies founded by Cosimo I, which helped to promote the myth that Florence was the new Athens and that the Medici was a long-established ruling family destined to create a new golden age.

The first, brief, pastorales entirely sung were Cavalieri's *Satiro* (1590), *La disperazione di Fileno* (1590) and *Il giuoco della cieca* (1595), all on texts by Laura Guidiccioni. No music for these works survives and Giulio Caccini claimed (1614) that they did not contain actual recitative. *Dafne* (1594–8) by Jacopo Peri, on a text by Ottavio Rinuccini, is thought to have been the first full-length opera, and several pieces from it are known. The first opera to be preserved completely, Peri's *Euridice* (text by Rinuccini), was performed with some music by Caccini in celebration of the politically crucial wedding of Maria de' Medici and King Henri IV of France in October 1600 (fig.2). In honour of the same occasion, Caccini's opera *Il rapimento di Cefalo* (text by Gabriele Chiabrera with music also by Stefano Venturi del Nibbio, Piero Strozzi and Luca Bati) was performed in the theatre in the Palazzo degli Ufizzi. Later (5 December 1602) Caccini's own setting of *Euridice* was produced and published. Although operas continued to be staged from time to time in early 17th-century Florence, the new styles of solo singing were more frequently heard in *intermedi, veglie, mascherate, cocchiate* and *balletti a cavallo*.

Following the early death of Ferdinando's successor, Cosimo II, in 1621, Florence was ruled by a regency of Cosimo's mother, Christine of Lorraine, and his widow, Maria Maddalena of Austria, until Cosimo's son Ferdinando II attained the age of 17 in 1627. These two women used musical spectacle for political ends no less than their male predecessors, but, facing a challenge to the legitimacy of female rule rather than one directed at their lack of pedigree, they employed a different allegorical programme. Since Greek mythology provided few useful models of female rule, the regents turned to the lives of saints, particularly virgin-martyrs, and Old Testament heroines as the subjects for many of the musical stage works produced during their reign. Notable among these works that projected the image of strong, decisive female rulers were *Il martirio di Sant'Agata* (1622, text by Jacopo Cicognini, music by Giovanni Battista da Gagliano and Francesca Caccini), *La regina Sant'Orsola* (1624, text by Andrea Salvadori, music by Marco da Gagliano; fig.3), *Trionfo del disprezzo del mondo* (1625, text by Cicognini, music by Filippo Vitali) and *La Giuditta* (1626, text by Salvadori, music by Marco da Gagliano). The most important work in this series was Francesca Caccini's opera (*La liberazione di Ruggiero dall'isola d'Alcina* (1625, text by Ferdinando Saracinelli), a complex political allegory referring to pending marriages and alliances. The end of the regency is signalled by Marco da Gagliano's opera *La Flora* (1628, text by Salvadori), in which Venus gives Cupid back his arrows. Ferdinando II's wedding was celebrated by the last opera held in the Medici court theatres, *Le nozze degli dei* (1637, text by G.C. Coppola), composed by Marco da Gagliano, Peri and Francesca Caccini.

The composers of early opera also provided the churches of Florence with music, much of it for multiple choirs. Luca Bati's successors as *maestro di cappella* of the cathedral were Marco da Gagliano from 1608,

L'EVRIDICE
D'OTTAVIO
RINVCCINI
RAPPRESENTATA
NELLO SPONSALITIO
Della Christianiss.
REGINA
DI FRANCIA, E DI
NAVARRA.



IN FIORENZA, 1600.
Nella Stamperia di Cosimo Giunti.
Con licenza de' Superiori.

2. *Title-page of Rinuccini's libretto for 'Euridice' (Florence: Giunti, 1600), published for the first performance at the Palazzo Pitti on 6 October 1600*



3. St Michael puts Lucifer and the devils to flight during Act 3 of Marco da Gagliano's 'La regina Sant'Orsola', Palazzo degli Uffizi, Florence, 1624: etching by Alfonso Parigi after the design by Giulio Parigi

Giovanni Battista da Gagliano from 1643, Filippo Vitali from 1651, Giovanni Battista Comparini from 1655, Niccolò Sapiti from 1660, Bonaventura Cerri from 1681, Pietro Sanmartini from 1686, Giovanni Maria Pagliardi *de facto* in 1701, Giovanni Maria Casini *de facto* in 1702, Francesco Maria Mannucci from 1712, Giuseppe Maria Orlandini from 1732, Giovanni Nicola Redi *pro interim* from 1760, Carlo Antonio Campioni from 1763, Salvadore Pazzaglia (*c*1723–92) and Gaspero Sborgi in 1792. These leaders were appointed with confirmation by the grand duke and often at his initiative, and most of them, until Redi, were considered in effect to be *maestro di cappella* of the court musical establishment as well. Antonio Cesti's appointment as *maestro di cappella* in 1669 seems to have been the first time that title was used for a grand-ducal court appointment distinct from the baptistery or cathedral.

Parallel to public, civic and courtly music and spectacle runs a stream of semi-private activity centred in the numerous religious confraternities of Florence. Nearly every male citizen belonged to one, in most of which the traditional *laudi* continued to be sung in the 16th century. But the older *sacra rappresentazione* that the boys of these sodalities performed earlier gave way, especially after 1550, to the newer *commedia sacra*, especially by Giovanni Maria Cecchi, with dialogue in realistic prose and adorned with incidental songs and *intermedi*. One of these confraternities, the Compagnia dell'Arcangelo Raffaello *detta* della Scala, included most of the prominent musicians of Florence by the end of the 16th century, and from about 1585 it produced a series of musical skits and dramatic dialogues that led, in the 17th century, to works that belong to the history of the oratorio; by that time it had been followed by a half dozen or so similar confraternities. Towards the mid-17th century most of these groups, originally founded to educate boys, became dominated by adult members who no longer took an interest in acting; the dialogues and oratorios they sponsored were sung by professional musicians, frequently by opera virtuosos, without costume, action or scenery, but still on a stage erected at the front of the church. In these oratories, sacred musical dramatic dialogues in Italian were performed from at least the second decade of the 17th century; collections of many texts reveal their popularity. Oratorios were performed from the early 1660s, perhaps as early as 1652. The first of these were by the Roman Antonio Melani and by the Florentines Cerri, Benvenuti and Sanmartini. The Oratorian fathers, established in Florence in 1632, built the oratory of S Filippo Neri (1645–88) for public exercises, where until 1808 they produced an annual series of between 16 and 37 different oratorios, to be sung every Sunday evening and on the more important feasts, from All Saints' to Easter. Among the Florentine composers of oratorios (and the number of known titles to their credit performed in Florence) are Lorenzo Conti (20), Orlandi (15), F.M. Veracini (10), A.F. Piombi (8) and Casini (6).

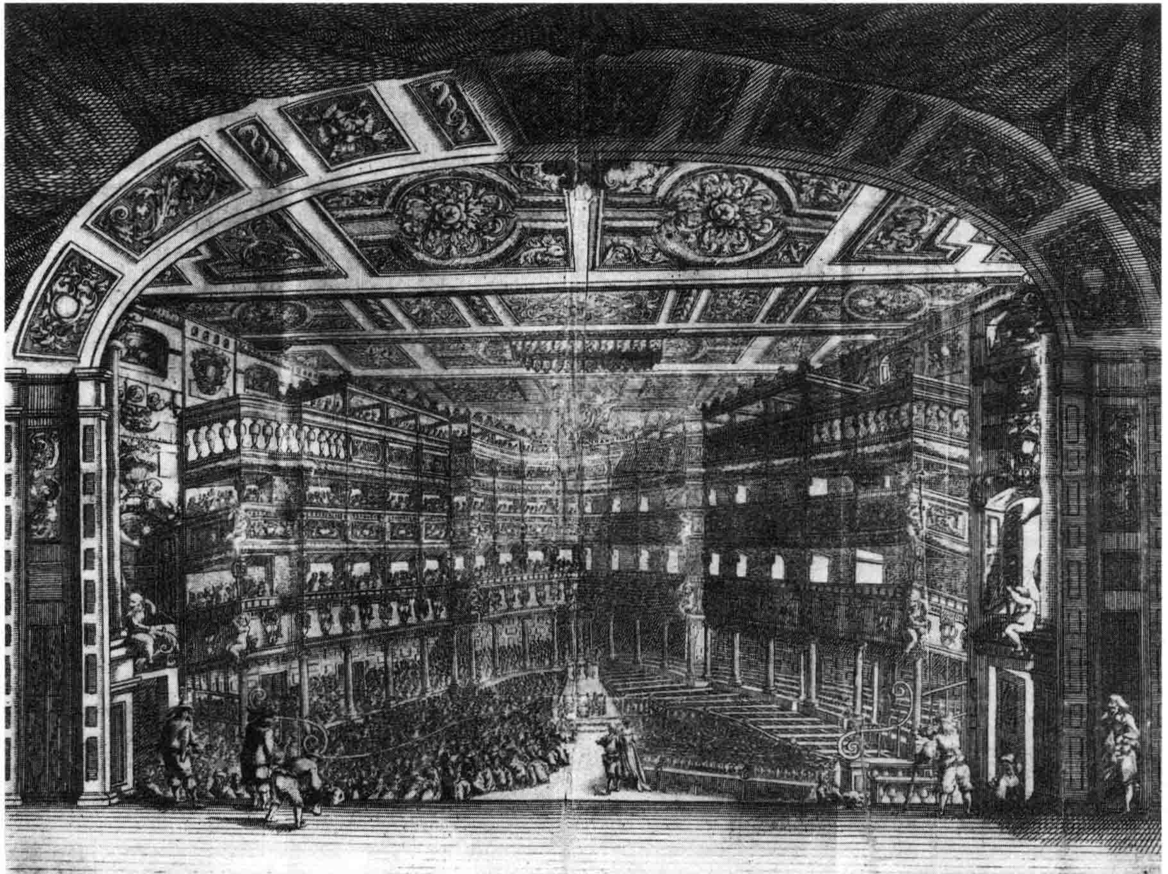
From about 1586 to 1593 the court cornettist Bernardo Pagani *detto* il Franciosino (*d* 1596) built up an instrumental ensemble at first consisting of orphans and abandoned children whom he trained. The ensemble, always called the Franciosini, continued to function as a unit within the court musical establishment until 1656. One of the original members, Antonio Vanetti, was a violinist who trained the German boy Tobbia Grünschneider. The latter, in turn, became the teacher of Francesco Veracini, whose son and grandson, Antonio and Francesco Maria, earned lasting reputations as violin virtuosos and composers in the late 17th century and the 18th. Girolamo Frescobaldi, a guest at the Medici court from 1628 to 1633, initiated a thriving school of organists, which in the 17th and 18th centuries included Negetti, Casini, Feroci, Bartolomeo Felici and Gaspero Sborgi.

During the second half of the 17th century operas in Florence were performed almost exclusively in theatres operated by 12 or more academies, descendants of those that produced the first experiments in *recitar cantando*. The most important were the Accademia degli Immobili (founded 1648) and its offshoot, the Accademia degli Infuocati (founded 1652). The Immobili constructed a

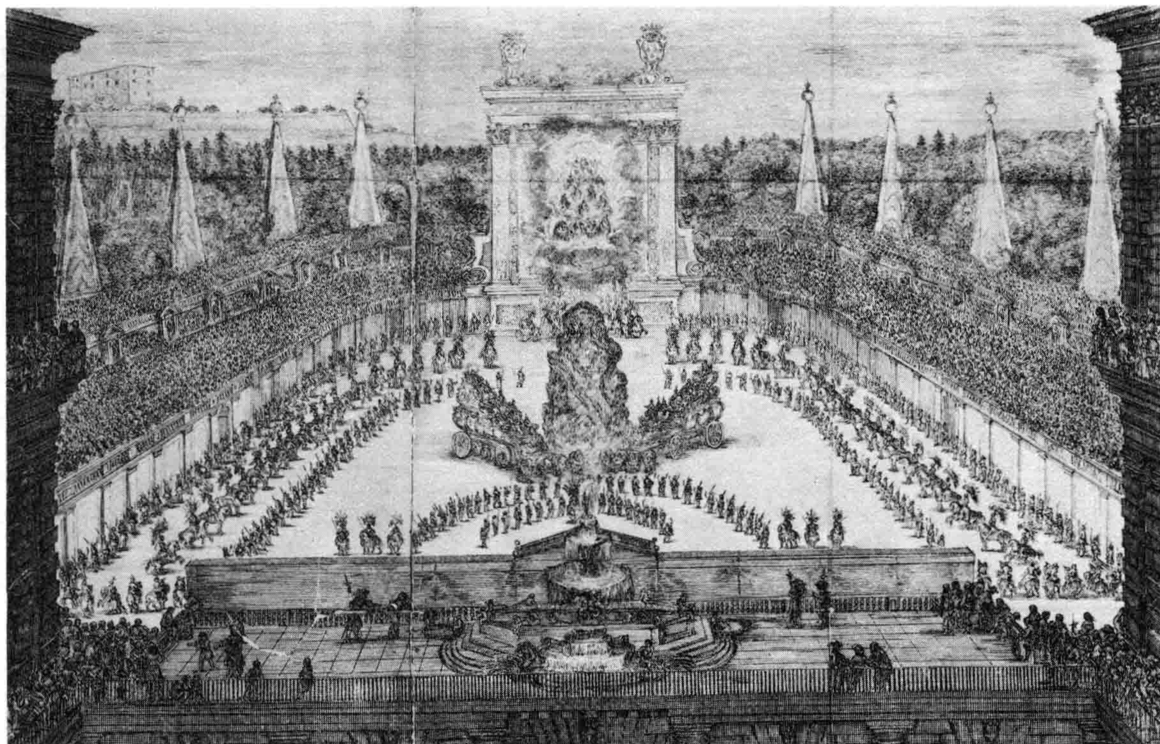
large theatre in the Via della Pergola (fig.4), which they inaugurated in 1656 with Jacopo Melani's *La Tancia ossia Il potestà di Colognole* (text by G.M. Moniglia). Melani composed four of the six operas presented at the Teatro della Pergola, including *Ercole in Tebe* (Moniglia) for the wedding of the future Cosimo III and Marguerite Louise of Orléans (8 July 1661), before it closed in 1663 on the death of its patron, Cardinal Giovanni Carlo de' Medici. From then until 1718 this theatre was used only for special events, such as the performance of *Il Greco in Troia* (M. Noris) by Pagliardi for the wedding of Prince Ferdinando de' Medici and Violante Beatrice of Bavaria (29 January 1689), and *Il vero onore* (F.M. Corisgnani) by F.M. Mannucci for the visit of Prince Friedrich August of Saxony (13 February 1713). Meanwhile the theatre of the Infuocati in Via del Cocomero became the most important opera centre in the city. It specialized in comic operas, many by Florentine poets and composers, which were occasionally written in dialects and often drew on the characters of the *commedia dell'arte*. Other theatres within the city that produced operas during the late 17th century included the Teatro nel Corso de' Tintori, the Teatro in Borgo Ognissanti, and, apparently, the Casino Mediceo, where Ferdinando II's brothers, Giovanni Carlo, Mattias and Leopoldo de' Medici, may have produced the lost operas by Giovanni Cinelli and Buonaventura Cerri.

About 1690 Prince Ferdinando de' Medici (1663–1713), the son of the ruling Grand Duke Cosimo III, opened a particularly brilliant episode in the history of Florentine music. He was learned in art, literature and the sciences as well as music, and is reported to have been able to play a difficult sonata at sight on the harpsichord and to repeat it from memory immediately. His voluminous correspondence with composers, especially with Alessandro Scarlatti, contains specific discussions of musical style. In the prince's laboratory, and possibly according to his own designs, Bartolomeo Cristofori constructed the first pianoforte (1698–1700). Every autumn and Carnival season the prince directed operas in this private theatre in the Villa di Pratolino. During Lent his musicians performed in the church of S Felìcita, and there was a concert in his chamber nearly every evening (according to the diary of one of his lutenists). Among the composers under the prince's protection were the Florentine residents Lorenzo Conti, F.A.M. Pistocchi, Antonio Veracini, Pietro Sanmartini, Casini, Martino Bitti and G.M. Orlandini, and he assisted Handel in 1708–9. His music collection of at least 390 volumes, mostly manuscript, has been lost.

The reopening of the Teatro della Pergola with Vivaldi's *Scanderbeg* (22 June 1718) marked a capitulation of native Florentine opera to international styles. The most important impresario at this theatre during the first half of the 18th century was Luca Casimiro degli Albizzi, who commissioned works by Vivaldi, Giovanni Porta and G.B. Pescetti. The music director of the theatre at this time was normally G.M. Orlandini, who provided substitute arias



4. Interior of the Teatro della Pergola: etching by Silvio degli Alli, 1658

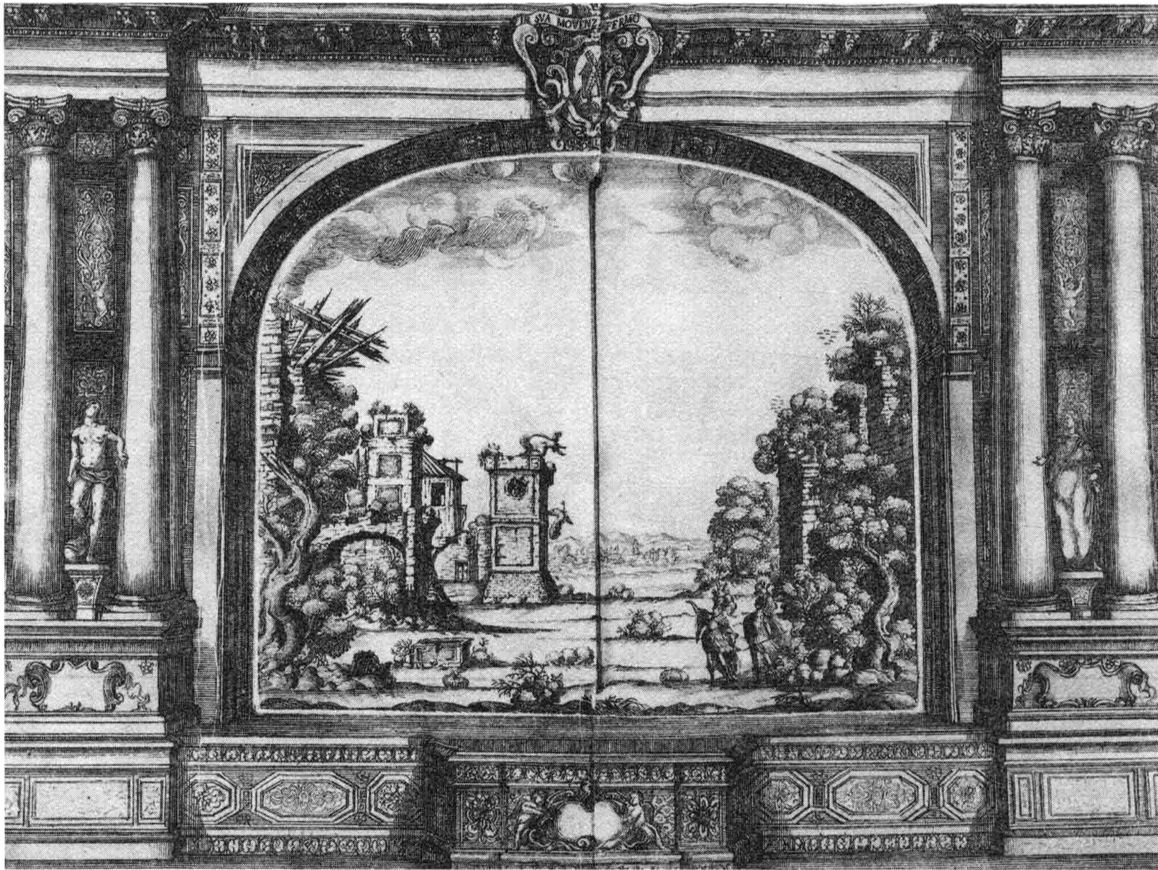


5. Performance of 'Il mondo festeggiante' (music by Domenico Anglesi) in the amphitheatre of the Giardino di Boboli, Florence, for the wedding of the future Cosimo III and Marguerite Louise of Orléans, 1661: engraving by Stefano della Bella after the design by Ferdinando Tacca

for operas by other composers when requested and arranged a large number of pasticcios in addition to providing original operas of his own. His speciality was the composition of comic intermezzos, a genre of which he may have been the principal creator. Francesco Pecori, another important impresario, produced six premières of operas by Antonio Predieri, 1718–20. From 1738 to 1752 Florence saw new operas by Orlandini, Giuseppe Scarlatti, Domenico Scarlatti, Domingo Terradellas, G.B. Lampugnani and Michele Fini, five of them commissioned by Ugolino Grifoni.

Following the death of the last Medici grand duke, Gian Gastone, in 1737, Florence was ruled by regents of Emperor Francis I. The first of these, Marc de Craon and Emmanuel de Richecourt, took little interest in serious opera, although Craon gave encouragement to comic opera performed at the Cocomero theatre. They banned opera from theatres other than the Pergola and Cocomero and forbade foreign companies from performing in the city. In 1785 Francis's successor, Leopold (1765–90), suppressed many of the city's churches and religious companies; but he did give vital support to opera, which gave rise to a new generation of local composers, including Michele Neri Bondi, Bernardo Mengozzi, Giovanni Marco Rutini, Alessandro Felici, Giovanni Vincenzo Meucci, Ferdinando Rutini and Giuseppe Moneta. Leopold also gave decisive encouragement towards the establishment of public concerts in Florence. From 1766 to 1799 the Armonici, a group of bourgeoisie and nobility, presented concerts at a series of theatres: the Teatro di Borgo dei Greci, the Teatro di Porta Rossa and the Filomusi theatre. The Faticanti held their academies in the Sala di Giovacchino Ferrini and later at the Borgo dei Greci. The Ingregnosi began their concerts at the Teatro del Corso dei Tintori in 1767, where they continued until 1782. These concerts of vocal and instrumental music stimulated interest in orchestral genres and gave rise to a remarkable absorption of northern Classical style in keyboard concertos by such local composers as Carlo Antonio Campioni, Alessandro Felici, G.M. Rutini, Gaspero Sborgi and Eugenio Sodi. Opera continued in a healthy state during the first reign of Ferdinando III (1791–1800). During the mid-1790s Florence actually saw more opera premières than any other city in Italy. The French occupation of Florence (1800–14) brought severe dislocations in the musical life of the city, including the closure of theatres, prohibitions of public concerts, further suppressions of churches, monasteries and confraternities, and the departure of many of the city's notable composers. Luigi Cherubini, born and initially trained in Florence, pursued his career largely beyond the Alps.

3. After 1815. When the house of Lorraine returned to power under Archduke Ferdinando III (in accordance with the Treaty of Vienna, 1815), closer commercial and cultural relations between the Florentine bourgeoisie and the Viennese way of life were restored, creating the conditions for a musical life increasingly different from that of other Italian cities. Particularly after 1824 (when the Grand Duchy of Tuscany came under the enlightened rule of Leopold II) Florentine élite circles were determined to tackle the problem of fostering a new music based on foreign models, giving precedence to instrumental music over opera, sometimes with a strongly polemic slant. The Teatro della Pergola had in 1810 been declared an imperial theatre for the performers of grand opera, *opera*



6. Scene from Act 3 of Cavalli's 'Hipermestra', Teatro della Pergola, Florence, 1658, designed by Ferdinando Tacca: engraving from the libretto by G.A. Moniglia (Florence, 1658); Hipermestra, throwing herself from the tower, is saved and carried away by Juno's peacock

seria and *opera buffa* and in 1830 Alessandro Lanari, one of the most intelligent and active Italian opera impresarios, became its manager. Premières during the 19th century included Donizetti's *Parisina* (1833) and *Rosmonda d'Inghilterra* (1834), Mascagni's *I Rantzau* (1892) and the first Italian performances of *Der Freischütz* (1843) and Meyerbeer's *Dinorah* (1859). The slant towards instrumental music is reflected in the opening (1828) of a piano factory, which employed Viennese craftsmen, and in the foundation of a Società Filarmonica (the first in Italy) to propagate Classical – and particularly instrumental – music in 1830. In 1834 the pianist Gioacchino Maglioni launched a regular series of chamber music concerts in a hall in the centre of the city; known as the Sala Maglioni, it was for decades, even after the Grand Duchy of Tuscany became part of the Kingdom of Italy, a focus of musical life where the public could become familiar with music by Haydn, Mozart and Beethoven, as well as Meyerbeer. It was to Meyerbeer that Florentine developers of instrumental music looked for guidance on the path abandoned by Rossini (regarded as the last of the Classical composers) and as an example to Italian opera writers of greater scholarship with a modern style devoid of vulgarity.

Hence even Verdi's work was received in Florence with some suspicion although with immediate close critical attention. In 1847 his *Macbeth* had its première at the Teatro della Pergola but did not arouse much enthusiasm among the Florentine élite. In 1849, during the final period of the Grand Duchy, the Istituto Musicale was set up in association with the Accademia di Belle Arti and in 1853 people interested in popularizing instrumental music founded the *Gazzetta musicale di Firenze*, a periodical which greatly influenced the cultural life of the city before the publication of *L'armonia* (1856–9) which defined itself as the 'organ of musical reform in Italy'. The editor Abramo Basevi (1818–85) remained, even after the demise of *L'armonia*, one of the most lively personalities of 19th-century Italian musical culture; his *Studio sulle opere di Giuseppe Verdi* (1859) is basic to Verdi studies, and his many enterprises included 'Mattinate Beethoveniane' (from 1859), morning concerts presenting Beethoven's music. Basevi's collaborator in this pioneer work was the publisher Giovanni Gualberto Guidi (1817–83), a double bass player at the Teatro della Pergola who took up printing in 1844 and who published pocket editions, possibly the first of their kind, of many full scores, including Rossini's *Guillaume Tell*, Meyerbeer's *Robert le diable* and *Les Huguenots*, and Spontini's *La vestale*, and instrumental music, as well as the modern edition of Peri's *Euridice* (1863).

The campaign waged by Basevi and his friends awakened Wagner's interest in the Florentine 'reformers' (see his letter from Zürich, 30 March 1856). But he inspired no more enthusiasm than Verdi in cultured Florentine circles where, under Basevi's guidance, Meyerbeer long

continued to be preferred. However, the unremitting efforts of the Florentine cultural élite resulted in a wider acquaintance with Beethoven's music, often many years before the rest of Italy. By 1841 the Second, Third and Fourth Symphonies and the Egmont and Fidelio Overtures were known; in 1857 the Pastoral Symphony was performed under the direction of Teodulo Mabellini (1817–97) and in 1880 Jefte Sbolci conducted the Ninth Symphony. In addition, the Società del Quartetto was founded in 1861 and in 1863 Concerti Popolari were started, again to popularize instrumental music.

In these attempts to convert and inform the public Basevi was aided by Gerolamo Alessandro Biaggi (1819–97) who, arriving in Florence in 1863, was for almost 30 years music critic of the newspaper *La nazione*, where his 'arts supplement' articles give a detailed picture not only of the musical life of the city but also of the aesthetic and organizational problems that were developing in Italy and Europe. In fact the pattern of Florentine musical life continued unbroken even after the annexation of Tuscany to the Kingdom of Italy with the plebiscites of 1860; when Florence was provisional capital between 1865 and 1870 its new administrative and political prestige added nothing substantial to the achievements of men such as Basevi and Guidi. However, after 1870 a slow decline of the city's musical life began, becoming particularly apparent at the end of the century when once vigorous activities languished and general interest was once again limited to opera at the Pergola and the bigger, modern Teatro Pagliano (now Teatro Verdi). This should be understood in the context of Florence's traditional preference for visual arts rather than abstract music.

The first signs of a revival came just before World War I, when Giannotto Bastianelli and Ildebrando Pizzetti, based in Florence as musicians and critics, came into contact with Florentine literary review circles, breaking down former prejudices. In 1914 Bastianelli and Pizzetti founded the magazine *Dissonanza* devoted to contemporary music; in 1915 Bastianelli was the critic of *La nazione* and for some years a lively voice in the musical life of the city which, through his articles, suddenly made contact with more recent European music, from Debussy to Schoenberg. In 1918 Luigi Parigi (1883–1955) launched the review *La critica musicale* which ran until 1923, having among its contributors Bastianelli, Fausto Torrefranca and Pizzetti, who from 1919 to 1923 was also music critic of *La nazione* and from 1917 to 1923 director of the conservatory. In 1920 a group of citizens founded the society Amici della Musica, which was chiefly interested in chamber music; at one of its concerts (1 April 1923) Schoenberg and Puccini met. The latter had come from Viareggio to Florence expressly to hear *Pierrot lunaire* conducted by Alfredo Casella at the Sala Bianca in Palazzo Pitti.

But it was not until 8 December 1928 that Florence emerged from musical inferiority with the creation of a symphony orchestra, suggested by Vittorio Gui, who also directed it. The Orchestrale Fiorentina became a permanent orchestra (one of the best in Italy), so it was possible to organize concert seasons at the Teatro Comunale (formerly the Politeama Fiorentino Vittorio Emanuele II) and, in 1933, the first Maggio Musicale Fiorentino, conceived and directed by G.M. Gatti until 1937. This festival soon gained international renown for the importance and originality of its opera productions, the prestige of the guest conductors, and for its restorative influence on the whole of Italian musical life. It was particularly successful just before the war under the direction of Mario Labroca (1937–44) and between 1950 and 1956 under Francesco Siciliani; it presented the Italian première of Stravinsky's *Oedipus rex* (1937), the world première of *Volo di notte* (1940) by Dallapiccola (who became Florentine by adoption in 1922), Prokofiev's *War and Peace* (1953) and many new works by Malipiero, Pizzetti and other Italian and foreign composers. Many celebrated conductors have been invited there, and the contributions of Bruno Walter, Furtwängler, Victor de Sabata, Antonio Guarnieri, Mitropoulos and Rodzinski were particularly valuable. The permanent conductors of the Orchestra del Maggio have included Bruno Bartoletti (1957–64), Riccardo Muti (1969–73) and Zubin Mehta (from 1985). Musicians most active as composers and teachers after the war included Dallapiccola, Bruno Bartolozzi, Carlo Prosperi and Sylvano Bussotti. Torrefranca had considerable influence in university studies as professor of music history at the Faculty of Letters and Philosophy (1941–53). He was succeeded as professor and head of department by Remo Giazotto in 1957 and Mario Fabbri in 1969. Musicologists active as critics for the Florentine press have included Pizzetti, Arnaldo Bonaventura, Adelmo Damerini, Federico Ghisi and Leonardo Pinzauti. The Istituto Musicale, founded during the Grand Duchy, became the Regio Conservatorio in 1923 and is named after Luigi Cherubini; its library is largely inherited from the grand-ducal collections in Palazzo Pitti and there is also a museum of instruments including the 'Medicean' viola by Antonio Stradivari.

A more recent institution, unique to Italy, is the Scuola di Musica di Fiesole. Founded by Piero Farulli in 1974, it offers a variety of part-time courses that range from musical appreciation for amateurs to masterclasses conducted by international artists, 'finishing' lessons and orchestral training for professionals. From it has emerged the Orchestra Giovanile Italiana (1984), which performs regularly in Italy and abroad and competes with national youth orchestras throughout Europe. Another product of the school is the Coro di Voci Bianche, which takes part in the operatic seasons and has performed children's operas such as Peter Maxwell Davies's *The Two Pipers* (1981), Britten's *The Little Sweep* (1995) and Hans Krása's *Brundibár* (1996), the last two at the Piccolo Teatro del Comunale. A further department is concerned with research into modern methods of musical education, its findings set forth in the quarterly magazine, *Bequadro*. The city's concert life has been enriched by the foundation in 1980 of the Orchestra Regionale Toscana, a body of 45 players capable of being broken down into chamber ensembles and possessing a repertory that extends from Baroque to contemporary music. In 1983, under the direction of Luciano Berio, it attained government recognition and has since toured widely abroad. Also worthy of mention is the Concentus Musicus, an association founded in 1972, which specializes in the promotion of jazz concerts and music of the avant garde.

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FRANK A. D'ACCONE (1), JOHN WALTER HILL (2), LEONARDO PINZAUTI/JULIAN BUDDEN (3)

Florentia, Franciscus de. *See* LANDINI, FRANCESCO.

Florentine Opera Company. Opera company founded in 1933, based in MILWAUKEE.

Florentius de Faxolis [Fiorenzo de' Fasoli] (*d* 18 March 1496). Italian theorist. He entered the service of Cardinal Ascanio Maria Sforza in about 1480 and was a canon at S Florenzio in Fiorenzuola d'Arda from 1482. Some time between 1484 and 1492 he wrote a theoretical work of 95 folios entitled *Liber musices* (*I-Mt* 2146). This treatise, commissioned by the cardinal for personal use, is notable for its finely executed miniatures by Attavante degli Attavanti or a member of his school. Gilded notes on blue staves are used for the music examples. The work is divided into three books; it begins with an extended treatment of the value, uses and effects of music and continues more summarily with the elements of music, plainsong, counterpoint, composition and rules of mensural notation. As authorities Florentius cited many ancient Greek, Roman and medieval writers, but did not name any contemporary theorists or composers of renown. He described briefly such musical practices of his time as fauxbourdon, imitation and canon. The treatise contains short polyphonic pieces for discant and tenor to illustrate the five genera of proportions. To conclude the work a Latin poem by Francesco Tranchedino praises the treatise as a valuable guide to musical understanding.

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E.E. Lowinsky: 'Ascanio Sforza's Life: a Key to Josquin's Biography and an Aid to the Chronology of his Works', *Josquin des Prez: New York 1971*, 32–75, esp. 47–9

CLEMENT A. MILLER/BONNIE J. BLACKBURN

Florentz, Jean-Louis (*b* Asnières, 19 Dec 1947). French composer. Before completing university courses in natural science, literary Arabic and ethnomusicology, he entered the Paris Conservatoire, where he studied with Messiaen and Schaeffer, receiving additional instruction from Duhamel. He won the Lili Boulanger composition prize in 1978, which was followed, from 1980 onwards, by further prizes from the SACEM and the Institut de France. During the 1970s he undertook 14 field trips to Africa, and between residencies at the Villa Medici, Rome (1979–81), and at the Casa Velasquez in Madrid and Palma de Mallorca (1983–5), he was a visiting lecturer at Kenyatta University College, Nairobi (1981–2). Appointed to a professorship in ethnomusicology at the Lyons Conservatoire in 1985, he subsequently extended his studies of oral traditions to the West Indies, Polynesia, Egypt and Israel. He was elected to the Académie des Beaux-Arts in 1995.

Florentz's music shows the influence of a variety of non-Western traditions, both secular and liturgical. His Marian triptych *Le livre du pacte de miséricorde* (which comprises *Magnificat-Antiphone pour la visitation* op.3, *Laudes* op.5 and *Requiem de la vierge* op.7) grafts onto the ancient Greek apocryphal text extracts from the Qur'an and texts from the Ethiopian orthodox liturgy, while the rhythmic and polyphonic character of the instrumental writing at times resembles the ensemble music of Central Africa. His enthusiasm for birdsong, which is often quoted, and his development of a personal modal system suggest parallels with Messiaen. But though comparable in its richness of instrumental colour, Florentz's music differs strikingly from his teacher's in its approach to form and texture, favouring continuous narrative structures whose preoccupation with the superimposition, interpenetration and constant transformation of layers and events the composer has attributed to the influence of African story telling traditions.

WORKS
(*selective list*)

Magnificat-Antiphone pour la visitation, op.3, T, mixed chorus, orch, 1979–80; Laudes, op.5, org, 1983–5; Chant de Nyandarua, op.6, 4 vc, 1985; Requiem de la vierge (Lat., Gk., Arab and Ethiopian texts), op.7, S, T, Bar, mixed chorus, children's chorus, orch, 1986–8; Debout sur le soleil, op.8, org, 1990; Asmarâ (Ps viii, Ethiopian liturgy), op.9, mixed chorus, 1991–2; Le songe de Lluc Alcari, op.10, vc, orch, 1992–4; Second chant de Nyandarua, op.11, 8/12 vc, 1994–5; L'ange du Tamaris, op.12, vc, 1995; Les jardins d'Amènta, conte symphonique, op.13, orch, 1995–7

Principal publishers: Leduc, Ricordi

MYRIAN SOUMAGNAC

Flores. *See* INDONESIA, §VII, 3(i).

Flores [Flores Dalcaraz], **Alfonso** [Alonso] (*b* ?Alcaraz; *fl* Nîmes, late 16th century). ?Spanish composer, active in France. Winterfeld surmised, on the evidence of his name and his psalm settings, that he was a Spanish Calvinist. His extensive five-part settings of Psalms 23, 28 and 97, published in Heidelberg (RISM 1597^6), are cantus firmus settings of the Geneva melodies in the style of Claude Le Jeune, in which the cantus firmus is set afresh in each *pars* and moves from voice to voice. According to the preface of the psalm collection, he intended to set the whole psalter in this style.

Flores also wrote three four-part secular pieces to French texts in a predominantly chordal style; all survive in manuscript parts held in Aberdeen (*GB-A*). *Belle admirablement* is a chanson, the other two, *Rien ne dement jamais* and *Les lieux vont rechangeant*, are sonnets in praise of Nîmes, probably dating (on the evidence of their texts) from after the massacre and expulsions of Catholics in 1569.

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B. Cooper: 'A New Source (ca.1600) of Chansons and Keyboard Music', *RMFC*, xx (1981), 6–18

GEOFFREY CHEW

Flores, Pedro (*b* Naguabo, 9 March 1894; *d* Puerto Rico, 13 July 1979). Puerto Rican bandleader and composer. He was a schoolteacher in his native Puerto Rico, then moved to New York City in 1926, when small trios and quartets were forming on its Latin music scene to perform romantic boleros and other Cuban genres such as *son* and *guaracha*. In 1928, despite no prior musical training, Flores established his own group, the Cuarteto Flores which, through the 1930s, became internationally famous, with vocalists such as Davilita, Alfredito Valdes, Chenco Moraza and Daniel Santos. Flores was a prolific composer, writing such classics as *Obsesión*, *Amor perdido*, *Perdón*, *Irresistible*, *Despedida*, *Bajo un palmar*, *Toma jabon pa'que laves* and the patriotic *Sin bandera*. His arrangements were strongly influenced by the predominant Cuban style of the day, with heavy percussion and catchy riffs. While Flores lacked the skills and sophisticated compositional style of his contemporary and life-long rival Rafael Hernández, his songs had a broad appeal among working-class Latin Americans for their depictions of everyday life and ordinary people. See also R. Glasser: *My Music is my Flag: Puerto Rican Musicians and their New York Communities, 1917–1940* (Berkeley, 1995).

LISE WAXER

Flores Zeller, Bernal (*b* San José, 28 July 1937). Costa Rican composer, musicologist and teacher. His first music teacher was Carlos Enrique Vargas. He trained at the Eastman School of Music in New York (1951–64; BM, 1961, MM, 1962, PhD in composition, 1964). At the Eastman School he studied the piano with José Echániz and composition with Wayne Barlow, Bernard Rogers and Howard Hanson. After graduating he went on a research tour in Central America, and from 1965 to 1966 he taught at the Castella Conservatory of the University of Costa Rica. He taught theory at the Eastman School of Music (1966–7), then returned to Costa Rica to teach at the Castella Conservatory, the Escuela Superior de Música and the University of Costa Rica. At the university he carried out a large-scale institutional reforms and in 1971 set up degree courses in musical science and composition. He also set up the School of Musical Arts of the Rodrigo Facio University (inaugurated in 1971) and the degree courses in music history and composition at the Autonomous University of Central America. In 1971 he was appointed director of the music department of the Ministry of Culture, Youth and Sports. Together with Benjamín Gutiérrez Sáenz he trained a whole new generation of Costa Rican composers. He was also instrumental in propagating the theories of Hanson, whose *Harmonic Materials of Modern Music* he translated into Spanish.

Flores Zeller has dedicated his life to composition, research, teaching and research into Costa Rican music, and played a leading role in important reforms that have revitalized the musical development of Costa Rica.

WORKS

Dramatic: The Land of Heart's Desire (op, 1, W.B. Yeats), 1964; Variaciones precolombinas (film score), 1974 [for documentary Punto de encuentro]

Orch: El espejo, str, 1962; Mar y nieves, 1962; Poes, cl, orch, 1962; Conc. 'William', pf, perc, orch, 1963; Sym. no.1, str, 1965; Sym. no.2, 1966; Concierto pentafónico, cl, orch, 1968

Vocal: Ciclo de canciones (F. García Lorca), A, orch, 1962; Ciclo de canciones, T, pf, 1969

Chbr: 7 tocatas, pf, 1959; Sonata, 2 pf, 1964; Variaciones, vn, pf, 1987; Variaciones Fu Hsi, vn, cl, pf, 1987

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Breve reseña y comentario de la música en Costa Rica (San José, 1971)

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JORGE LUIS ACEVEDO VARGAS

Flórez, Francisco (*fl* 1784–1824; *d* Madrid, 1824). Spanish piano and harpsichord maker. He was born in Murcia. By 1784 he had established a workshop in the Calle de San Bernardo, Madrid, where his first advertisements in Madrid newspapers (dating from 1784 to 1787) were for 'Forte Pianos' based on the English model; one of those, advertised in 1786, had seven registers. Between 1789 and 1790 he travelled to London, with financial help from King Carlos IV, in order to perfect his craft. On 20 January 1795 he was named organ builder and harpsichord maker to the Royal Chamber of Carlos IV, although his work consisted of making, repairing and tuning the pianos of the royal palaces. He worked first from a shop in the Calle de San Andrés before moving to the Carrera de San Jerónimo in 1814. He also made harpsichords and pianos for the Duchess of Benavente and for other members of the aristocracy in Madrid.

In 1795, following his trip to London he advertised combined harpsichord-pianos based on the models of J.J. Merlin. In addition, he offered glass harmonicas and barrel organs. In 1797 he made a piano with a compass of six octaves (*C′*–*c″″*), which was, according to him, the first with that compass in Madrid. In the same year he made a harpsichord-piano for the king in the English style, possibly modelled on the 1796 Broadwood piano now preserved in the Museum of Fine Arts, Boston, which had been a present from chief minister Manuel de Godoy to the queen. At his death he left unfinished an upright piano-organ intended for the king, the description of which indicates that it was to have been a luxurious and expensive instrument. His main rival was Francisco Fernández, who was also given a position at the Royal Chamber of Carlos IV.

Few pianos with Flórez's signature survive. Six square pianos are preserved in the Victoria and Albert Museum, London, the Palacio Real, Madrid, the Museo Municipal, Madrid, and various private collections. There is also an upright piano, dated 1807, with six registers and a compass of five and a half octaves (*F′–c″″*), at the Palacio Real, Madrid.

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C. Bordas: 'Otros pianos de F. Flórez y F. Fernández', *RdMc*, xiii (1990), 227–30

CRISTINA BORDAS

Flori [Florii, Florio, Florius]. Dutch family of musicians, active in Italy and Germany. Apart from the five separately discussed below, a sixth member of the family, Gregorio, is known from a motet for seven voices (in RISM 1609[15]).

(1) **Francesco** [Franz, Franciscus] **Flori (i)** (*b* ?Maastricht; *d* Munich, 1588). Music copyist and composer. He entered the Munich court chapel in 1556 and in April 1557 received a lifelong appointment there as a singer. From about 1565 he worked as a scribe alongside the court copyist Johannes Pollet, and he took over from him in 1570. Flori was the copyist of several choirbooks belonging to the Munich court chapel and to the Jesuit College in Munich. His compositions are indistinguishable from those of (2) Francesco Flori (ii).

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(2) **Francesco** [Franz, Franciscus] **Flori (ii)** (*d* Innsbruck, 1583). Singer and composer, ?son of (1) Francesco Flori (i). He was a bass at the Graz court chapel from 1567 to 1572 and at the Innsbruck court chapel from about 1573 to 1578. In 1578 he applied for a post at Stuttgart and in 1581 for one at Munich. He appears to have spent some time in Heidelberg, but by 1581 he had returned to the Innsbruck court, where he remained until his death. One chanson for three voices, *Waer machse sijn die alderliefste* (in RISM 1554[31]), and a four-part mass based on it (in *D-Mbs*) may be by him or by (1) Francesco Flori (i).

(3) **Giovanni** [Johannes, Johann, Iohan] **Flori** (*fl* 1555–98). Composer, son of (1) Francesco Flori (i). In 1555 he served at the Habsburg court. He may be identifiable with Johannes Flory, who left Maastricht in 1559 and entered the Capilla Flamenca in Madrid. In 1562 he returned and may have matriculated at Douai University. He travelled to Munich and Tübingen and may have lived in Venice during the 1560s. In 1572 he served at L'Aquila Cathedral and in 1573 at the Innsbruck court as an alto and as music teacher to the princesses; in 1580 he became *maestro di cappella* at Treviso Cathedral, where he remained for about a year. From 16 August 1586 to the end of 1598 he was *maestro di cappella* at S Maria Maggiore, Bergamo; in 1589 he applied unsuccessfully for the post of *maestro di cappella* of Verona Cathedral. He composed three masses and five *falsobordoni*, as well as a book of madrigals for five voices. He also contributed to many important madrigal anthologies. In his madrigal *Più trasparente velo* (RISM 1592[11]) he used word-painting skilfully, creating varied and interesting textural contrasts and setting the refrain in an extended homophonic style.

WORKS

Il quarto libro de madrigali, 5vv (Venice, 1586)

Madrigals, canzonettas, 1566[2], 1566[3], 1566[7], 1567[16], 1587[6], 1592[11], 1594[6], 1596[11], 1600[16]

Missa 'D'ogni gratia e d'amor', 6vv, 1579, *D-Mbs*; Missa 'Nisi Dominus aedificaverit', 5vv, *SI-Lng*; Missa 'Non ves me elegistis', 5vv, 1564, *D-Mbs*

5 falsobordoni, *I-Bc*

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A. Geddo: *Bergamo e la musica* (Bergamo, 1958)

(4) **Giorgio** [Georg, Georgi] **Flori** (*b* c1558; *d* after 1594). Composer and singer, son of (1) Francesco Flori (i). In 1564 he entered the Emperor Maximilian II's chapel as a choirboy; he may have been taught there by Monte. He remained there until 1576, acting as music teacher to the emperor's sons Maximilian and Matthias. In 1577 Archduke Ferdinand of the Tyrol summoned him to the Innsbruck court as a bass, and in 1578 he stayed briefly in Venice. He was employed by the Fugger family at Augsburg in 1580 and served as vice-Kapellmeister at Innsbruck from 1584 to 1587. Between 1588 and 1589 he was *maestro di cappella* at Treviso Cathedral and in 1592 returned to his former post at Innsbruck, where he remained until 1594. His music was well known and much admired. He published one book of madrigals for six voices, and several of his masses, motets and madrigals appeared in anthologies of the time. He may have learnt from Monte his talent for madrigal writing in a traditional style with suave melodic lines.

WORKS

Il primo libro de madrigali, 6vv (Venice, 1589); 1 ed. in *MMg*, ii/5 (1870)

Works in 1583[2], ed. S.W. Dehn, *Sammlung älterer Musik* (Berlin, 1837), vi; 1585[17], 1590[1], 1604[7], 1609[15] [?with Gregorio Flori], 1609[28]

Missa 'Sù, sù, sù, non più dormire', 6vv, 1580, *D-Mbs*; Missa 'Ung l'amant e l'amie', 8vv, *A-Wn*, *D-Mbs*; Missa sexti toni, 4vv, 1580, *As*, lost, according to *EitnerQ*

2 motets, *As*; several intabulated motets, *Mbs*, *I-TVd*

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G. d'Alessi: *La cappella musicale del duomo di Treviso (1300–1633)* (Vedelago, 1954)

(5) **Jacobus** [Jacob, Jean] **Flori** [Florij, Flory] (*fl* 1571–99). Composer, probably son of (1) Francesco Flori (i). Much of his biography has been confused with that of (3) Giovanni Flori. However, he is known to have applied for a post at Stuttgart in 1571. He visited L'Aquila in 1572 and Venice in 1573, shortly after which he became a member of the court chapel at Innsbruck. He applied unsuccessfully for a post at the Emperor Maximilian's court at Vienna in 1574. With Lassus's help he obtained a grant to travel to the Netherlands in 1575. He returned to Innsbruck in 1581 and then lived at Hechingen from 1581 to 1583. In 1596 he became Kapellmeister at Salzburg but returned to the Netherlands in 1599. A document in the Munich Kreisarchiv records a payment of 12 gulden to 'Jacob Florj' for a mass sent to the Duke

of Bavaria in 1599; this may have been the *Missa 'Deus in nomine tuo'*.

WORKS

Modulorum aliquot tam sacrorum quam prophanorum liber unus, 3vv (Leuven, 1573)
Cantiones sacrae, 5vv (Munich, 1599)
Missa 'Deus in nomine tuo', 4vv, *D-Mbs*; Missa 'Lyram, lyram pulsent', 4vv, *H-Bn*; Missa 'Sù, sù, sù, non più dormir', 6vv, 1592, *A-Gu*
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1 motet, 7vv, 1590[5]

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R.B. LENAERTS, E. HARRISON POWLEY/R

Florid. A term used to describe melody that is ornamented, either written out by the composer, or improvised by the performer. It can apply to a single melodic line, or to polyphony. In the florid organum of Aquitaine in the early 12th century the upper part of the note-against-note counterpoint is embellished with melismas. The term is also used to describe the *musica figurata* of early Netherlandish composers such as Ockeghem, in which elaborate polyphony was created by combining a number of equally florid lines. Most often it refers to a profuse style of ornamentation running in rapid figures, passages or divisions, but it can also designate ornamentation in general. For example, P.F. Tosi's treatise on improvised embellishment, *Opinioni de' cantori antichi e moderni, o sieno osservazioni sopra il canto figurato* (1723), translated into English (1742) as *Observations on the Florid Song*, includes specific ornaments, such as trills and appoggiaturas, alongside various types of passage work.
See also FIORITURA.

OWEN JANDER/GREER GARDEN

Florido de Silvestris [Floridus de Sylvestris]. *See* SILVESTRIS, FLORIDO DE.

Florie, Martin. Chaplain at the Ste Chapelle in Paris in 1385, probably identifiable with FLEURIE.

Florificatio vocis (Lat.). A type of trill; *see* ORNAMENTS, §1.

Florilegium. British ensemble. Based in London, it specializes in 17th- and 18th-century chamber music on period instruments. Its core players are Ashley Solomon (flute and recorder), Neal Peres Da Costa (harpsichord), Rachel Podger (violin) and Daniel Yeadon (cello and bass viol). Florilegium made its début at Blackheath Concert Halls in 1991, since when it has performed and broadcast regularly at the Wigmore Hall, throughout Europe, the USA, East Asia and Australia. Its many CDs include recordings of Telemann's chamber music and Vivaldi's cello sonatas (with Pieter Wispelwey as solo cellist), both of which received awards.

LUCY ROBINSON

Florimi, Giovanni Andrea (*b* Siena; *d* Pistoia, Jan 1683). Italian composer and organist. According to Morrocchi he was a pupil of Cristofano Piochi. He was a member of the Servite order. In 1668 he was organist at Budrio, near Bologna, and according to Fétis he was a member of the Accademia Filarmonica at Bologna. Morrocchi referred to him as *maestro di cappella* at the collegiate church in Siena. In 1680 or 1682 he was appointed *vicemaestro* of Siena Cathedral and in 1682 *maestro di cappella* of Pistoia Cathedral. On the title-page of his op.7 he described himself as 'very aged'. He was one of the most skilful Tuscan composers of his time; all his extant music is sacred, some of it scored for double choir. The title-page of the *Compendio* compiled by Girolamo Chiti, which survives only in a manuscript dating from after Florimi's death, mentions Piochi, Florimi and other composers as the source for some of the information contained in it.

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Misse concertate, 5vv, 2 vn, bc (org) (Venice, 1668)
Salmi pieni con il Tedeum, 8vv, bc, op.2 (Bologna, 1669)
Concerti musicali, 4–5vv, bc (org), op.3 (Bologna, 1673)
Hymni concinendi, 1v, 2 vn, org, op.4 (Bologna, 1673)
[8] Flores melliflui in deiparem virginem, 8vv, bc (org), op.5 (Bologna, 1676)
Versi della turba ... per li passii della domenica delle palme, e venerdi santo con alcuni brevi, e devoti motetti da cantarsi nel visitare li santissimi sepolcri, 4vv, org, op.7 (Bologna, 1682)
Te Deum, 8vv, bc (org), *I-PAac* [probably from 1669 vol.]

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R. Morrocchi: *La musica in Siena* (Siena, 1886/*R*), 32, 103

JUDITH NAGLEY

Florimo, Francesco (*b* San Giorgio Morgeto, Calabria, 12 Oct 1800; *d* Naples, 18 Dec 1888). Italian librarian, musicologist, teacher and composer. The varied activities of his career were dominated by a single theme: the preservation and glorification of the Neapolitan musical tradition. At 12 (or 15) he entered the Naples Conservatory, where he was a fellow student of Bellini, who became his closest friend and the object of his intense devotion. He was made archivist-librarian there in 1826 and (perhaps his most important achievement) acquired a large part of the library's rich holdings. He also served as director of vocal concerts and singing teacher there. His widely praised *Metodo di canto* (Naples, ?1840; Milan, 1841–3, enlarged 3/?1861) was conservative in tendency, claiming to be based on the precepts of the castrato Crescentini, then director of the conservatory's singing school, and intended to restore the 'antico bello' of 'the only true tradition of Italian song', that of Scarlatti, Porpora and Durante, which had been displaced by 'la moda barocca' of the present age. Florimo composed in all genres except the dramatic, but apart from a *Sinfonia funebre per la morte di Bellini* (*I-Nc**; piano four-hand arrangement, Milan, 1836), only his songs are of interest. Many are in a Neapolitan popular style, and from 1844 he published several collections in the Neapolitan publisher Girard's series *Collezione completa delle canzoncine nazionali napoletane*, some of which were reprinted about 1853 by Ricordi in Milan. Even in these, however, it is difficult or impossible to determine to what extent they embody genuinely popular material.

In his old age Florimo turned to historical writing. His *Cenno storico sulla scuola musicale di Napoli* (Naples, 1869–71) and the supplementary *Cenni storici sul Collegio di musica S. Pietro a Majella in Napoli* (Naples, 1873)

were enlarged as *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–82/*R*). In sending the first volume to Verdi in 1869, Florimo wrote: 'Without being either a man of science or a man of letters, I have ventured to write a book. If the world only regards my good intentions, then it will have indulgence for me, otherwise I shall be lost'. Florimo's failings as a historian are great, but his collection of unsorted fact, legend and error remains unreplaced and indispensable.

Most of Florimo's other writings are on Bellini. His *Traslazione delle ceneri di Vincenzo Bellini* (Naples, 1877; Florimo arranged for the body to be moved from Paris to Catania) was reprinted with a biography, anecdotes and letters in *Bellini, memorie e lettere* (Florence, 1882). Besides authentic material he published letters, parts or the whole of which he had invented, and made assertions based on 'remembered conversations' that could not have taken place; these for many years bedevilled studies of Bellini. On the occasion of the first Bayreuth Festival Florimo wrote a short, highly antagonistic pamphlet, *Riccardo Wagner ed i wagneristi* (Naples, 1876). After Wagner's visit to Naples in 1880, when he astutely declared to Florimo his predilection for Bellini, Florimo published a much longer second version (Ancona, 1883) in which he praised Wagner and criticized only his fanatical followers.

Florimo was on friendly terms with many figures of his time, including Rossini, Donizetti and Verdi. His view of Italian musical development was that Rossini had been the great revolutionary who had put an end to the old Neapolitan school, but that his style had been replaced by Bellini's, and the Bellinian reform had been carried on by Donizetti and completed by Verdi in *Don Carlos* and *Aida*. His relations with Mercadante were at times strained during the latter's directorship of the conservatory (1840–70). As Walker pointed out, the praise of Mercadante in the *Cenno storico* was much toned down in the second edition of the work, published after Mercadante's death, and in some cases simply reversed by the addition of 'not'. In 1870–71 Florimo unsuccessfully tried to persuade Verdi to become director. Even in extreme old age he continued to live in his beloved conservatory and bequeathed to it 37 volumes of his correspondence, an important source that has only begun to be drawn on by historians; some of these documents showed up his own published falsifications.

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Florinda, La. *See* ANDREINI, VIRGINIA.

Florio. *See* FLORI family.

Florio, Charles H(aiman) (*b* *c*1768; *d* Moscow, 1819). British composer, flautist and singer of Italian descent, son of Pietro Grassi Florio. According to Pohl, Florio made his début in London as a flautist in 1782, and Burney lists him as a tenor singer in the Handel Commemoration concerts in 1784. He was engaged as a flautist for Mme Mara's concerts in 1788. His earliest composition appears to be a duet sung by Mrs Bland and Miss Hayley at the end of Act 2 of *Twelfth Night*, performed at the King's Theatre on 31 May 1792.

In the summer of 1794 Elisabeth Mara caused a scandal by leaving her husband and running off to Bath with young Florio. He accompanied her to Dublin in 1796, but despite Mara's great success, Florio, who unwisely described himself as 'first singer at the Hanover Square Concert', was hissed by the audiences. His first complete score, *The Outlaws*, with a libretto by Andrew Franklin, was performed at Drury Lane on 16 October 1798. His most significant work, *The Egyptian Festival* (London, 11 March 1800), written for Mara's first appearance at Drury Lane, was described in the *Monthly Mirror* as one of the 'most magnificent spectacles the stage has for some time produced'.

In 1802 Florio and Mara left London for an extended tour of the Continent. He provided flute solos at her concerts, and she sang some of his songs in an attempt to win him a continental reputation as a composer, but with little success. They travelled first to Paris, to Berlin in 1803, and to Russia in 1807, where Florio remained, though he made some trips to London to participate in unsuccessful financial ventures. Some of his songs were published in London (*c*1795, 1800), including a duet originally sung by Mara and Incledon in *Love in a Village*. He also published three piano sonatas with obbligato flute accompaniment (London, after 1800).

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RICHARD PLATT

Florio, Pietro Grassi (*b* before 1740; *d* London, 20 June 1795). Italian flautist and composer. He was in the Dresden court orchestra in 1756. Leaving there about that time, he went probably to Paris and then to London, where, according to Pohl, he first appeared at a concert in 1760. Over the years he appeared in the Bach-Abel concerts and at several theatres (his flute obbligatos to Mrs Sheridan's performances of Handel's 'Sweet Bird' were long remembered); he was also flautist in the orchestra of the Italian opera at the King's Theatre. His last years were darkened by the scandalous liaison of his son, Charles H. Florio, with the celebrated opera singer Gertrud Elisabeth Mara. He published several sets of chamber music, all with flute.

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Florius. *See* FLORI family.

Floros, Constantin (*b* Thessaloniki, 4 Jan 1930). German musicologist of Greek birth. After studying law at the University of Thessaloniki (1947–51), he went to the Vienna Music Academy, where he studied composition with Alfred Uhl and conducting with Hans Swarowsky and Gottfried Kassowitz, graduating in both subjects in 1953. At the same time he studied musicology with Erich Schenk at Vienna University as well as art history (with C. Swoboda), philosophy and psychology. In 1955 he obtained the doctorate in Vienna with a dissertation on Campioni. He continued his musicological studies with Husmann at Hamburg University (1957–60), where in 1961 he completed his *Habilitation* in musicology with a work on the Byzantine kontakion. In 1967 he became supernumerary professor, in 1972 professor of musicology and in 1995 professor emeritus at the University of Hamburg. He received the honorary doctorate from the University of Athens in 1999.

He is the co-editor of the *Hamburger Jahrbuch für Musikwissenschaft* and in 1988 he founded and became president of the Gustav Mahler Vereinigung, Hamburg. In 1992 he was elected a member of the Erfurt Akademie der gemeinnützigen Wissenschaften and in 1999 was made an honorary member of the Richard Wagner-Verband.

Floros is one of the leading German musicologists and his research interests are varied. His three-volume *Universale Neumenkunde* (1970) overturned previous theories concerning the origin of Gregorian neumes. In his treatise *Gustav Mahler* (1977–85), and his writings on other composers of instrumental music in the 18th and 19th centuries, he examined the semantic meaning of the symphony alongside theories of the dominance of absolute music. He also carried out pioneering research on the music of the Second Viennese School, in particular Alban Berg; he discovered the hidden programme for Berg's Lyric Suite before the relevant sources were found. His view of 'Musik als Autobiographie' characterizes his books on Berg (1993) and Ligeti (1996) and connects musical aesthetics with everyday circumstances.

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HANS HEINRICH EGGEBRECHT/PETER PETERSEN

Flos (pl. *flores*) (Lat.: 'flower'; Fr. *fleuretis*). A species of vocal embellishment. Hieronymus de Moravia (late 13th century) gave this definition: 'est autem flos armonicus decora vocis sive soni celerrima procellarisque vibratio' – an 'ornamental vibration of the voice, or a very rapid

rippling of the sound' – that is, a shake. He described three types of 'flowers': long, open and sudden. 'Long flowers' resemble a slow vibrato, taking the note a semitone above the note to be graced. 'Open flowers' are slow, taking the tone below. 'Sudden flowers' begin slowly and gradually gather speed, using the interval of a semitone. Describing these ornaments in connection with plainchant, the author warned against applying them indiscriminately. Five notes are singled out for embellishment: the first, last and penultimate notes to be graced with long flowers, the second note of the first syllable with open flowers, and the long plica with sudden flowers. Singers may insert several short notes between this ornamental plica and the next note 'to make the melody more elegant'.

The addition of flowers was reserved for festal performance and was omitted during times of penance or mourning:

> Enffans du cueur, ne faictes plus leçons
> De fleuretiz, mais note contre note
> Sur Requiem, en doulcettes façons.

(Guillaume Crétin: *Déploration sur le trespas de feu Okergan*)

In the 18th century Lebeuf used the term *fleuretis* as synonymous with *chant sur le livre* (p.110).

See also ORNAMENTS, §I.

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MARY BERRY

Flosman, Oldřich (*b* Plzeň, 5 April 1925; *d* Prague, 12 Oct 1998). Czech composer. He studied at the Prague Conservatory with Karel Janeček, and at the academy with Bořkovec (1946–50). After a period as secretary of the composition department of the academy, he acted as artistic director of the Army Arts Ensemble from 1951. He left his appointment to devote time to composition, and to work on behalf of the Pragokoncert agency. He became a committe member of the Union of Czech Composers in 1971, and in 1977 was appointed director of the Czechoslovak performing rights society. His early music was much influenced by Czech folksong. He then turned in the direction of Shostakovich and Prokofiev and thereafter succeeded in developing a highly individual style, most noticeably in the Second Violin Concerto, dedicated to Gertler, who gave the première at the 1973 Prague Spring Festival, and in *Michelangalův kámen* ('Visions of Michelangelo'), written for the Czech violist Lubomír Malý. Flosman received many honours during his lifetime, among them the State Prize (1974) and the titles Artist of Merit and National Artist.

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Orch: Bn Concertino, 1956; Vn Conc., 1958; Dances, hp, str, 1961; Concertante Music, wind qnt, orch, 1965; Fl Conc., 1969; Hn Conc., 1970; Vn Conc. no.2, 1972; Sym. no.2, 1974; Michelangelův kámen [Visions of Michelangelo], va, orch, 1976; Rhapsody, vc, orch, 1977; Concertino, gui, str, 1979; Sym.-Conc., pf, orch, 1979; Sym. Plays, b cl, pf, orch, 1983; Sym. no.3, 1984

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4 operettas, incid music, songs

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OLDŘICH PUKL/JAN LEDEČ

Flöte (i) (Ger.). *See* FLUTE.

Flöte (ii) (Ger.). *See under* ORGAN STOP (*Flute*).

Flötenbass (Ger.). *See under* ORGAN STOP (*Bassflute*).

Flötenuhr (Ger.). A flute-playing MUSICAL CLOCK, a MECHANICAL INSTRUMENT producing its sounds from organ pipes activated by pinned cylinders. Mozart, Haydn, Beethoven, C.P.E. Bach and other late 18th- and early 19th-century composers wrote for the instrument.

Flothuis, Marius (Hendrikus) (*b* Amsterdam, 30 Oct 1914). Dutch composer and musicologist. After studying musicology with A. Smijers and K.P. Bernet Kempers at Amsterdam University he was assistant to the artistic director of the Concertgebouw Orchestra (1937–42). During the later years of the war he was interned in concentration camps. After the war he worked as a librarian and music critic before returning to the Concertgebouw in 1953; two years later he was appointed artistic director. In 1974 he left this post to become professor of musicology at Utrecht University until his retirement in 1982. From 1980 to 1994 he was president of the Zentralinstitut für Mozartforschung in Salzburg. Although Flothuis had no instruction in composition, in 1922 he wrote a cadenza for Haydn's keyboard concerto in D, and this was followed by several piano pieces and an incidental score for Sophocles' *Philoktetes*; all the music composed before 1934 has been withdrawn. Important works of the 1940s and 1950s include the Horn Concerto (1945), the charming *Four Trifles* (1948) the *Sonata da Camera* for flute and harp (1951) and the lyrical String Quartet no.1 (1952), winner of the Professor van der Leeuw Prize. *Symfonische muziek* (1957) is a brilliant score somewhat in the vein of César Franck. The first three movements are cyclical, with a single motif linking a vivid scherzo-like Allegro, a funeral march and a tempestuous Allegro agitato, while the finale is a passacaglia built on a related theme. In the symphonic song *Hymnus*, awarded the Johan Wagenaar Prize, Flothuis presents an accurate musical realisation of the hope and despair permeating Ingeborg Bachmann's poem

An die Sonne. Flothuis's music is in general lyrical and intimate, tonal and extensively contrapuntal.

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(*selective list*)

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JOS WOUTERS/LEO SAMAMA

Flotow, Friedrich (Adolf Ferdinand) Freiherr **von** (*b* Toitendorf [Teutendorf] estate, nr Neu-Sanitz, Mecklenburg-Schwerin, 27 April 1812; *d* Darmstadt, 24 Jan 1883). German composer. He is best remembered for his romantic comic opera *Martha*, which continues to be staged; the aria 'Ach so fromm' (and in its Italian version as 'M'appari tutt' amor') has become a staple of the tenor aria repertory.

1. LIFE. Flotow was born into one of the oldest aristocratic families of Mecklenburg. Both parents were musical, and he began composing as a child, receiving his first musical instruction from his mother and from Thiem, the local organist. He resisted his parents' wish that he enter the diplomatic service, and in 1828 was taken by his father to Paris, where his musical education was entrusted to Reicha and the Mannheimer Johann Peter Pixis. By the following year he had already been offered the libretto of *Pierre et Cathérine* by Jules-Henri Vernoy De Saint-Georges, who during the ensuing four decades was to provide Flotow with eight further librettos (including that for a ballet, *Lady Harriette, ou La servante de Greenwich*, in 1844, which was to become the basis of *Martha*). The 1830 Revolution caused the composer to return to Mecklenburg, where he completed *Pierre et Cathérine* and had it translated into German by his uncle; as *Peter und Kathinka* it was performed in Ludwigslust, Mecklenburg, in 1835. By 1831 Flotow had already returned to Paris, where he continued composing. During this period he also made the acquaintance of prominent artistic and aristocratic figures there, which helped him

towards having Parisian performances of his works, and it was at the *hôtel* of Count Castellane, where aristocratic families ran their own private amateur theatre, that works such as *Rob-Roy* and *Alice* were performed in 1836–7. His first professional performances were of pastiche works to which he contributed, a situation that arose often owing to the tight schedules of theatres whereby portions of a work were given to various composers to write in time for the opening night. The play *Le comte de Charolais* (1836) was such a work, and Flotow gladly accepted the opportunity to write several numbers for it, including a waltz and a hunting chorus. The work was performed at the Théâtre du Palais Royal and served to draw Flotow's abilities to the attention of a wider public.

The first important theatre to mount his works was the Théâtre de la Renaissance with two pastiches: in 1838 *Lady Melvil* (where Flotow's name was not even mentioned; the other composer, Albert Grisar, took all the credit), and in 1839 *L'eau merveilleuse*, for which Flotow wrote much of the music. His first real box office success, however, was *Le naufrage de la Méduse* (later enlarged as *Die Matrosen*), to which he contributed the last two acts, also performed at the Théâtre de la Renaissance (54 times in 1839 alone). In 1840 *La duchesse de Guise* (originally *Le comte de St-Mégrin*) was given an amateur charity performance as *Le duc de Guise* for Polish refugees at the Salle Ventadour, and it was there that Flotow met Friedrich Wilhelm Riese, a poet and translator for the Thalia-theater in Hamburg, who was in Paris looking for new vaudeville comedies to translate into German for performances at home. It was Riese, under the pseudonym W. Friedrich, who was to create the librettos for the only two operas which were to bring Flotow lasting fame, *Alessandro Stradella* (1844) and, particularly, *Martha, oder Der Markt zu Richmond* (1847). Flotow's greatest ambition, however, was to make his name as an opera composer in Paris, and his first performance at a major opera house there (by the Opéra-Comique at the Salle Favart) was in 1843 with the one-act *L'esclave de Camoëns* (later enlarged as *Indra*). He was finally accepted by the Opéra in 1844 with a contribution to the pastiche ballet *Lady Harriette*, the seed of *Martha*. In the meantime *Alessandro Stradella* had been performed in Hamburg in 1844 and within a year was such a success there, and in Berlin, Vienna, Budapest and Prague, that Flotow received a commission to write a new German opera for the Hoftheater in Vienna. He offered Friedrich the *Lady Harriette* plot, and *Martha* was the result. *Martha* was first performed at the Kärntnertortheater in 1847, with immediate success. By 1858 it had already been played across Europe and as far afield as Algiers, San Francisco and Sydney.

In the mid-1840s, still living in Paris, Flotow continued to write French operas, many of which were translated and performed in Germany. The Revolution in Paris caused him to leave France again in 1848, and he returned to Mecklenburg where he had inherited the family estates from his father, who had died the previous year. There he married and had a son; his wife and child died in 1851. In 1850 *Sophie Katharina, oder Die Grossfürstin* was performed in Berlin and he received the Mecklenburg-Schwerin Goldene Verdienstmedaille für Kunst und Wissenschaft in recognition of his achievements. His next moderate success was his second version of *L'esclave de Camoëns*, *Indra*, which had its première in Vienna (1852). As a result of his growing reputation in Vienna, he now moved there, where in 1853 he married his second wife, who bore him three children, only two of whom were to survive into adulthood. In 1855 Flotow was appointed director of the grand-ducal court at Schwerin in Mecklenburg, where he remained until 1862. There he was in charge of the incidental music for the court celebrations, directed performances of opera and ballet at the Hofoper and continued to compose operas for Vienna and Berlin. He achieved modest successes in 1859 with *La veuve Grapin* and incidental music to Shakespeare's *The Winter's Tale*.

In the 1860s Flotow's opera premières were being staged as a matter of course right across Europe. He married for the third time in 1868, having divorced his second wife, and went to live on his new wife's estate in Reichenau in Austria, where he continued to compose. His last success was *L'ombre*, which was performed in Paris in 1870 by the Opéra-Comique. The Franco-Prussian war of 1870 caused a wave of anti-German sentiment in Paris which had a negative effect on Flotow's fortunes there. His *La fleur de Harlem* (completed in 1874), which he may have begun as early as 1866 and which had been accepted by the Opéra-Comique, could now no longer be performed there and had its première in Turin in 1876 as *Il fiore d'Arlem*. In 1873 Flotow finally left Paris and returned to the family estate in Toitendorf, where he resumed work on his most problematic opera; what had started as a French work, the one-act *L'esclave de Camoëns*, in 1843, and been extended to three acts in 1852 as *Indra* with a German text, he now revised and further enlarged to four acts for an Italian première as *Alma l'incantatrice*. Animosities in France having subsided, however, Flotow was able to obtain a performance of the new work in Paris in a French version, as *L'enchanteresse*. In addition, *Indra* was also known at various times as *Zora*, *Die Hexe* and possibly *Griselda*, making a total of seven different names and three different languages used by the composer for this work alone. In 1880 Flotow moved to Darmstadt, where he spent his last years almost blind. He died, as the result of a stroke, at the age of 70.

2. Works. Between Weber's death (1826) and Wagner's *Rienzi* the history of German opera lay primarily in the hands of Kreutzer, Spohr, Marschner, Lortzing, Nicolai and Flotow. Flotow's musical style is a synthesis of German and French influences. On the German side he may be grouped with Lortzing and Nicolai, with whom he shared a north German musical heritage. These three cheerful, if modest, talents were in turn all influenced by their francophile compatriot Meyerbeer, much of whose cantilena, esprit and orchestration shed its light on their works. But while Meyerbeer is best known for his serious works, these three are remembered today for their comic operas. This Berlin school of composers possessed a profound sense of the stage that German contemporaries such as Schubert, Mendelssohn or Schumann lacked. Flotow's French models can be sought in composers like Boieldieu, Auber and Adam: indeed the comic bandits Malvolino and Barbarino in *Alessandro Stradella* find their musical ancestors in Auber's Giacomo and Beppo (*Fra Diavolo*). Whereas Nicolai combined German Singspiel with *opera buffa*, Flotow was to merge the Singspiel with *opéra comique* to create a kind of French Biedermeier opera, a fusion of styles which had its dramaturgical

justification and precedent. Just as Mozart, in *Don Giovanni*, had fused elements of *opera buffa* and *opera seria*, and Beethoven, in *Fidelio*, had combined the Singspiel with an emerging Romantic music drama, so Flotow, in *Martha*, reserved the Singspiel style for his buffoonish and peasant characters (Nancy, Plumkett and the maids of Richmond) and the sustained, bel canto French Romanticism of *opéra comique* for the lovers Martha and Lyonel (see illustration).

For that reason, Flotow's own description of his works as 'romantic' (*Alessandro Stradella*) or 'romantic comic' (*Martha*) has met with some objection: the former fits rather the description of an *opéra comique*. Meyerbeer referred to *Martha* in his diary as a 'komische Oper (eigentlich semiseria)'. What distinguishes such works as *Alessandro Stradella*, *Martha* or *Indra* (originally *L'esclave de Camoëns*) from *opéras comiques* is that (by contrast, for example, with Lortzing) Flotow omits spoken dialogue and links the numbers with short recitatives, achieving an uninterrupted musical flow. It is perhaps rather the manner of performance of these works that determines which of Singspiel or *opéra comique* is to predominate. In Flotow's two most successful works, *Alessandro Stradella* and *Martha*, a balanced fusion of all stylistic elements is achieved. The former is perhaps the better work, but it was *Martha* that found its way into the hearts of the public. The reason for this lies not only in the quality of the text and the music, but also in the dramatic situations which keep the audience in a state of amused suspense.

Flotow's musical style is characterized by simple harmonies, pithy and gracious rhythms, and short musical forms, among which he often uses dance movements (tarantella, gavotte, mazurka or polka) as the basis for his arias. His melodies are catchy, often italianate, and he is musically most successful when he confines himself to the strophic song with facile melodies. The inclusion of simple folksongs as local colour further adds to the attractiveness of his works, for example the Irish folksong 'The Last Rose of Summer' in *Martha* (which is used to great effect as a leitmotif), or the Hohenfriedberger March and Russian folksong in *Sophie Katharina*. Within the framework of a completely homophonic style, contrapuntal or even motivic writing is only occasionally found and is a little incongruous, such as the moment in the overture to *Martha* where he combines a cheeky motif (symbolizing Martha's flirtations) with Lyonel's heartfelt 'Mag der Himmel Euch vergeben'. In *Die Matrosen* (originally *Le naufrage de la Méduse*) there is a canon to the amusing alliterative text 'O Du, der Du, die, die Dir dienen'. Flotow's instrumentation is well considered and effective, playing host to the melody and thematic material in parlando sections; in the last works an increasing refinement of orchestral technique can be observed. It is perhaps not surprising that his basically lyrical style is least convincing when a plot such as *Indra*'s calls for an exotic Iberian-Indian treatment, a musical exoticism familiar from *L'Africaine*, *Carmen* or *Samson et Dalila*. Here Flotow's French Biedermeier *Spieloper* shows its limitations. At their best, his works are a fascinating Franco-German link in the chain from 18th-century Italian *opera buffa* to Arthur Sullivan in England.

Flotow's librettos are based on works by authors as varied as Kalidasa, Shakespeare, Massinger, Racine,



Spinning scene from Flotow's 'Martha', Act 2, with the principals from the original production, Kärntnertortheater, Vienna, 1847; engraving by Andreas Geiger after ?J. Cajetan, 1848

Goldoni, Scott, Dumas and Soulié. A certain emphasis on historical figures is evident: the statesmen Henri III of France (*Le comte de St-Mégrin*) and Peter the Great (*Pierre et Cathérine*); the religious reformer Johann Albrecht of Mecklenburg, the poet Camões (*L'esclave de Camoëns*), and the composers Stradella and Mozart (*Die Musikanten*). Among the mythical subjects are Thetis, Medusa and Rübezahl. Using the pseudonym Marckwort, Flotow himself made excellent translations of some of his French works into German. His most prominent librettists were Salomon Hermann Mosenthal (who wrote the text for Nicolai's *Die lustigen Weiber von Windsor*), Léon Halévy (brother of the composer) and Charlotte Birch-Pfeiffer (who helped Fétis prepare the final version of Scribe's libretto for *L'Africaine*).

A comprehensive survey of Flotow's works today presents almost insurmountable difficulties. At least 14 of them are lost, parts of which were no doubt re-used later. At least eight works are known to have been rearranged by Flotow. An exact correlation of lost and re-used material is therefore no longer possible. Many of his works also received new titles with each arrangement or even performance, to say nothing of the translations. At least six were written in collaboration with other composers, sometimes, especially the earlier ones, without even mention of Flotow's name. A realistic estimate of the number of Flotow's operas is about 30. Ironically, although he dedicated his life to French opera, and composed mainly French and what might be called Franco-German works, his adopted country never fully returned the compliment. It is perhaps no coincidence that his only lasting successes were two works which, as French as they are in spirit and style (Gustav Kobbé originally classified *Martha* as a French opera), were thoroughly German in their composer, their librettists, their texts and their premières. It may be added that it took *Martha* 11 years to reach Paris and *Alessandro Stradella* 19 years; both were first performed there in Italian. Conversely, the one theatre where almost all his works were performed as a matter of course was the court opera house of Schwerin in Mecklenburg, the land of his birth.

A truer reflection of how widely disseminated Flotow's operas were can be gained if the performances of his works in such a city as Hamburg are considered. There *Martha* alone had enjoyed 440 performances by 1955 and *Alessandro Stradella* 218 by 1932. Nine other works performed at some time or other in Hamburg never exceeded 16 performances (*Die Matrosen*), and these nine played an average of five performances each. Nonetheless, *Martha* and *Alessandro Stradella* have earned Flotow 15th place among Hamburg's most-played opera composers, just after Beethoven and Offenbach. During the 19th century Flotow's fame was such that many parodies and potpourris of his works appeared, for example Nestroy's *Martha, oder Die Mischmonder Markt-Mägde-Mietung* in three acts to music by Michael Hebenstreit (1848), Offenbach's one-act *La romance de la rose* (1869) and Johann Strauss's *Quadrilles*, op.46 on themes from *Martha*, and op.122 on themes from *Indra*. Perhaps of interest is that almost every decade of the 20th century has borne witness to the revival of one or another unknown work by Flotow: *Indra* and *Wintermärchen* were still being played until well into the century; in 1922 and 1943 *La veuve Grapin* was revived; in 1925 and 1933 *Zilda* was played, under the title *Fatme*; and in 1934 *L'ombre* and *Rübezahl* were staged. Blacher's opera *Das Zauberbuch von Erzerun* (1942) is based on music by Flotow.

Although Flotow's creative career was dominated by opera, he also wrote works in other genres throughout his life, most of which are lost. In his early years he seemed to have had ambitions as an orchestral composer, and two piano concertos, a symphony and a concert overture (the latter both lost) all date from this period. In his later years his non-operatic compositions became increasingly modest in scope, consisting mainly of songs, piano works and chamber music for various traditional combinations of instruments, including two piano trios and two string quartets of which the first has recently been rediscovered. Some of Flotow's song texts are in French and Italian, but most are settings of German verses, intended for use in his native Mecklenburg-Schwerin, where he was always held in high esteem. He also composed several melodramas. Flotow's chamber and orchestral works, often akin to Mendelssohn in style, are composed with careful attention to detail and, like his operas, are characterized by deft instrumental writing, graceful melody and clear, light textures.

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STAGE

Pierre et Cathérine (op, 2, J.H. Vernoy de Saint-Georges); Ger. trans., Ludwigslust and Schwerin, 1835

Die Bergknappen (op, 2, T. Körner)

Alfred der Grosse (op, 2, Körner)

Rob-Roy (Rob le barbe) (oc, 1, P. Duport and P.J. Desforges, after W. Scott), Royaumont Castle, Sept 1936

Sérafine (oc, 2, Desforges, after F. Soulier), Royamount, 30 Oct 1836

Le comte de Charolais (incid music, Duport and Desforges, after P. Massinger and N. Field), Paris, Palais Royal, Nov or Dec 1836

Alice (oc, 2, H. de Sussy and D. de Laperrière), Paris, Hôtel Castellane, 8 April 1837

Stradella (pièce lyrique, 1, Duport and P.A. de Forges), Paris, Palais Royal, 1837

La lettre du préfet (oc, 1, E. Bergounioux), Paris, Salon Gressier, 1837, rev. 1868

Le comte de Saint-Mégrin (La duchesse de Guise) (opéra, 3, F. and C. de la Bouillerie, after A. Dumas *père*: *Henri III et sa cour*), Royaumont, 10 June 1838; rev. as Le duc de Guise, Paris, Ventadour, 3 April 1840; Ger. trans., Schwerin, 24 Feb 1841

Lady Melvil (oc, 3, Saint-Georges and A. de Leuven), Paris, Renaissance, 15 Nov 1838, collab. A. Grisar; rev. Grisar as Le joaillier de Saint-James, 1862

L'eau merveilleuse (opéra bouffe, 2, T.M.F. Sauvage), Paris, Renaissance, 30 Jan 1839, collab. Grisar; Ger. trans. as Das Wunderwasser, vs (Mainz, n.d.)

Le naufrage de la Méduse (opéra, 3, H. and T. Cogniard), Paris, Renaissance, 31 May 1839, Act 1 by A. Pilati; excerpts (Paris, n.d.); rev., expanded as Die Matrosen, Hamburg, 23 Dec 1845, vs (Hamburg, 1845)

Lady Harriette, ou La servante de Greenwich (ballet, 3, Saint-Georges and J. Mazilier), Paris, Opéra, 21 Feb 1844, Act 2 by R. Burgmüller, Act 3 by E. Deldevez

L'esclave de Camoëns (oc, 1, Saint-Georges), Paris, Opéra-Comique, 1 Dec 1843; rev., enlarged as Indra, das Schlangemädchen (3), Vienna, 18 Dec 1852; as Alma l'incantatrice (4), Paris, Italien, 6 April 1878 [also known as L'enchanteresse, Die Hexe, Zora ? and Griselda

Alessandro Stradella (romantische Oper, 3, Friedrich), Hamburg, Stadt, 30 Dec 1844; numerous scores pubd

Lâme en peine (Der Förster; Leoline) (opéra, 2, Saint-Georges), Paris, Opéra, 29 June 1846; (Paris, n.d.), Ger. (Hamburg, ?1847)

Martha, oder Der Markt zu Richmond (romantische-komische Oper, 4, Friedrich), Vienna, Kärntnertor, 25 Nov 1847; vs (Vienna, ?1847), fs (Leipzig, 1940); *US-STu**

Sophie Katharina, oder Die Grossfürstin (romantische-komische Oper, 4, C. Birch-Pfeiffer), Berlin, Hof, 19 Nov 1850; vs (Berlin, 1850)

Rübezahl (romantische Oper, 3, G.H. Gans zu Putlitz), Retzien, 13 Aug 1852 [privately], Frankfurt, 26 Nov 1853 (Berlin, 1853)
Albin, oder Der Pflegesohn (opera, 3, S.H. Mosenthal, after *Les deux savoyards*), Vienna, Kärntnertor, 12 Feb 1856; rev. as Der Müller von Meran, Gotha, 15 Jan 1860
Die Libelle (La demoiselle, ou Le papillon ou Dolores) (ballet, 2, Markwort), Schwerin, 8 Aug 1856
Herzog Johann Albrecht von Mecklenburg, oder Andreas Mylius (opera, 3, E. Hobein), Schwerin, 27 May 1857
Pianella (komische Oper, 1, E. Pohl, after C. Goldoni *La serva padrona*), Schwerin, 27 Dec 1857 (Paris, 1860)
Die Gruppe der Thetis (ballet), Schwerin, 18 Aug 1858
Wintermärchen (incid music, 4, W. Shakespeare, trans. F. von Dingelstedt), Weimar, Hof, 23 Oct 1859
La veuve Grapin (Madame Bonjour) (opéra comique, 1, de Forges), Paris, Bouffes-Parisiens, 21 Sept 1859 (Paris, ?1859); Ger. trans., Vienna, Theater am Franz-Joseph-Kai, 1 June 1861, vs (Berlin, n.d.)
Der Tannkönig (ballet, 2, Hobein and A. Rossi), Schwerin, 22 Dec 1861
Wilhelm von Oranien in Whitehall (incid music, 5, Ganz zu Putlitz), Schwerin, 2 Oct 1861
Der Königsschuss (Divertissement) (ballet, 1), Schwerin, 22 May 1864
La châtelaine (Der Märchensucher) (op, 2, M.A. Grandjean), Vienna, Karl, Sept 1865; rev. K. Treumann as Das Burgfrälein
Naida (Le vannier) (op, 3, Saint-Georges and L. Halévy), St Petersburg, 11 Dec 1865 (Milan, n.d.)
Zilda, ou La nuit des dupes (oc, 2, Saint-Georges, H.C. Chivot and A. Duru), Paris, Opéra-Comique, 28 May 1866; vs (Paris, 1866); Ger. trans. as Fatme, vs (Berlin, *c*1925)
Am Runenstein (op, 2, R. Genée), Prague, 13 April 1868 (Leipzig, 1868)
Die Musikanten (La jeunesse de Mozart) (komische Oper, 3, Genée), composed ?1869–70, Mannheim, 19 June 1887; Ger. vs (Leipzig, 1890)
L'ombre (oc, 3, Saint-Georges and de Leuven), Paris, Opéra-Comique, 7 July 1870; vs (Paris, 1870); Ger. trans. as Sein Schatten, Vienna, Wien, 10 Nov 1871 (Berlin and Posen, ?1871)
Le fleur de Harlem (op, 3, Saint-Georges and de Leuven, afer Dumas *père*: *Le tulipe noir*); It. trans., Turin
Rosellana (op, 3, de Lauzières), Vittorio Emanuele, 18 Nov 1876 (Turin, 1876)
Sakuntala (op, 3, C. d'Ormeville, after Kalidasa), inc.
1 aria in La champmeslé (Duport, ? after Racine), Paris, Nouveautés, 11 Feb 1837

MELODRAMAS

Der Deserteur, acc. hp, hn, str, pf, lost; Der Blumen Rache (F. Freiligrath), acc. str, pf, rev. for pf, op.16 (Berlin and Posen, 1876); Der Schweizer-Soldat in Bologna; Die Heimkehr; Die Harfe, acc. hn, str, pf; 3 Poems (Franz Freiherr von Gaudy), acc. hn, str

VOCAL

Choral: Mass, solo vv, vv, orch, inc.; Dorf-Messe, male vv; Das Waldvögelein (J.N. Vogl), 4 male vv (Leipzig, n.d.); Songs for the Viennese artists' fraternity 'Grüne Insel': Aufnahmslied (I. Castelli), also as Wilkommslied (O. Prechtler), Pilgrimslied (Prechtler), Jubellied (J. von Paümann), all for male vv, pf; Abschiedslied, B, unacc. male vv
Songs with pf: Maria (E. Plouvier) (Paris, ?1840); Rêverie (N. Duff) (Paris, ?1840); 4 Savoyardenlieder (A. Alberti), op.17 (Rostock, 1875): Der Abschied, Die Ankunft, Vor dem Palast, Im Sterben; 3 Lieder und Balladen (Alberti) (Dresden, n.d.): Heimweh, Lied der Amme, Frühlingswunsch; 4 Lieder (Berlin, 1883): Zum Scheiden (C. Stieler), Grüss dich Gott (O. Roquette), Fahr' wohl (E. Geibel), Der Landsknecht (Geibel); 3 Lieder (Berlin, n.d.): Silvia, Serenade, Sehnsucht nach der Nachtigall
Other songs (1v, pf), all lost: 6 Lieder: Wiegenlied, Sehnsucht, Das Gruseln, Müller, hab' acht, Maiennacht, Mädchenlied; Der blinde Musikant (G.L. Mohr), Die Drei (N. Lenau); Für mich alleine (M.G. Saphir); Les hirondelles (Marquis de Foudras); Künstlers Erdenwallen (Markwort); Lied eines Schmiedes (Lenau); Die Madonna (T. Oliphant); Schlummergesang (Markwort) [=Serenade (A. Tastu)]; Ständchen (Saphir), also for S, A, T, B (hp, ob)/(pf, vn/fl); Der Holunderbaum, ballad, Das Kreuz am Weg, Mama die Muhme (K. Schäfer), Star and Spatz

INSTRUMENTAL

Orch: Sym., 1833, lost; 2 pf concs., no.1, a, 1830, no.2, c, 1831; Ov., D, 1830, lost, arr. pf 4 hands, op.4; Jubel-Ouverture, F, 1857 (Leipzig, n.d.; Hamburg, n.d.); Fackeltanz, E♭
Chbr: 2 str qts, no.1, C, no.2, lost; Trio de salon, vn, vc, pf, a, *c*1845 (Leipzig, n.d.); Trio no.2, vn, vc, pf (Leipzig, n.d.); Sonata, A, vn, pf, op.14 (Leipzig, n.d.); 6 études, pf 4 hands, op.15 (Rostock, 1874); 6 rêveries, 6 chants du soir, vc, pf, collab. Offenbach (Leipzig, n.d.); Nocturne concertant, ob, pf, op.47; Nocturne, ob, vn, pf, collab. C. Wacker (Paris, n.d.); Fantasie, fl, pf, collab. L. Coninx; L'écho du bocage, romance, fl, obbl, pf, collab. Coninx (Paris, n.d.)

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PETER COHEN

Flotzinger, Rudolf (*b* Vorchdorf, Upper Austria, 22 Sept 1939). Austrian musicologist. While at the Vienna Academy, where he was a composition pupil of Schiske (1958–64), he studied at Vienna University with Erich Schenk and Walter Graf (1959–64); later he studied in Göttingen with Husmann (1966–8). He took the doctorate in 1965 with a dissertation on lute tablatures in Kremsmünster and in 1969 completed the *Habilitation* at Vienna University with a work on music at Notre Dame. In 1971 he succeeded Othmar Wessely as professor at Graz University; in 1999 he resigned. His main areas of research are medieval music (particularly early polyphony) and the music history of Austria. From 1992 until 1999 he was editor of *Acta musicologica*. He is a member of several academies and scientific societies.

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RUDOLF KLEIN

Flourish. A term applied to various kinds of short preludial (occasionally postludial) pieces, originally improvised but later often written out.

In stage music the term usually refers to a call of the fanfare type, generally for trumpets with or without drums but sometimes for other instruments. Elizabethan dramatists frequently used the word in stage directions in this sense (e.g. Shakespeare, *Antony and Cleopatra*, Act 2 scene vii, 'Sound a Flourish with drummes'). The flourish and the sennet were not identical, as a direction in Thomas Dekker's *Satiromastix* (1601) shows: 'Trumpets sound a florish and then a Sennate'.

In a more specialized sense the term was used in England from the Restoration period to the 18th century to denote a short improvised prelude consisting largely of scales and arpeggios decorating a common chord. Its function was to acquaint the audience with the key of the following piece and, as in the toccata and other preludial forms, to allow the performer to test the tuning and functioning of his instrument and briefly to exercise his fingers in a passage of increasing brilliance in preparation for the performance. Roger North described a flourish as 'sounding the proper accord-notes of an assumed key successively, and then breaking or mixing those notes as may best be done, *dividendo*, *consonando*, or *arpeggiando*, with what elegance and variation the fancy suggests or capacity admitts'. He went on to say that before a piece of ensemble music 'the like may be performed in severall manners by any number of instruments, with perpetuall variety of fancy in each, and no one much regard what another doth; and in all that disorder upon the key the sound will be rich and amazing'.

Although the best performers improvised flourishes, many were printed for the less adept. *Select Lessons for the Violin* (London, 1702) contains *A Florish or Prelude in Every Key* designed to preface pieces in keys from C to F minor on the flat side and to A on the sharp side. The *Florish in C fa ut Natural* arpeggiates the common chord and then makes division on it in precisely the manner described by North (ex.1). That flourishes for several



instruments were used for dramatic effect is apparent from Act 2 of Purcell's *Dioclesian* (1690), where the unaccompanied chorus 'Sound all your instruments' is followed by the direction 'Flourish with all the instruments in C fa ut-Key'. Whether this practice was generally much employed in ensemble music outside the theatre is very doubtful.

With only a little elaboration the flourish becomes a prelude with formed thematic elements developed in rudimentary fashion. Some of the pieces in *Select Preludes or Volentarys for the Violin* (London, 1704), described on the title-page as 'Florishes', fall into this category. That by Purcell (Purcell Society Edition, xxxi, 93) is highly chromatic at the outset, so its main function as a true flourish, to impress the tonic chord on the listener, is no longer so evident.

Military flourishes were decorative trumpet calls or fanfares, more elaborate than the 'duty' and 'routine calls' and unlike them in not necessarily having any stereotyped features or promptly recognizable melodic outlines. Until the 18th century, British Army flourishes were 'without any set rule'; later a fixed notation developed for those intended as salutes for royalty and general officers (*see* SIGNAL).

In the prefatory note to the 'Table of Graces proper to the Viol or Violin' in his *Introduction to the Skill of Musick* (1660), John Playford used the word as synonymous with 'graces' or ornaments, at any rate with the more elaborate shaken graces. Eventually it came to be applied to almost any florid instrumental passage.

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MICHAEL TILMOUTH

Flower, Sir **(Walter) Newman** (*b* Fontmell Magna, Dorset, 8 July 1879; *d* Blandford, 12 March 1964). English author, collector and publisher. After training as a writer on various popular journals, Flower joined the publishers Cassell & Co. in 1906 and took over as proprietor in

1927. He was knighted in 1938. His purely literary work includes an edition of the journals of Arnold Bennett.

Flower's musical interests were amateur. His books are marred by a poor literary style and the absence of scholarly discipline, though the use of previously unknown documentary material gives them some value. His important collection of manuscripts and early printed editions of Handel's music (including the bulk of the Aylesford Manuscripts, copied for Handel's friend Charles Jennens) was acquired by the Henry Watson Library, Manchester, in 1965.

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ANTHONY HICKS

Floyd, Carlisle (Sessions) (*b* Latta, SC, 11 June 1926). American composer. His ancestors on both sides were among the earliest European immigrants to the Carolinas. During his childhood his father, a Methodist minister, was posted to a variety of small South Carolina towns, and the composer has derived much inspiration from this background. Almost all his operas have southern, rural or colonial settings.

In 1943 Floyd entered Converse College (Spartanburg, SC), where he studied the piano with Ernst Bacon. When Bacon took a position at Syracuse University, New York, in 1945, Floyd followed him there as his pupil (BM 1946); in 1947 Floyd was appointed to the piano faculty of Florida State University in Talahassee; he remained there for nearly 30 years, eventually becoming professor of composition. Until 1955, however, he was primarily a pianist, returning to Syracuse for a master's degree (1949), then taking private piano lessons with Sidney Foster and Firkušný.

While at Syracuse he began to take an interest in composition. Drawing on existing skills as a playwright (as an undergraduate he had won a competition for one-act plays), he wrote his first operas. His third attempt, *Susannah* (an updating of the biblical tale of Susannah and the Elders), proved a tremendous success. Initially mounted in Talahassee in 1955, it was taken up by the New York City Opera and performed in New York in September 1956 to great acclaim, garnering for its composer a New York Music Critics' Circle Award, a Guggenheim Fellowship and several other awards. The work was chosen to represent American opera at the Brussels World Fair (1958), and has since become a repertory item. It remains the linchpin of Floyd's reputation. Of the subsequent operas, *Of Mice and Men* (1969) has achieved the greatest success. In 1976 Floyd left his Talahassee post for an equivalent position at the University of Houston in Texas, becoming also co-director of the Houston Opera Studio. He retired from teaching in 1996.

The guiding spirit of Floyd's operas is a studied, almost draconian pragmatism that makes them attractively easy to stage while limiting the heights to which they can aspire. Casts and orchestras are small; plots, action and scenery uncomplicated. No unusual instruments, voices or theatre technologies are required, nor any great virtuosity in the performers. There is little counterpoint, or any other musical feature that would demand more than minimal rehearsal time.

Musically, Floyd owes a great deal to Ernst Bacon. His work is most readily understood as a nostalgic continuation of the populist 'social realism' of the 1930s and 40s, a style of which Bacon was a characteristic exponent. In Floyd's case, this takes the form of an all-purpose substrate of quartal harmonies with numerous parallel 5ths, supporting melodies imitative of various American folk genres. The later operas, starting with *Of Mice and Men*, display greater chromaticism and metric flexibility.

Dramatically, the operas continue the *verismo* tradition. Floyd, who wrote his own librettos, relied heavily on the dramaturgy for emotional effect: directions for facial expression and the like are unusually detailed, and emotional climaxes are often expressed by moments of silence or in spoken dialogue.

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STAGE

all to librettos by Floyd

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ANDREW STILLER

Floyd, John. *See* LLOYD, JOHN.

Floyd, Samuel A(lexander), Jr (*b* Tallahassee, FL, 1 Feb 1937). American musicologist and music administrator. His early training was in music education: he graduated from Florida Agricultural and Mechanical University in 1957 (BME) and Southern Illinois University in 1965 (MME). He received the PhD from Southern Illinois in 1969. Floyd taught at Florida Agricultural and Mechanical University (1962–4) and Southern Illinois University (1966–78). He was then appointed director of the Institute for Research in Black Music, Fisk University (1978–83). From 1983 to 1990 he was director of the Center for Black Music Research at Columbia College, Chicago and he was reappointed to this position in 1993.

Floyd's research has centred on the music of Black Americans. He has worked on the bibliography of the field, and his interests include interdisciplinary studies and music in Harlem. He is editor of *Black Music Research Journal* and *Lenox Avenue: a Journal of Interartistic Inquiry*, and artistic director of the Black Music Repertory Ensemble. As a musician, Floyd has been active as a percussionist; he taught percussion instruments and studies at both Florida Agricultural and Mechanical University and at Southern Illinois University. His honours include the Irving Lowens Award from the Sonneck Society for American Music.

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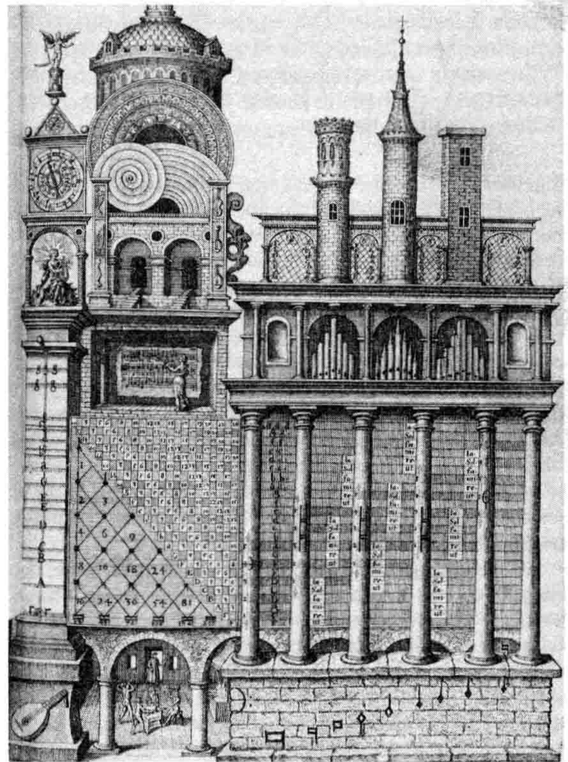
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PAULA MORGAN

Fludd, Robert (bap. Bearsted, Kent, 17 Jan 1574; *d* London, 8 Sept 1637). English writer and composer. Robert was the seventh child of Sir Thomas Fludd, knight, who lived at Milgate House, Bearsted. He was admitted a commoner at St John's College, Oxford, in 1591, obtained the BA on 3 February 1596 and the MA on 8 July 1598. After six years travelling through Europe teaching, he returned to England and achieved the degrees of MB and MD at Christ Church, Oxford, on 16 May 1605. His unorthodox views, associated with Rosicrucianism, hindered his admission to the College of Physicians, but he was eventually elected a Fellow on 20 September 1609. He practised in London, lived for a time in Fenchurch Street and died unmarried on 8 September 1637 at his home in the parish of St Catherine's, Coleman Street. He was buried in the chancel of Bearsted church on 21 September 1637, where there is an elaborate memorial he designed himself.

Of Fludd's many Latin treatises only a few touch on music. *Utriusque cosmi ... metaphysica, physica atque technica histories* (Oppenheim, 1617–24; see illustration) treats of musical phenomena in tract I, book 3; tract II, part i, book 6, and part ii, book 4. In obscure language and with fantastic diagrams Fludd postulated that the universe was a musical instrument set playing by the soul or spirit of the world. He criticized his contemporary theoreticians Kepler and Mersenne. Kepler's *Harmonices mundi* (1619) attacked Fludd's theories, to which the latter replied in his *Monochordum mundi symphoniacum* (Frankfurt, 1622, 2/1625). Mersenne's *Quaestiones celeberimae in Genesim* (Paris, 1623) also censured Fludd, provoking *Sophiae cum moria certamen* (Frankfurt, 1629) and *Summum bonorum quod est verum* (Frankfurt, 1629) in reply. Fludd's abstruse fantasies leave most agreeing with Hawkins that he was 'a man of a disordered imagination'.

13 trite dances for two trebles and a bass by 'Dr Fludd' (*US-NH* Filmer 3) come from the Filmer home at East Sutton, a few miles from Bearsted. The manuscript dates from the later years of Fludd's life and the pieces may reasonably be assumed to be by him.



The Temple of Speculative Music: engraving from Fludd's 'Utriusque cosmi ... metaphysica, physica atque technica histories' (Oppenheim, 1617–24); the structure embodies various aspects of the theory of music

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ANDREW ASHBEE

Flude, John. *See* LLOYD, JOHN.

Flue-work. The flue-stops of an organ collectively (as distinct from REED-WORK), i.e. those in which sound is produced on the fipple or flue principle whereby wind is directed through a narrow windway to strike against a lip or edge above. The term refers to the open or stopped Diapasons or Principals, the Flutes, the narrow-scaled, conical, compound and all varieties of metal or wooden stops other than those of the reed-work. The term appears only late in English writings, being absent from such authors as Talbot, Hawkins, Burney, Blewitt etc., who used only the phrase 'reed stops' to distinguish the non-flues. Hopkins and Rimbault (*The Organ*, 1855) gave alternatives: 'lip, mouth or flue pipes – for they are called by all these names', although he himself preferred 'flue'. Some American authors prefer the terms 'labial' (flue) and 'lingual' (reed).

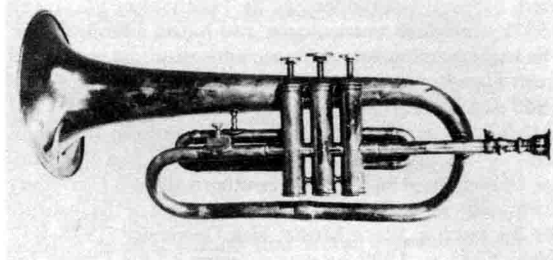
PETER WILLIAMS

Flügel (Ger.: 'wing'). A term used for wing-shaped stringed keyboard instruments. During the 18th and early 19th centuries it was applied to the HARPSICHORD. Later in the 19th century the term came to denote the GRAND PIANOFORTE. The word is also applied to the 'wing' (tenor) joint of the bassoon.

JOHN KOSTER

Flugelhorn (from Ger. *Flügelhorn*; Fr. *bugle, grand bugle*; It. *flicorno soprano*; Sp. *fiscorno*). A valved brass instrument pitched in B♭ with the same compass as the cornet. It has the conical bore, wide bell and large format of its parent the keyed bugle. The mouthpiece cup is deep, almost funnel-shaped, and a sliding mouthpipe serves as the tuning-slide. The tone is round and suave though rougher and bugle-like in loud playing. The flugelhorn plays a leading role in most continental bands as it has done for over a century. Military bands in Britain and America do not use it; however one flugelhorn is an obligatory constituent of the British brass band, in which it is played from the same part as the repiano cornet following the instructions 'unis.' and 'solo' (with the instrument specified).

At the beginningof the 18th century in Germany, the *Flügelhorn* was a large semicircular hunting horn of brass or silver carried by the *Flügelmeister* who directed the wings of a ducal hunt. It became a military instrument during the Seven Years War and from it was developed the BUGLE (i) as known since, at first in a single-wound model, to which Halliday added keys in his keyed bugle of 1810. This was adopted by German bands from 1816, first described as 'Klappenflügelhorn'. Substitution of valves for keys took place in Germany where the Munich manufacturer Michael Saurle registered the privilege for the valved flugelhorn (*Ventilflügelhorn*) in 1832. The



Soprano flugelhorn in E♭ by Gautrot l'aîné, Paris, 1860 (Horniman Museum, London)

resulting instrument made a great impression in France, where Kastner described it in *Cours d'instrumentation: supplément*(Paris, 1844) as 'bugle à pistons (Flügelhorn)' and a 'miraculous transformation of the [keyed] bugle'. It helped suggest to Sax the proportions of his saxhorns, his own valved 'bugle' being practically a bell-to-front model of the B♭ contralto saxhorn and a little smaller in bore than some of the German and Austrian instruments. This was sold in England from about 1846, first as 'soprano saxhorn or bugle'. The name 'flugelhorn' had entered by 1857 probably under the influence of German bandmasters, and brass band journals by then included a part for it exactly as today.

An equally important instrument in the larger continental bands is the small flugelhorn in E♭ (sometimes F) known best in Germany simply as 'Pikkolo' and in France as 'petit bugle' (see illustration). Expressions like 'Altflügelhorn' and 'bugle tenor' denote bell-to-front (trumpet-form) models of 'Althorn' etc., but in Italy 'flicorni alto' to 'contrabasso' are the ordinary deep brass instruments, normally in upright form.

Orchestral uses of the flugelhorn include Respighi's *Pini di Roma*(representing the 'buccine' of a consular army), Stravinsky's *Threni*, Vaughan Williams's Ninth Symphony and works by Tippett. Tim Souster's *The Transistor Radio of St Narcissus* (1982–3) is a substantial work for flugelhorn and live electronics which uses the instrument over a range of three and a half octaves, and the same composer's *Concerto for Trumpet, Live Electronics and Full Orchestra* (1988) employs the instrument for the solo part in two of the movements, 'Beach' and 'Dawn'.

The flugelhorn has been used extensively in jazz in the 20th century. Several players, particularly Miles Davis, have used it in addition to the trumpet, but others have developed the idiom of the instrument in its own right. Chet Baker, Thad Jones and Clark Terry are notable American players, while London-based players such as Harry Beckett, Kenny Wheeler and the lesser-known but highly respected Henry Lowther have established distinguished reputations for their flugelhorn playing.

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ANTHONY C. BAINES/TREVOR HERBERT

Fluitje van een cent (Flem.). *See* PENNYWHISTLE.

Flute [concert flute, cross flute, German flute, transverse flute]. (Fr. *flûte, flûte traversière, flûte allemande, flûte d'Allemagne, traversière*; Ger. *Flöte, Querflöte*; It. *flauto*,

flauto traverso, traversa). Term used to refer to a vast number of wind instruments, from the modern orchestral woodwind to folk and art instruments of many different cultures.

See also ORGAN STOP.

I. General. II. The Western transverse flute.

I. General

1. Acoustics. 2. Classification and distribution.

1. ACOUSTICS. Generically, a flute is any instrument having an air column confined in a hollow body – whether tubular or vessel – and activated by a stream of air striking against the edge of an opening, producing what acousticians call an 'edge tone' (*see* ACOUSTICS, §IV, 7); flutes are therefore often called edge-tone instruments. The edge is generally referred to as 'sharp', although sharpness is by no means necessary and may even be a disadvantage, as for example, on the modern orchestral flute – most makers prefer a slightly rounded edge.

The opening is either at one end of a tube, or in the side of a tube or vessel. The air stream may be shaped and directed by the player's lips as on the modern orchestral flute; confined in a channel, or duct, which leads the air across the hole, as on the RECORDER or WHISTLE; or produced by the wind, as in the *bulu pārinda*, a large (up to 10 metres in length) aeolian pipe hung in treetops in Southeast Asia.

Where the air meets the edge it is divided, peeling off in vortices like miniature swiss rolls, alternately outside and inside the instrument. The pitch produced is determined mainly by the length of the tube or the volume of the vessel, although other factors such as the shape and diameter of the air body and the area of any open holes (including the embouchure hole) are also influential. If, with a tube, the distal end is closed, the length is effectively almost doubled, and the pitch produced is almost an octave lower; 'almost' because the true acoustic length of the open tube is slightly longer than the tube itself, a factor called end-correction. When the end is closed, the length of the tube is doubled but not this slight elongation of the air column, and thus the lower pitch is very slightly sharper than a true octave. If the uppermost range of an open tubular flute is to be playable and the octaves in tune, some conicity in the bore is necessary. This is one reason why the cylindrical Renaissance transverse flute and recorder had a more limited range than the Baroque forms, which had a conical body. When Theobald Boehm reinstated the cylindrical body on the transverse flute (see §4(iii) below), he introduced some conicity into the head joint ('Boehm's parabola'). A similar effect is produced on many other flutes by constricting the diameter of the distal end, often by boring a hole smaller than the diameter of the tube in the natural septum which closes the end of a tube of reed or cane.

2. CLASSIFICATION AND DISTRIBUTION. Flutes are classified in the Hornbostel and Sachs system by the way in which the sound is generated and then by a variety of other criteria. Flutes are:

4 *Aerophones*
42 *Wind instruments proper*
421 *Edge instruments or flutes*, and thereafter
421.1 *Flutes without duct*, either
421.11 *End-blown flutes* (fig.1*a–d*), or
421.12 *Side-blown (transverse) flutes* (fig.1g, or
421.13 *Vessel flutes* (only those without a duct) (fig.1*e*).

These are followed by:

421.2 *Duct flutes*, either
421.21 *Flutes with external duct* (fig.1*h* and *j*), or
421.22 *Flutes with internal duct* (fig.1*f*, *i* and *k*)

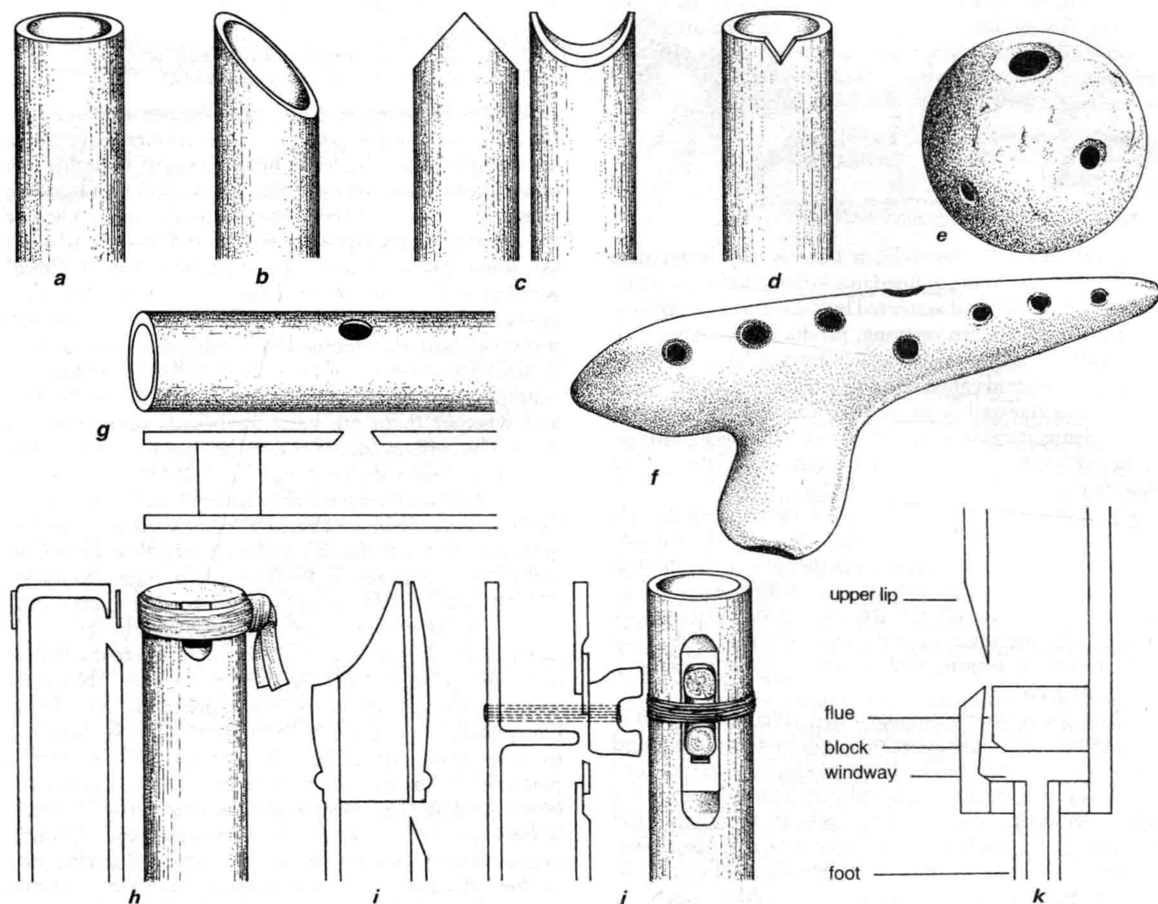
Within these main categories, further numbers are provided to indicate: whether the instruments are single or multiple and if multiple how arranged (whether the tubes of PANPIPES, for example, are in a raft or a bundle); whether they are with or without fingerholes; or whether the distal ends are open, closed, a combination of both (as some panpipes are) or constricted, and if closed whether with a fixed stopper (as some organ pipes) or a movable stopper (such as a PITCHPIPE or a SWANEE WHISTLE). Suffixes preceded by a hyphen are available to indicate the presence of air reservoirs (on the organ, for example) and whether the reservoir is rigid or flexible; and whether there are keys, keyboards or mechanical drive. The suffixes can, of course, be used in combination, so that a barrel organ could be 421.222.11/.31–62–9 (*flutes* (421) *with internal duct* in sets (.222) *open ended without fingerholes* (.11)/also *closed ended without fingerholes* (.31) *with flexible bellows* (–62) *played mechanically* (–9)) whereas a Boehm-system flute would be 421.121.12–71 (*flutes* (421) *side-blown* and single (.121) *open-ended with fingerholes* (.12) *with keys* (–71)).

There are very few parts of the world where the flute is unknown. One is Australia, where the only Aboriginal wind instrument seems to be the didjeridu. Another is Greenland, where the only instrument of the Inuit is said to be the frame drum. Whistles were certainly known in palaeolithic Europe, for pierced animal phalanges have been found at Magdalenian sites in France (fig.2), and it is improbable that bone antedated cane and reed, although of course bone survives far longer as a buried artefact (for further discussion, *see* EUROPE, PRE- AND PROTO-HISTORIC). Equally, it is hard to credit the assertion that no such use existed among the Inuit or the Australian Aborigines.

The most basic form of flute is a tube of reed or cane, stopped at one end and blown across the other. Such instruments, played in sets by a group of people (*see* STOPPED FLUTE ENSEMBLE), each playing a single note in turn in hocket style, are used in a number of areas, for example the *skudučiai* in Lithuania (*see* LITHUANIA, §II, fig.1) and the *nanga* of the Venda of South Africa.

More complex forms, with the tubes combined into a single instrument, are known as PANPIPES and are found almost worldwide. The pipes may be arranged in a raft (fig.3*b*) or a bundle, although the bundle, found mainly in Oceania, is much less common. The pipes are usually arranged in scalar order, although zigzag patterns that suit the musical needs of a particular culture are also used: the best known example is the *rondador* of Ecuador. Also common is an interlocking arrangement, either with half the scale in each of the left and right ends of one raft, as in China or Japan, or divided between two instruments, as is frequent in South America. Rafts are frequently doubled: the *sikus* of Bolivia and neighbouring areas have one rank half the length of the other or one rank closed at the distal end and the other the same length but open. Both produce pitches in approximate octaves.

End-blown open-ended tubes with fingerholes are also widespread, especially throughout North Africa and the Middle East, most commonly under the name of NEY (fig.3*a*). The somewhat more elaborate KAVAL is found in



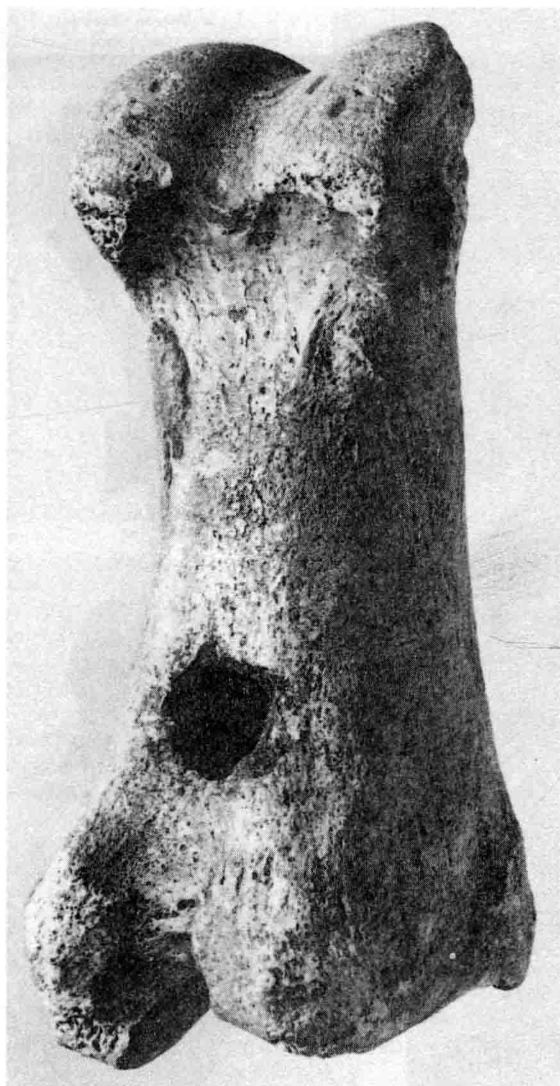
1. Examples of the variety of apertures and edges found in the flute family: (a)–(d) end-blown flutes: (a) plain rim-blown (e.g. ney, Middle East), (b) obliquely cut rim-blown (e.g. umtshingo, Swazi people, South Africa), (c) cupped rim-blown (e.g. skudučiai, Lithuania), (d) notched (e.g. mlele, Kenya); (e) vessel flute (e.g. shiwaya, South Africa); (f) vessel flute with duct (e.g. ocarina); (g) transverse (side-blown) (e.g. Western orchestral flute); (h)–(j) end-blown duct, or fipple flutes: (h) duct formed by ring of tied rattan (e.g. suling, Indonesia), (i) duct formed by internal plug (e.g. recorder), (j) duct formed by tied-on block of wood (e.g. Apache flute, North America); (k) flue pipe of an organ

Turkey and the Balkans. A characteristic of all flutes is that when blown harder the pitch becomes sharper, and when blown more gently, flatter. With an end-blown flute, the player can compensate for this by altering the angle of blowing and thus covering the open end more or less with the lip – the more covered, the flatter the pitch. Thus the *kaval* and the *ney* are capable of great subtlety in performance, with infinite gradation of tuning and pitch.

The end-blown flute (sometimes called a rim-flute) normally has the rim chamfered externally to produce a better edge and thus aid production of the sound. A variant form has the chamfer at one point only, at the base of a U-shaped or V-shaped notch (fig.3*c*); the sides of the notch help to focus the airstream (*see* NOTCHED FLUTE). Notched flutes are found in Africa, the Pacific Islands, Central and South America, and East Asia. Among them are the Andean KENA, the XIAO of China and the SHAKUHACHI of Japan. A lacuna in the Hornbostel and Sachs system is the lack of any separate provision for the notched flute.

The end- and notch-blown flutes require considerable skill to produce a sound, for it is essential to maintain the correct angle of blowing and speed of airstream. An instrument on which the sound is easier to produce has the notch further down the tube, usually in the form of a rectangular mouth, and a plug almost closing the blowing end (for example, the RECORDER). A narrow passage is left as a duct or windway to lead the air at the correct angle to the sharp edge at the base of the mouth (fig.1*i*). The player has only to blow, and a sound will always result. Thus the DUCT FLUTE is known almost everywhere; such instruments, however, lack the subtlety of tone control available on the end-blown flute.

Three variant forms of duct flute are more limited in distribution. The Indonesian SULING has an external duct, between a strip of leaf or bamboo and the head of the instrument (fig.1*h*), which is thinned in one section of its circumference to form the duct. In North and Central America, and in parts of East Asia, an internal plus external duct is found. The player blows into the end; a plug or a natural septum then forces the air out through a hole; and an external block, tied over the tube above the hole, channels the air along and then down into a mouth (fig.1*j*). Extremely elaborate blocks can be seen on flutes in pre-Columbian Mexican codices, and such flutes



2. *Single-note whistle made out of a reindeer phalange (c10,000 BCE) from La Madeleine, France (Pitt Rivers Museum, Oxford)*

are still used in that area and in the southern USA. In another less common type, which appears in a number of areas, the player's tongue forms the duct.

The number of finger-holes on flutes varies according to the needs of the music and the preferences of the culture. The most common number is six, to which is added, where necessary, a thumb-hole to aid overblowing to an upper register: heptatonic scales of various forms are the most frequent throughout the world. Chinese and some Southeast Asian flutes have an extra hole between the mouth-hole and the uppermost finger-hole which is covered by a thin membrane (a MIRLITON) made from the inner lining of a piece of bamboo; this adds an enlivening buzz to the sound (*see* for example the DI of China). Chinese transverse flutes commonly have more holes than any others: a mouth-hole, a membrane hole, six finger-holes, two tuning vents and two holes for a decorative tassel which also functions as a suspension loop.

Some open-ended flutes have no holes at all. By opening or closing the far end with a finger, the player can produce the harmonics of either an open or a closed tube and, by interlocking these harmonics, can play melodically. An open tube would need to be a metre or more in length for this to be practicable, but a stopped tube which can also use some notes of the harmonic series of the open tube can be half that length or less. In the Highlands of Papua New Guinea one finds flutes 2 or 3 metres long but sounding only the overtones of the open flute (fig.3*d*); these are played in pairs, using hocketing techniques. In the Eastern Highlands, young men play shorter, very wide-bore flutes (often 10 cm or more in diameter) without finger-holes; pitch is varied by closing the open end more or less with the hand. Rather narrower flutes in Suriname and Guyana have a large hole in the side which is similarly used.

Otherwise flutes without finger-holes are usually regarded as whistles (*see* WHISTLE). But some whistles can produce more than one note, for example the boatswain's pipe, on which the signals are varied by moving a hand over the airstream after it leaves the instrument (in Britain, in the Royal Navy, the instrument is the 'call' and the signals are the 'pipes'). Whistles sometimes have one or two finger-holes. The one-hole whistle is a very common children's toy, signal instrument, and bird-call imitator; the two-hole whistle is common in West and Central Africa, often with the holes in projections, one on each side near the top of the end- or notch-blown tube.

Whistles are blown in almost all the ways mentioned here, the most common being the end-blown and the duct. Many are more or less globular in shape, and vessel whistles and vessel flutes, sometimes called ocarinas (*see* OCARINA), are found in most parts of the world, made from natural seeds and gourds, or of pottery.

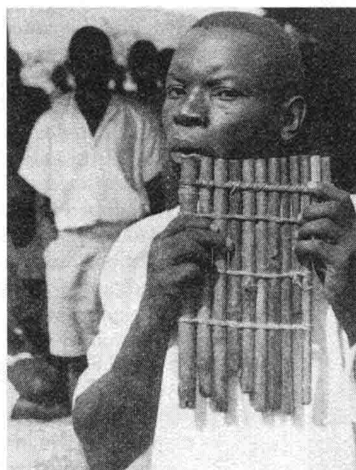
While most flutes are blown by mouth, a few, especially in Oceania and Southeast Asia, are blown by the nose (fig.3*h*). This is most commonly for cultic reasons, the breath of the mouth, which is used for eating and talking, being considered profane and the breath of the nose nearer to the soul (*see* NOSE FLUTE).

The least common flute worldwide is that best known in Western art music. The transverse flute is found in other cultures mainly in India, China, Korea, Japan and Papua New Guinea. Some other cultures in which it is well known today, for example that of the Indonesian island of Sulawesi, are known to have acquired it from European contact. In India it has been associated with Krishna, and, as the *vaṃśa*, is a favourite instrument for classical music. In the south it is quite a short instrument, around 30 cm in length, but in the north it may be twice that length or more. It is usually assumed that it was from India that the transverse flute migrated into Byzantium in the 10th century, at which period it began to appear in manuscript illuminations, and thus came into Europe.

In China the *di*, and before that the *chi*, were used. The latter was mainly a ritual instrument and the former was initially, as in Europe, a military flute eventually becoming an instrument for opera and later for all sorts of music. It is probable that the Korean transverse flutes derived from the Chinese, and it is certain that the Japanese instruments did, for Tang dynasty prototypes are preserved in the Shōsōin (the imperial treasury of Emperor Shōmu, *d* 756) in Nara.

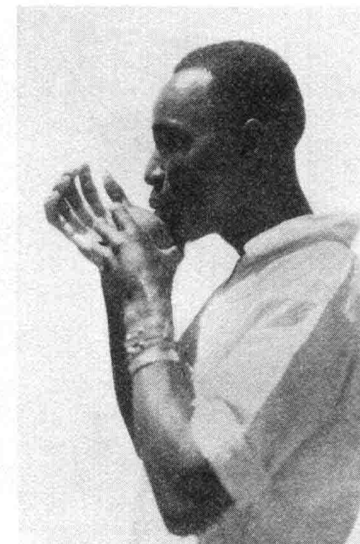
In Japan the *ryūteki* and other transverse flutes are, with the cylindrical oboe *hichiriki*, the main melody instruments of the ritual court music, *gagaku*. The


(a)


(b)

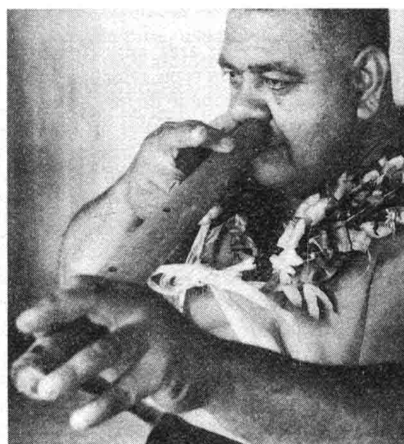

(c)


(d)


(e)


(f)


(g)


(h)

3. Examples of non-Western flutes: (a) rim-blown, with built-up rim (ney, Iraq); (b) plain rim-blown (panpipes, Soga people, Uganda); (c) notched flute (mlele, Kenya); (d) transverse flute (Iatmul people, Papua New Guinea); (e) vessel flute (shiwaya, South Africa); (f) double fipple flute (dvojnice, Yugoslavia); (g) external duct flute (suling, Indonesia); (h) nose flute (fangufangu, Tonga Island, Polynesia)



4. Plagiaulos or possibly a transverse flute player: relief on an urn, late 2nd or early 1st century BCE *(Tomb of the Volumnii, near Perugia)*

NŌKAN, which is thought to have derived from the *ryūteki*, is the most important melody instrument of the *nō* theatre and is also widely used in other genres.

It is clear that all the East Asian transverse flutes derived from the Chinese; whether there is any connection between the Chinese and the Indian is not known, although as with many other instruments, the *di* is thought to have come into China from western areas. Certainly, however, the 'sacred flutes' of Papua New Guinea are of independent origin. Some are short, 30–50 cm in length, and often played in groups; the most impressive are up to 3 metres long and are used in pairs, one a note higher than the other. They sound only natural harmonics, hocketing an interlocking series a tone apart.

There is no evidence of the transverse flute in ancient Egypt. The end-blown flute was common there, as in Mesopotamia, from the earliest times; because such instruments were held obliquely, as they almost invariably still are, they have often been misinterpreted as transverse instruments, for example the one on a slate palette in the Ashmolean Museum illustrated by Hickmann (1961). The transverse flute was unknown also in ancient Greece (a statue illustrated by Wegner (1963) is a fragmentary late Roman copy with a very small piece of something next to the figure's mouth; there is no evidence that this is the remains of a flute). One well-known late Etruscan relief of the late 2nd or early 1st century BCE, carved on an urn or sarcophagus in the tomb of the Volumnii family near Perugia, has been identified as the first European illustration of a transverse flute (fig.4). There is no other evidence for the transverse flute in Etruria or Rome, whereas there is frequent evidence for the *plagiaulos*, a reed instrument played transversely; thus, while the Volumni relief does look much like a transverse flute, it should be regarded with some suspicion. The Roman bone tubes made in short sections, each with one or two holes in the side, which have often been described as flutes – ignoring the difficulty of assembling such fragments into a single tube – have more recently been recognized as hinges.

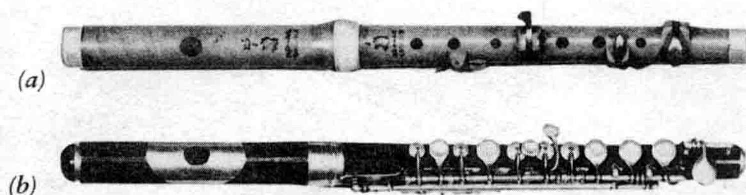
II. The Western transverse flute

1. Terminology. 2. The modern flute. 3. Other members of the family: (i) Piccolo (ii) Third flute (iii) Flûte d'amour (iv) Alto flute (v) Bass and sub-bass flutes. 4. History: (i) To 1500 (ii) 1500–1800 (iii) 1800 to the present.

1. TERMINOLOGY. Before the late 18th century, the term 'flauto' or its equivalent, without a modifier, almost always referred to the RECORDER, evidently the dominant instrument of the two during much of their history, and sometimes specifically to the treble (alto) recorder, the most characteristic member of the family. Similarly 'flautino' or 'flauto piccolo' referred to a small recorder, a descant or even a sopranino. If, in earlier times, a transverse flute was intended, a modifier had to be added to the noun (e.g. cross, German, transverse, *traversière*, *traverso*).

2. THE MODERN FLUTE. The modern flute is a tube of metal, more rarely of wood, about 67 cm in length and 1·9 cm in bore diameter (see fig.6*c* below). It is built in three sections fitted together with tenon-and-socket joints: a head joint with the mouth-hole or embouchure (raised in metal flutes to give the hole its proper depth); the middle joint with the principal keywork; and the foot joint with the keys for the right little finger. In the head joint the bore is terminated by a plug or stopper, usually threaded, which can be shifted to adjust intonation. The junction of the head joint with the body is also used as a tuning-slide, which can be pulled out to lower the instrument's pitch.

The sound is produced by blowing across the mouth-hole, activating the air in the tube. The basic scale of the flute begins on *d′*, but keys on the foot joint extend the compass down to *c′* and on some flutes to *b*. The instrument is functionally in C and thus non-transposing.



5. *Piccolos: (a) with 4 keys, by John Köhler, London, 1800–10; (b) Boehm 1847 system, by Jérome Thibouville, Paris, late 19th century (Horniman Museum, London)*

It has an effective compass of just over three octaves, overblowing at the octave, so that the fingering of the first octave is duplicated in the second; the fingering of the third octave differs from the other two. Control of the sound is achieved principally by the player's lips, and thus the embouchure is an important part of the flautist's training.

The mechanism of the modern flute is based on Theobald Boehm's design of 1847, as modified by 19th-century French makers (see §4(iii)); there are a number of small variations between types. Practically all have a closed G♯ key, and they may be fitted with various trill keys, rollers and special mechanisms to enhance the instrument's playability. Flutes with keys having solid, airtight surfaces (as Boehm originally designed them) are called closed-hole flutes; on open-hole or 'French-model' flutes, five of the keys are perforated so that the finger forms part of the seal. Pitch levels of the later 20th century, higher than Boehm's, have compelled makers to devise adjustments to his specifications for internal tuning: several slightly different scales have been used, the best known of which is that devised by Albert Cooper (*b* 1924). Materials used for the tube and mechanism include nickel-silver, sterling silver, gold and platinum, while the springs are usually of tempered steel or phosphor bronze, occasionally of gold or another metal. The choice of material, especially for the head joint, influences the flute's tone: wooden flutes produce a rich tone with a very full *fortissimo* in the lower register; metal flutes produce a limpid, flexible tone with great carrying power and also allow the player very sensitive control over the tone-colour; gold produces a mellow sound while silver is more brilliant. To achieve a combination of these qualities a head joint of wood or gold is sometimes fitted to a tube of silver.

The modern flautist is expected to be able to play a broad repertory. Distinct styles and techniques for playing Baroque, Classical, 19th-century, avant-garde music and jazz have all become part of the flautist's training, and the well-rounded orchestral flautist must also be an accomplished piccolo player. The flute is highly popular among young people, especially girls, although there is still a high proportion of male players in some countries such as Ireland and Italy.

3. Other members of the family. The flute with *c′* or *b* as its lowest note (sometimes called the concert flute) is the most common representative of a family of instruments of different sizes and pitches. Other sizes were developed to play various parts in consort or band music or for other special uses, some of which no longer exist. Mechanically and acoustically these variants share the history and development of the concert flute. Only the principal members of the flute family that are employed in art music are discussed here, although other types, such as the G treble of the Irish flute bands, are well-known in particular places. Military band flutes are sometimes pitched in D♭ rather than C to match the B♭ and E♭ standards of brass instruments and clarinets, but these are not, strictly speaking, separate sizes.

(i) Piccolo (Fr. *petite flûte*; Ger. *kleine Flöte, Pickelflöte, Pikkoloflöte, Oktavflöte*; It. *ottavino* or, more rarely, *flauto piccolo*). A small flute pitched an octave higher than the concert flute. It is a transposing instrument, its music written an octave lower than sounding pitch. The piccolo is fingered like its larger relative but, as it has no separate foot joint, its range usually extends down only to *d″*, although Verdi in his Requiem and Mahler in his First Symphony wrote for it down to *c″*. 'Old-system' piccolos were used well into the 20th century even after the Boehm-system flute had displaced other types (fig.5). The most common model at the end of the century was a wooden, two-piece instrument with Boehm-system key-work, having a conical bore and either a wooden or a metal head and a range of *d″*–*c″‴*.

In the 18th-century 'petite flûte' or 'flautino' could indicate a flageolet or small recorder as well as the piccolo, and it is thus not always clear which instrument a composer had in mind. However, the transverse piccolo was used in 18th-century France: Michel Corrette mentioned it in his *Méthode* (1740), and Rameau (*Dardanus*, 1739) and Gluck (*Iphigénie en Tauride*, 1779) scored for it. Since Beethoven (*Egmont* Overture, Symphonies 5, 6 and 9) it has been an integral part of the symphony and opera orchestra, often used for special effects. Late 19th-century composers such as Richard Strauss and Mahler made the piccolo a full member of the orchestra, integrating its sound into the orchestral colour. As parts became increasingly difficult, piccolo playing became a speciality, and by the end of the 20th century most large orchestras had a principal piccolo player ranking with the other principals. The piccolo's brilliance is a feature of the military band repertory, and the military piccolo appears occasionally in the orchestra (as for example, in Berlioz's *Grand Symphonie funèbre et triomphale*, 1840, originally for military band, which also includes third flutes in F).

(ii) Third flute [soprano flute, tierce flute] (Fr. *flûte à tierce*; Ger. *Terzflöte*). A soprano flute pitched a minor 3rd above the concert flute – hence its name. Its development followed that of the concert flute through the 18th, 19th and 20th centuries. 18th-century examples are usually in F (the lowest note of the contemporary flute was D), while later ones in E♭ also served in military bands to replace or double other instruments such as the E♭ clarinet. It has been used in the USA and Ireland in flute bands and choirs, together with flutes of all other sizes. It was used by Mozart in *Entführung aus dem*

Serail, by Beethoven in the ninth sympthony and by Tchaikowsky in the *Nutcracker* among others.

(iii) Flûte d'amour (Ger. *Liebesflöte*; It. *flauto d'amore*). Flute usually pitched in A, a minor 3rd below the concert flute. J.M. Molter (1696–1765) wrote a concerto in B for *flûte d'amour* and Christoph Graupner (1683–1760) included the instrument in five cantatas and a triple concerto in G for *flûte d'amour*, *oboe d'amour* and *viola d'amour*. However, the repertory of the 18th and 19th centuries is small compared with the number of surviving instruments; perhaps they were used as transposing instruments, employing the same fingerings as concert flutes. Music written at concert pitch could be played on the flute in A by reading it as though written in French violin clef (*g′* on the bottom line), a procedure recommended by Quantz. Verdi scored for three *flûtes d'amour* in *Aida*; by then the instrument was so uncommon that some had to be specially made. The derivation of the instrument's name is not clear; it may have come from the soulful tone quality of the deeper pitched instrument, or it may merely be by analogy with the oboe d'amore in A (*see* OBOE, §III, 3(ii)).

(iv) Alto flute (Fr. *flûte alto*, *flûte contralto en sol*; Ger. *Altflöte*; It. *flautone*). Flute pitched in G, a 4th below the concert flute (fig.6*b*). It was constructed by Theobald Boehm in about 1854 as a completely new instrument. Its mechanism differs slightly from that of the concert flute to allow the fingers to reach the keys and it has a powerful sonorous tone, which Boehm compared to that of a french horn. It is a transposing instrument, its music written a 4th higher than it actually sounds. Boehm promoted the instrument by performing on it a repertory of specially composed and arranged music. Its slightly melancholy, haunting tone attracted 20th-century composers such as Stravinsky (*Rite of Spring*), Ravel (*Daphnis et Chloé*) and Holst (*The Planets*), and it has been much used in avant-garde music. The *tiefe Quartflöte* mentioned by Quantz (1752) may have been an earlier instrument at this pitch. The alto flute has sometimes been called the bass flute, especially in Britain.

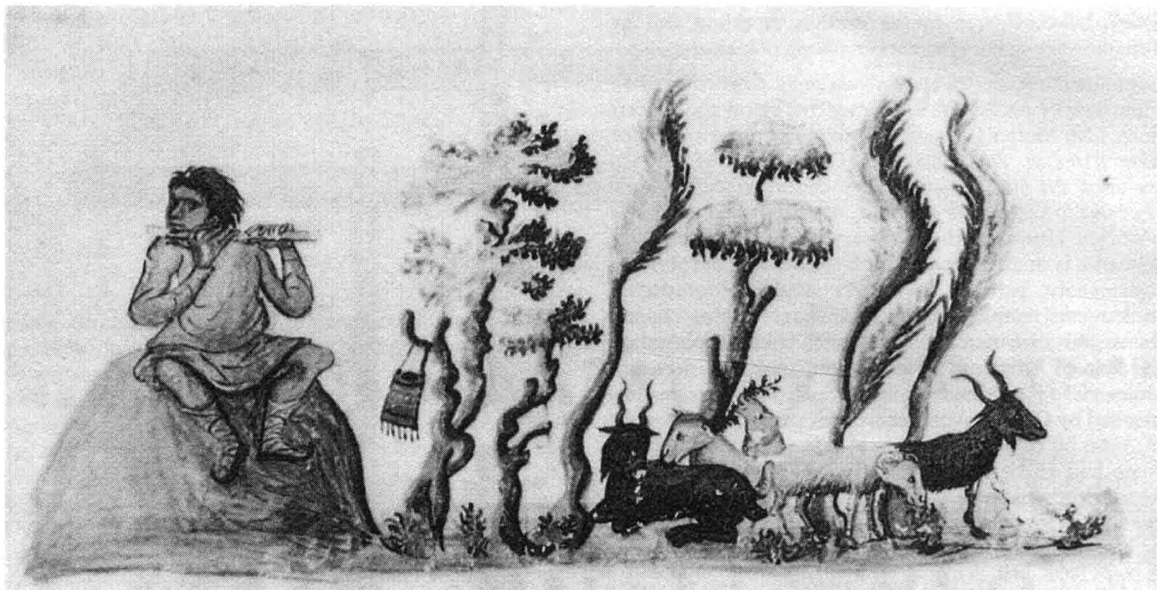
(v) Bass and sub-bass flutes. Flutes of several different kinds, used principally as the lowest members of flute ensembles. The most common is that in C (fig.6*a*), an octave below the concert flute. It is held transversely, with the head doubling back in a U-bend to reach the player's lips. Other types include a sub-bass flute in G, an octave below the alto flute, or a tone lower still, in F. A double bass flute in C, two octaves below the concert flute, has been made by Jaeger and by Kotato & Fukushima. The instrument is held vertically, the head bent twice like the letter P to bring the embouchure within reach. In 1910 a wide-bore bass flute in C, the *Albisiphon*, was made by Abelardo Albisi, principal flautist at La Scala, Milan; it was used in Mascagni's *Parisina* (1913). About 1925 Gino Bartoli introduced a U-shaped instrument with a narrower bore which he called a 'contrabass flute'. Rudall, Carte & Co. devised another transverse type in 1932; it had a coiled head joint and a crutch to rest the instrument on the player's thigh. Ravel, Stravinsky and Shostakovich have scored for bass flutes, and various types have been used in avant-garde music and jazz. Several 18th-century bass flutes survive, including instruments by Beuker, Naust, Thomas Lot and Delusse; the latter has a U-shaped head joint.



6. Modern orchestral flutes by Rudall, Carte & Co.: (a) bass in C; (b) alto in G; (c) concert in C; (d) treble in G; (e) piccolo in C

4. HISTORY.

(i) To 1500. The earliest undoubted representations of transverse flutes on the fringes of Europe come from Byzantium. Such instruments appear on 10th-century ivory caskets (Museo Nazionale, Florence, and Victoria and Albert Museum, London) and in a number of 11th-century manuscripts (listed in Braun; fig.7). Thereafter, the transverse flute makes very occasional appearances, the earliest being on a Hungarian bronze water vessel of *c*1100, found in eastern Slovakia. The figure probably represents the centaur Chiron, here playing a drum, teaching the art of music to Achilles, who stands on the centaur's back playing the flute left-handed – the normal posture in the Middle Ages. Two 12th-century Benedictine

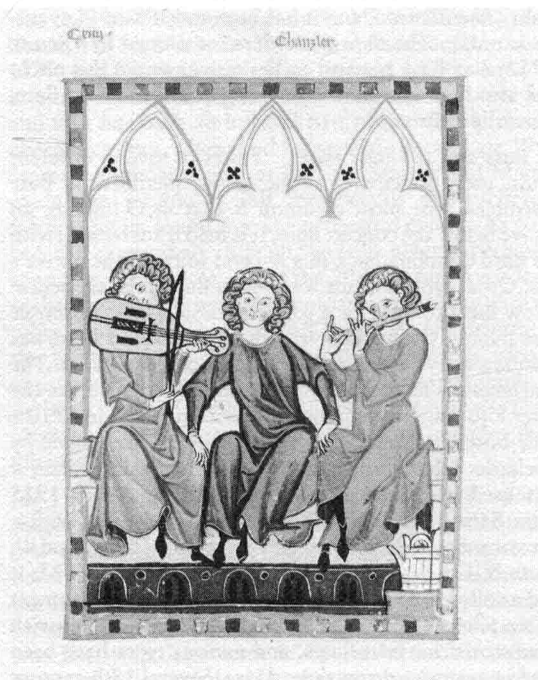


7. Shepherd with a transverse flute: miniature from a copy of the Homilies of St Gregory of Mazianzus, Byzantine, 11th century (F-Pn fonds grec 533, f.34v)

manuscripts (an encyclopedia and a psalter) show figures playing transverse flutes, as does an illustration in the 13th-century Munich psalter (*D-Mu* 24).

Music was not conceived for specific instruments in this period, and most references to flutes in written sources are ambiguous, possibly referring to duct flutes such as recorders or tabor pipes. Flutes of all kinds were often identified with mythical or spiritual figures, with pastoral life, and with death. Although depictions and descriptions of transverse flutes were rare compared with references to other instruments until the mid-16th century, in the most realistic of them certain customary uses can be identified. Adenés Le Roi's romance *Cléomadès* (*c*1285) mentions 'Flahutes d'argent traversaines' as part of the instrumentarium of a well-known minstrel: the word 'silver' [argent] may refer to their material or perhaps their tone. The *Niebelungenlied* of *c*1300 refers to the loud sound of the flute, comparing it to that of the trombone and trumpet, and in the *Roman d'Alexandre* (*GB-Ob*) illustrated by Jehan de Grise in 1344, transverse flutes are shown being played with large bells, drums, bagpipes and trumpets. A number of references to flutes in the hands of sentries and soldiers point to its use in outdoor military music as well as indoor courtly songs.

The first evidence to link the flute with a particular musical repertory is provided by two medieval illustrations. A manuscript of the *Cantigas de Santa María* (*E-E*; *c*1270–90) associated with the court of Alfonso, King of Castile and León, contains a depiction of two seated flautists playing left-handed on slightly different instruments, one with ornamental turning or binding. At this date flutes, like the other instruments, were probably made by the musicians themselves rather than by specialized instrument makers. The early 14th-century Manessische Liederhandschrift (*D-HEu*), one of the most important sources of Minnesang, includes a miniature, 'Der Kanzler', which presents a clear and elegant portrayal of three musicians: a fiddler playing a four-string instrument, a transverse flute player holding the instrument to his right, and a singer (fig.8). As the music in these manuscripts is monophonic, it is not clear how the flute was used: perhaps it doubled the vocal line or played a drone, perhaps it provided improvised heterophony. Guillaume de Machaut gave instructions in *Le Livre dou Voir dit* (1363–5) that when instruments were used, his (polyphonic) ballades should be played without ornamentation or cuts, therefore this was probably not the normal



8. Singer, with transverse flute and fiddle players: 'Der Kanzler', miniature from the Manessische Liederhandschrift, German, c1320 (D-HEu pal.germ.848, f.423v)

practice. In *La Prise d'Alexandrie* (*c*1369), he distinguished between transverse flutes – 'flaüstes traverseinnes' – and duct flutes – 'flaüstes, dont droit joues quant tu flaüstes', that is, 'flutes you blow straight when you play them'. Other literary references, notably in the works of Eustache Deschamps (*c*1346–*c*1406), suggest that the flute still led a double life as both a soft, indoor instrument and a loud one with military connotations. No medieval flutes survive, but they were probably built in broadly the same way as surviving 16th-century examples: a basically cylindrical tube with six or more finger-holes and an embouchure hole, but perhaps with different ratios of bore and outer diameter to sounding length, which affected range, tone and carrying power.

Pictures and literary references involving flutes become rare for about 70 years after the second decade of the 15th century; Franco-Flemish, English and Italian polyphonic music of this period may have provided few opportunities for the instrument. At the end of the 15th century the military flute became common again, particularly in the hands of Swiss mercenary troops and in combination with large side drums. The first use of the term FIFE occurs in a description of an occasion in 1489 in which drums, fifes and trumpets played together at a French feast. By 1494 the *grande écurie* of the French court was making payments to 'tambourins suisses', probably a corps of transverse flutes and side drums associated with Swiss mercenary troops who accompanied Charles VIII to Italy. In this period, as before, any technical distinction between the 'fife' and the 'flute' remained unstated. In fact, early 16th-century illustrations, such as the group of four Basle soldiers by Urs Graf, himself a mercenary, seem to indicate that, even if the instruments differed, the soldiers played both, perhaps performing four-part consort music on ordinary flutes and functional field calls and improvised marching music on military flutes.

(ii) 1500–1800. Court inventories of the 16th century suggest that the flute was in high favour for playing the four-part consort repertory of that period. Henry VIII of England possessed 74 flutes, including examples in lacquered ivory and in glass (1547), Maria of Hungary had more than 50 (1555), Felipe II of Spain had 54 (1598) and the Stuttgart court (1589) no fewer than 220 transverse flutes, as opposed to 48 recorders, 113 cornetts and 39 viols. Multiple sets of a wide range of tuned instruments must have been necessary to play music in a wide range of modes. From the 1530s the flute emerged as a chamber instrument frequently played by amateur musicians of the aristocracy and the merchant class, a group that clearly included women (fig.9).

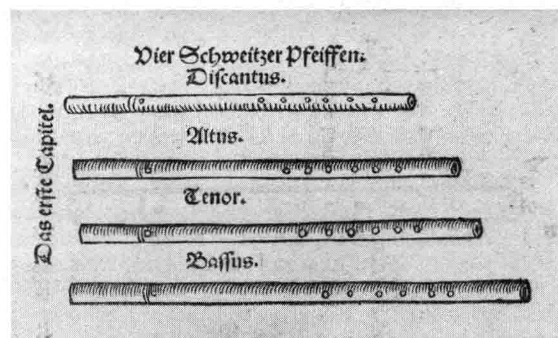
The earliest printed instructions for flute playing confirm that the flute was made in several sizes in the 16th century (see, for example, fig.10). Like all Renaissance woodwind instruments it was fingered according to Guidonian theory (*see* HEXACHORD), which resulted in three sizes of instrument pitched a 5th apart. The recorder consort consisted of a bass which followed the flat hexachord (beginning on F *fa ut*), two tenors in the natural hexachord (C *fa ut*), and a descant in the hard hexachord (G *ut*). But on the transverse flute the scale began one note higher, so that the bass had G (*gamma ut*) as its lowest written note, the tenor and contratenor D *sol re*, and the descant A *la mi re*. Meylan (1974) has suggested that these flutes played an octave higher than



9. Trio of voice, lute and flute: 'The Concert' by the Master of the Female Half-lengths, c1530 (Harrach family collection, Schloss Rohrau); the music is Claudin de Sermisy's chanson 'Jouyssance vous donneray'

written, so that in a mixed consort a D tenor flute could have played a descant or contratenor part. While most Renaissance wind instruments – cornetts, crumhorns, recorders, pommers, bagpipes and shawms – had almost identical fingering, that of the flute was unique, differing considerably in its upper register.

Information on the flute and on playing technique appears in 16th-century treatises by Virdung (1511), Agricola (1529 and 1545) and Jambe de Fer (1556) (essays by Gorlier, 1558, and Lengenbrunner, 1559, are lost). Virdung illustrated only one size of flute, which he called 'Zwerchpfeiff'. The first edition of Agricola's treatise, which was written for children, gives a rather unlikely range of three octaves, and mentions that the flute should be played 'with trembling breath'; other 16th-century sources reveal that vibrato was considered a characteristic feature of flute sound at this time (Hadden, forthcoming). Agricola's revised edition of 1545 contains



10. Four sizes of flute (discantus, altus, tenor, bassus): woodcut from Martin Agricola's 'Musica instrumentalis deudsch' (5/1545)

'transposed' scales for sets of instruments in D, A and E and in C, G and D as well as 'regular' scales for instruments in G, D and A, all with a more realistic range of two octaves and a 2nd or two octaves and a 6th. Three sizes of flute played four parts, the range of the instrument in D being wide enough to cover both inner parts, tenor and contratenor. Jambe de Fer, whose instructions were directed at amateurs, described only two instruments, a G bass with a range of 15 notes, and a D tenor with a range of 15 or 16 good notes, or up to 19 including some forced ones at the top. He directed that the highest part be taken by an instrument of the same size as those playing the tenor and contratenor, so that his consort would have consisted of a G bass and three D flutes, using principally the higher part of their range.

Collections of printed music for instruments gave occasional precise indications as to the use of flutes. In Paris, Attaingnant (1533) published arrangements of chansons by Claudin de Sermisy, Janequin, Josquin Des Prez, Gombert, Heurteur, Passereau and others, and, in Nuremberg, Forster (1539) printed music by himself, Senfl, Wolff and others. Attaingnant's *Chansons musicales* distinguished between pieces suitable for recorder consort and those for flute consort: they confirm the view expressed by Jambe de Fer, and later by Praetorius, that the flute of those times is best suited to playing in the flat modes, that is, scales with the natural notes of the gamut as well as B♭, not in the scale of D major as is often assumed today.

Surviving instruments from the 16th century are predominantly D flutes, a high proportion of these and of the basses, according to Puglisi (1988), pitched at *a*′ = 410, with a smaller group at *a*′ = 435. Among surviving instruments the best represented makers are probably members of the families of Bassano (Venice and London) and Rafi (Lyons; see fig.14*a* below); they were performers and composers as well as makers of wind instruments. To ensure correct ensemble tuning, flutes were made in sets, as is made clear in a contract of 1542 between the maker Mathurin de La Noue and a French merchant, for 'ung jeu de flustes unyes, façon d'allement'. The term *flûte d'Allemagne* or 'German flute' remained common for the transverse flute until the late 18th century.

By the late 16th century military instruments were sometimes differentiated from indoor flutes. Arbeau's *Orchésographie* (Langres, 1588) noted that the military flute then used by the Germans and the Swiss had a narrow bore and a piercing sound, was played with a special hard articulation, and was used to improvise freely over a steady drum beat in marching. The distinction between flute and fife was mentioned again by Praetorius (2/1619) and Mersenne (1636–7), who gave different fingerings and a range of only a 12th for the fife. However, Puglisi (1988) points out that two surviving military flutes (from before 1674), contrary to Arbeau's description, have a larger bore than usual for their length, producing a more powerful first octave and less facility in the third.

The first surviving solo pieces for transverse flute date from the end of the 16th century and the beginning of the 17th. Giovanni Bassano's *Ricercate, passaggi et cadentie* (1585) is a collection of pieces exemplifying the Italian division style. Aurelio Virgiliano's *Il dolcimelo*, ii (*c*1600) contains *ricercate* in a similar style for cornetto, violin, transverse flute [*traversa*] or other instruments. Book iii contains a fingering chart for a D flute with a range of two and a half octaves. However, Lodovico Zacconi's *Prattica di musica* (1592) gives a range of only two octaves. The flute was a part of the peculiarly English mixed consort of treble viol, lute, flute, cittern, bandora and bass viol. Music for this combination by Thomas Morley (1599 and 1611), Philip Rosseter (1609) and others used a D flute on the tenor part, playing an octave higher than written.

The principal German source of the 17th century is Praetorius's *Syntagma musicum* (2/1619). His D flute had a range of 19 notes (*d*′–*a*‴), including four overblown ones, while his A flute could play only two octaves, its highest note being the same as that of the D flute. Praetorius noted that flat modes were the best for the flute, and specified the pitches in use in different situations and locations: in some places there was a choir pitch (*Chor Thon*) a whole tone lower than chamber pitch (*Cammer Thon*); and in England and the Netherlands there was another pitch a minor 3rd lower than chamber pitch, at which harpsichords and flutes sounded better – but this pitch was not used for large ensembles. From the Stuttgart court inventory of 1589, it appears that curved cornetts there were at chamber pitch (about *a*′ = 450), while mute cornetts and flutes were at choir pitch (*a*′ = 410). Thus chamber-pitch flutes were probably exceptional, a conclusion borne out by the pitches of surviving 17th-century flutes. Praetorius also mentioned two sizes of military *Schweizerpfeiff* or *Feldtpfeiff*, in D and high G, each with a range of an octave and a half.

Mersenne's *Harmonie Universelle* (1636–7) signalled a change in the design of the D flute, a prelude to the alterations that were to mark the emergence of the 'Baroque' flute. His two fingering charts, for G and D instruments, differed significantly from one another. Meylan has pointed out the similarities between Mersenne's chart for the D flute and that of Hotteterre (1707), and argued that Mersenne's flute must have had a conical bore if it functioned with the fingerings given, although unlike the true Baroque flute it was constructed in only one or perhaps two pieces and had no key. Mersenne mentioned that fifes were not used in consort, but that flutes, playing at choir pitch, were so employed, with the bass part taken by a sackbut, serpent or other bass instrument. As an example, he gave a 4-part *air de cour* for flute consort.

Although conical-bore instruments may have been made before the mid-17th century, cylindrical-bore transverse flutes continued in use. A two-piece flute by Lissieu with a cylindrical bore but proto-Baroque styling (Kunsthistorisches Museum, Vienna) was probably made in Lyons in the third quarter of the 17th century, and an instrument with similar characteristics (Germanisches Nationalmuseum, Nuremberg) may be from Augsburg or northern Italy. Jacob van Eyck's *Der Fluyten Lust-hof* (1646–9) is a Dutch collection of pieces and divisions for C recorder or flute in high G, the latter with a range of *g*′–*d*‴′.

The flute, like all the woodwind instruments, was transformed during the 17th century. The one-piece, keyless, cylindrical flute of the 16th century became a conical-bore instrument, divided into three sections, with a key for D♯/E♭. The new flute could produce hitherto difficult semitones more clearly, could play in more tonalities and in music which modulated, and had a more tractable and flexible tone, particularly useful for performing vocal music.

When and where these changes were first united in one instrument is uncertain. Most modern writers have assumed that the woodwinds were transformed at the French court, but the musical life of this period in the Netherlands, north Germany, southern France, Italy and England remains little studied by comparison. Probably the earliest surviving instruments with the new features are an anonymous D flute at *a′* = 395 (Biblioteca Comunale, Assisi) and a C flute at *a′* = 410 by Richard Haka (*fl* 1645/6–1705) (Ehrenfeld Collection, Utrecht). The musical connections between Italy and the Netherlands were strong in this period, and the city of Amsterdam, where Haka worked, reached its apex as a cultural centre at this time. The woodwind instrument makers of Amsterdam, themselves high in social status, supplied an extensive market of prosperous merchant amateurs. The flute held a favoured position in the domestic music-making that marked the life style of the rising middle class, while the most favoured music and musical styles came from Italy.

Nevertheless the first famous performers on the new transverse flute were those who emerged at the French court in the late 17th century. In France as elsewhere transverse flutes had been considered warlike instruments, but they were also thought suitable for soft and charming music of a more touching nature, especially that in which love was a theme. It was in the latter character that the flute playing of Philbert Rebillé (1639–1717) came to notice, not only in court music but in private concerts held in the apartments of the king and his principal courtiers. On such occasions the repertory probably consisted of simple brunettes, noëls and *airs*, in which flute and voice were accompanied by the lute and sometimes other instruments. R.P. Descoteaux (*c*1645–1728) was another famous player; he was known as a fine singer, and had an excellent tone on the flute, on which he was reported to have played 'scarcely anything but delicate airs'. Jacques Hotteterre's *Airs et Brunettes* (1721) is a rare printed collection of such music. A ritornello in G minor for two flutes and continuo appeared in Lully's *Le triomphe de l'amour* (1681), and the flute was used in Charpentier's *Médée* (1693) and Destouches' *Isée* (1697). The first French instrumental work to call specifically for the new flute may have been the *Sonate* of about 1686 attributed to Charpentier, while the title-page of Marin Marais' *Pièces en trio* (1692; fig.11) depicts flutes of the new style.

According to Michel de La Barre (*c*1730), the transformation of the flute in France took place some time after that of the other woodwinds; it is not known whether the earliest surviving French new flutes were made earlier or later than the Dutch/Italian models. In Paris the woodwind instrument making workshops of Pierre Naust (*c*1660–1709) and J.-J. Rippert (*c*1668–1724) were active towards the end of the century, while at court members of the Hotteterre and Philidor families made flutes as well as playing them. Two original Hotteterre flutes survive (Landesmuseum Joanneum, Graz, and Musée de la Musique, Paris); they are probably the work of Martin Hotteterre (*c*1665–1712) or his son Jacques (ii) (1673–1763). Other examples in Berlin and St Petersburg previously thought to have been by Hotteterre are 19th-century copies of a lost original (Powell, 1996). Of the surviving flutes with Naust's stamp, one is at the same unusual pitch as the Haka instrument while three others are D flutes pitched at around *a′* = 395. P(eter) Bressan (1663–1731), active in London, was noted in the 1690s as a flute maker, but only one three-joint flute by him survives, at the higher London pitch of *a′* = 408.

During the first half of the 18th century in northern Europe male amateurs from merchants to princes adopted the flute as their favourite instrument. Professional players of the Baroque flute were principally oboists. In London they included foreigners such as Peter La Tour (*c*1705), and later Jean Baptiste Loeillet (1680–1730) and C.F. Weideman. London had excellent flute makers in Bressan, Thomas Stanesby (ii) (1692–1754) and, after his arrival from Germany about 1726, J.J. Schuchart (*c*1695–1758). Music for flute began to be published there at the beginning of the century; the first to appear was an aria for 'Flute D. Almagne' (1701) from John Eccles's *The Judgment of Paris*. Englishmen such as Thomas Roseingrave and M.C. Festing (whose father Michael and brother John were flautists) also published music in London, and Handel's sonatas op.1 were printed there about 1730. The first solo music for the new flute was published in Paris; Michel de La Barre's *Pièces pour la flûte traversière avec la basse-continue* appeared there in 1702. In his preface the composer, one of the most eminent French flautists of the period, observed that the music was of a quite different character from the sighing tender airs of Philbert and Descoteaux hitherto considered suitable for the flute. Instead he modelled its dance-like movements on the viol pieces of Marais. Jacques Hotteterre (ii) published the first tutor for the Baroque flute, *Principes de la flûte traversière*, in 1707 (fig.13); he also published Italian-influenced solos and trios for flute and continuo.



11. *Title-page of Marais' 'Pièces en trio' (Paris, 1692)*



12. Ferdinand Joseph Lemberg as flautist: portrait by Jan Kupecký, c1710 (Musikinstrumenten Museum, Berlin)

Hotteterre's tutor described the flute as 'one of the most pleasant and one of the most fashionable' of instruments. The fingering chart gave different fingerings for flat and sharp versions of the same enharmonic note, although as Hotteterre observed, 'a number of people do not make this distinction at all'. His brief discussion of tonguing was limited to the two syllables 'tu' and 'ru', but he gave extensive instructions for playing the graces – trills, *ports-de-voix*, *accents*, *flattements* and *battements* – so integral to the successful performance of French music of this period. The first Dutch version of Hotteterre's flute tutor was published in 1729, and an English translation the following year – Hotteterre's prototype was also closely imitated by the only known Spanish Baroque flute tutor, Pablo Minguet y Yrol's *Reglas y avertencias generales* (Madrid, 1754).

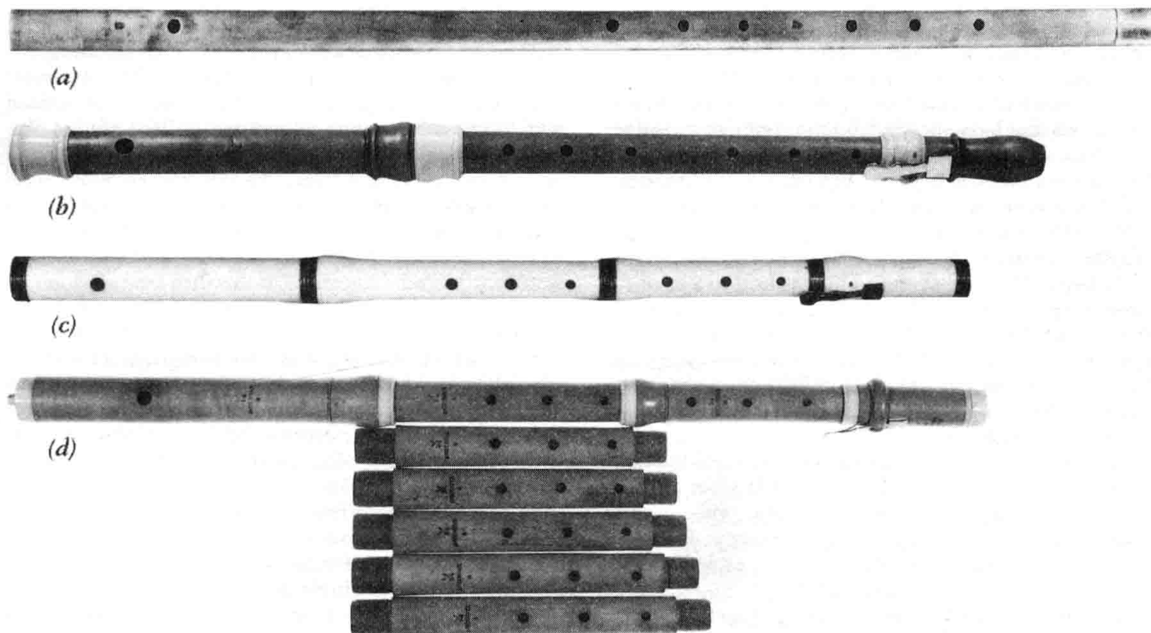
The new flute became known in Germany around the second decade of the 18th century. In Hamburg, Reinhard Keiser scored for the flute in his opera *Heraclius* (1712), while the orchestra in Dresden employed the virtuosos P.-G. Buffardin (*c*1690–1768), his pupil J.J. Quantz (1697–1773), and J.M. Blockwitz (*fl* 1720–30). But according to Quantz, solo music for flute was rare at this time and flautists had to adapt pieces for violin or oboe. Three works by Keiser survive (1720) and a manuscript collection of 54 pieces (Brussels Conservatory) contains early solos by Blockwitz, Christoph Förster, J.H. Freytag, Handel, J.S. Weiss and Quantz. Pieces by Telemann and J.S. Bach are among the earliest German flute music to survive. Telemann's *Six Trio* (1718) includes a piece for violin, 'Flûte traverse' and basso continuo, and several manuscript trios, some from Dresden, dating from 1720 or before, contain parts for one or two flutes. Mattheson's *Der brauchbare Virtuoso* (1720) contained the first flute solos printed in Germany. Much of this music was in a 'violinistic' style characterized by constant semiquaver or quaver motion and arpeggiated passage-work, evidently influenced by the Italian style. The influence of Italian violin music and the Vivaldian concerto style is also apparent in Bach's solo sonata (Partita) in A minor, BWV1013, which is reminiscent of unaccompanied flute pieces originating in Dresden around 1720, and in his Sonata in E minor BWV1034, a 'sonata in the style of a concerto' written, according to Marshall (1989), about 1724.

Flutes of the first two decades of the 18th century were usually made of boxwood, ebony or ivory; they were constructed in three sections, with an essentially conical bore and a single key for D♯/E♭. However the instrument was by no means standardized: each maker developed an individual concept of tone and intonation, and devised original technical means to achieve it. Among the few surviving examples from this period, by Bressan, Chevalier, Jacob Denner, Hotteterre, J.N. Leclerc, Naust, Panon and Rippert (fig.14*b*), pitches range from *a'* = 395 to *a'* = 408, the bore taper (the difference between the largest and smallest points in the bore) can be as much as 6·5 mm or as little as 4 mm, and maximum bore diameters differ by up to 1·5 mm. Hence there are great differences in timbre, intonation, range and flexibility of tone. Around 1720 there was a brief vogue for flutes with an extension to low C, but although these were made by Bressan, Denner, Schuchart and Stanesby (ii), the idea did not become widespread.

About 1720 flutes began to be made in four sections instead of three, dividing the body between the two hands (fig.15). Experimentation with the bore may have made the division expedient, but Quantz (1752) gave two further reasons: portability, and the prospect of supplying



13. Frontispiece, possibly representing the author, from Jacques Hotteterre (ii)'s 'Principes de la flûte traversière ou flute d'Allemagne' (Paris, 1707): engraving by Bernard Picart



14. *Flutes from the 16th century to the 18th: (a) keyless cylindrical flute by Claude Rafi, Lyons, 1515–53 (Musée des Instruments de Musique, Brussels); (b) one-keyed flute by Jean-Jacques Rippert, Paris, c1700 (Glen Collection, Glasgow Art Gallery and Museum); (c) one-keyed ivory flute by Thomas Stanesby (ii), London, 1734–54 (Horniman Museum, London); (d) one-keyed flute with five corps de rechange by Grenser, Dresden, late 18th century (private collection)*

upper body sections of different lengths to adjust the pitch of the flute. Of the earliest four-joint flutes, by J.H. Eichentopf (1678–1769) (Musikinstrumenten-Museum, University of Leipzig), Scherer (Museum Vleechuis, Antwerp) and J.H. Rottenburgh (1672–1756) (Brussels Conservatory and Museo Clemente Rospigliosi, Pistoia), the flute in Pistoia has *corps de rechange* for *a*′ = 392 and *a*′ = 415. The first written mention of *corps de rechange* appears in a document of 30 December 1721 from the Naust workshop in Paris (Giannini). Flutes of different sizes, such as the *flûte d'amour* in B♭ or A, the piccolo and the tierce flute in F (the same pitch as the treble recorder), were also made, but their repertory, possibly including flute band and military music, remains largely unexplored. In 1726 Quantz added a separate key for D♯ to his flute to supplement the one for E♭; although this made the precise tuning of intervals easier and was retained by some later flautists, the innovation never gained general acceptance.

In the second quarter of the 18th century, French composers for the flute turned from the French suite to the Italianate sonata, and the number of publications increased. Works by J.-C. Naudot, Michel Blavet and J.-M. Leclair may have been played by their composers in public concerts (the last as a violinist), in spaces much larger than those for the soft music of private performances at court. Such performers no longer relied on court appointments for their living, but were employed in the musical establishments of aristocrats and the bourgeoisie and gave lessons to wealthy amateurs. Buffardin returned to Paris occasionally to perform at the Concert Spirituel; Quantz visited Paris in 1726 (and became friends with Blavet). Composers such as J.B. de Boismortier and Michel Corrette supplied the growing demand for flute music and tutors, while the workshops of Charles Bizey, Louis Cornet (*c*1678–1745), Leclerc, Naust and Rippert made flutes available to anyone who could afford them.

In the Netherlands the flute was evidently already flourishing before 1730. Abraham van Aardenberg (1672–1717), J.B. Beuker (*b* 1691), Willem Beukers



15. *One-keyed flute in four sections: William Wollaston, portrait by Thomas Gainsborough, c1759 (Christchurch Mansion, Ipswich)*

(1666–1750), Thomas Boekhout (1666–1715), Philip Borkens (1693–*c*1765), Frank Eerens (1694–1750), J.J. van Heerde (1638–91) and Engelbert Terton (1676–1752) were all established early as flute makers and made instruments that have survived. Italian composers such as Lotti, T.G. Albinoni, Vivaldi, Geminiani, Porpora, Tessarini, Leonardo Vinci, P.A. Locatelli and Sammartini published flute solos in Amsterdam and London beginning in the 1720s.

Flutes of the 1730s and 40s were just as diverse as earlier types. The workshop of Thomas Lot, successor to Naust, supplied large numbers of flutes to a widespread market and in 1744 August Grenser established a woodwind workshop in Dresden which went on to become one of the most famous in Europe. Ivory flutes from the Scherer workshop in Butzbach became popular with wealthy amateurs.

Telemann's *Sonate metodiche* (1728), *Continuation des sonates méthodiques* (1732) and *XII solos* (1734) added 36 superb solos to the repertory, while pieces composed by J.S. Bach include the sonatas in B minor BWV1030 and A major BWV1032 (*c*1736), as well as the Trio Sonata in G major BWV1039 (*c*1736–41) and probably the sonatas in C major BWV1033 and E♭ major BWV1031 (which Swack (1995) suggests was modelled on a piece by Quantz). In 1733 W.F. Bach, then organist in Dresden, became friends with Buffardin; between 1733 and 1746 W.F. Bach composed six challenging flute duets.

Frederick the Great became King of Prussia in 1740, appointing C.P.E. Bach as his keyboard player and his flute teacher Quantz as Music Director; C.P.E. Bach composed six flute sonatas, H552–6 and H548, in 1738–40, and three more, H560–62, in 1746–7. J.S. Bach's Sonata in E major BWV1035 may have been composed for Frederick's flute-playing valet, M.G. Fredersdorf, in 1741 or 1747, and the difficult trio sonata in the *Musical Offering* BWV1079 is a flattering comment on the king's own abilities as a flautist. Quantz supplied the king with flutes and with 300 concertos to play on them; his *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) codified the musical practices of the Prussian court and remained influential for at least 40 years. Quantz's flutes had keys for both D♯ and E♭, a head-joint tuning-slide, and a set of *corps de rechange*, of which only the lowest, pitched at about *a′* = 392, received much use.

Quantz's *Versuch* is less a tutor for the flute than a compendium covering musical taste and execution on all sorts of instruments. Because of its broad scope it became and has remained one of the most widely known instrumental method books of the 18th century. Its instructions on how to play the flute itself are tantalisingly brief. Although the tutor was written for the two-key flute that Quantz favoured, using separate fingerings for sharps and flats, he gave only brief hints on how to use these keys. His instructions on tonguing were by far the most sophisticated to date, using 'ti', 'di' and 'ri' for single tonguing, and 'did'll' for double tonguing, a technique which he was the first to mention (*see* TONGUING).

In London by the mid-18th century music shops supplied a growing middle class with flutes, tutors and music. Economic and artistic opportunities there attracted good players, such as P.G. Florio (before 1740–95) and Joseph Tacet, while makers included Thomas Cahusac (i) (1714–98), Benjamin Hallet the elder (*b* 1713), Charles Schuchart (1719/20–65), Caleb Gedney (successor to Stanesby (ii)) (1729–69), and Richard Potter (1726–1806). Most of the music was by foreign composers, but Englishmen such as John Stanley (1712–86) were also represented. Sophisticated tutors like Granom's *Plain and Easy Instructions* (London, 4/1766) and Luke Heron's *A Treatise on the German Flute* (1771), and, later, Gunn's *Art of Playing the German-Flute* (*c*1793), were for sale alongside cheap anonymous method books.

Flutes with between three and seven *corps de rechange* were common by this period (fig.14*d*), and two devices were introduced to regularize the instrument's tuning, which varied with the length of the joint. These were the screw-cork, to make fine adjustments to the cork stopper in the head joint, and the index or 'register' foot joint, which had a telescoping tube to make it longer or shorter. Not many makers supplied these gadgets: flutes from the Grenser workshop are among the few from this period with registers, while in England Potter first used the device during experiments with a graduated head-joint tuning-slide in the 1780s. The most important mid-century development in England was the addition of keys for B♭, G♯ and F, with an extension of the range down to *c′*. The earliest surviving example of such a six-key flute was made about 1755 by J.J. Schuchart (Powell, 1996). The new keys facilitated the penetrating and even tone that was becoming fashionable, particularly in the lowest octave, among players developing a new bravura style. The Seven Years War in Europe made life more difficult than in England, thus the transmission of keyed flutes to the Continent occurred slowly.

In France, the flute was in decline in the mid-18th century while musical life focussed on opera. However a tutor by Charles de Lusse (Delusse) (*c*1761) showed the increasing virtuosity of flute playing by including brilliant studies and a piece using quarter-tones. In 1764 Buffardin wrote to the *Mercure de France* to say that Lusse's prescriptions for quarter tones were less advanced than his own. Later the Count of Guines commissioned Mozart, while in Paris, to write the Concerto for flute and harp (K299/297*c*); that the flute part includes a low C probably indicates that the count had acquired an English flute during his earlier sojourn in London.

In Mannheim and Vienna Mozart wrote concertos in G major (K313/285*c*) and D major (K314/285*d*; an adaptation of an oboe concerto in C), and three quartets for flute and strings. Mozart's friend J.B. Wendling (1723–97), principal flute in Mannheim, may have played in Mozart's symphonies, perhaps on a flute by Parisian maker Thomas Lot. Other concertos and chamber works for flute include those by J.C. Bach, François Devienne (1759–1803), Carl Ditters von Dittersdorf, Michael Haydn and the Mannheim composers. The largest output, consisting mostly of printed solos, duets, quartets and concertos, was that of the Viennese composer and publisher F.A. Hoffmeister (1754–1812).

The most famous players of the late 18th century were travelling virtuosos. Those who performed in England, still a richly attractive destination for musical travel, included F.L. Dülon, Andrew Ashe and Tebaldo Monzani. Concepts of tone and performance style varied greatly between one virtuoso and another, and the varied acoustics, materials and key configurations of contemporary flutes tended to promote this diversity. In 1785 Richard Potter added to the numerous types of flute on the market a 'new-invented Patent German Flute', the first to be manufactured under patent protection; it had

pewter instead of leather seals for the keys, a foot-register and a metal-lined head-joint with a tuning slide. The new flute was mass-produced and the pewter seals were soon imitated by other makers.

When the Paris Conservatoire was established in 1795 Devienne became professor of the flute. He encouraged his students to use flutes with only four keys (i.e. without the C-foot), a type institutionalized by the first official tutor written for the Conservatoire, by Antoine Hugot and J.-G. Wunderlich (1804). The Conservatoire's military-style regime introduced a new and more disciplined method of teaching, in which students were drilled in technical exercises.

The Leipzig virtuoso J.G. Tromlitz published his *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* in 1791. Although he said less about musical style and ensemble playing than Quantz, he provided far more detailed instructions for playing the flute, including two chapters on single and double tonguing. As a performer Tromlitz was famous for his powerful tone and excellent intonation, qualities due in part to the flutes he made and played on. In 1785 he announced the invention of an instrument with seven keys (C for the left thumb, B♭, G♯, an F for each hand, D♯ and E♭). In 1796 he improved it by duplicating the B♭ key, and in 1800 he published a tutor with detailed instructions for playing it. Tromlitz's design of 1785 was the first important synthesis of existing elements, prefiguring developments of the following century. He combined his own thumb C key and the second F key invented by Dülon's father in 1783 with the basic English configuration of 30 years before, retaining on the foot joint Quantz's D♯/E♭ combination rather than extending the range down to C. His flute was the first on which every semitone was supplied with its own tone hole.

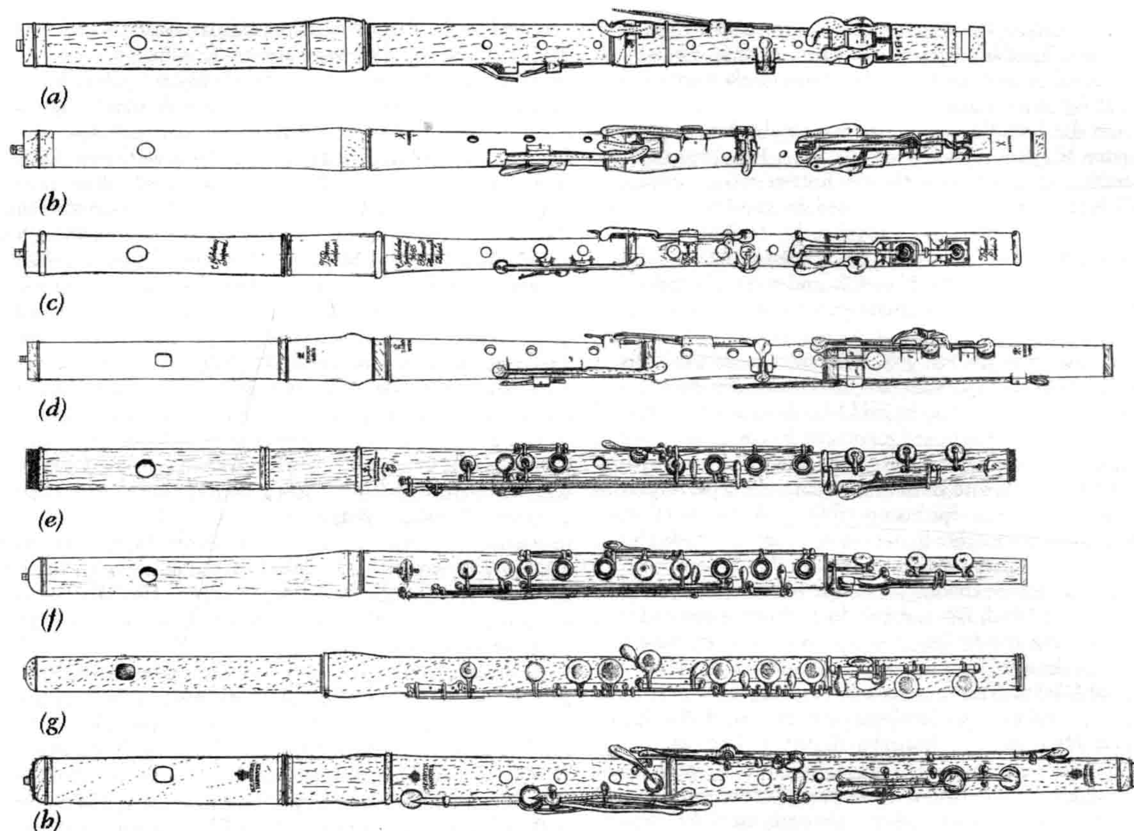
(iii) 1800 to the present. While one-key instruments remained in use by beginners and amateurs, flutes with more keys were devised, modified and used in almost chaotic profusion according to the preference of individual players and makers. The most influential maker was Theobald Boehm (1794–1881), whose revolutionary design concepts provided the basis for the modern flute.

(a) Early 19th-century flutes. Flute makers of the early 19th century modelled their instruments on those of the previous generation. Their flutes had a conical bore, a small embouchure-hole and six irregularly sized small tone holes, a key for D♯ and, usually, keys for F, G♯ and B♭, with eventually up to 12 further keys to supplant the fingerings inherited from the one-key flute; many have ivory ferrules or graduated tuning devices such as screw stoppers, registers or *corps de rechange*. Around 1820 a long *c″* lever for the right forefinger appeared; its invention has been attributed to both Claude Laurent (*fl* 1805–48) and J.N. Capeller (1776–1843). Capeller also devised a one-piece body joint to replace the separate joints for each hand. Instruments were made of boxwood, ebony or other woods, ivory or crystal, and keys of brass, silver or pewter.

Key systems developed along national lines. In France, Devienne and, for many years, the influential maker and player J.-L. Tulou persistently rejected the addition of a second F key and keys for *c′* and *c♯′*: most early 19th-century French flutes had four or five keys, with a separate joint for each hand. From 1805 French flutes had their keys suspended on rods and pillars attached to a plate screwed to the body of the instrument. Makers included Tulou, Laurent, who was especially noted among the post-Revolution upper classes for his crystal (glass) flutes, and Clair Godfroy *aîné*. German, Austrian and English makers continued to mount the keys on wooden protrusions called 'blocks', but their head-joints were now, after innovations by Richard Potter (1726–1806), often lined with metal. Keys for F and B♭ were sometimes supplied in dual form – either by fitting a second key or by adding a second touchpiece – to give the option of two different fingerings. A key for *d″* operated by the first finger of the right hand was added by Capeller about 1811; it served also to improve trills involving D, B♭ and B. Although variations persisted, by about 1820 the flute with eight or nine keys and *c′* or *b* as its lowest note was standard everywhere except France. Prominent English makers included James Wood (*fl* 1799–1832), Tebaldo Monzani, J.M. Rose (1794–1866) and Thomas Prowse (*fl* 1816–68), who made the large-hole flutes associated with the English virtuoso Charles Nicholson (1795–1837). The most important German maker was Wilhelm Liebel (1793–1871) of Dresden, whose instruments, along with those of Koch and Ziegler, were recommended by A.B. Fürstenau, the most influential German player, teacher and flute composer of the period.

Fürstenau toured as a virtuoso and served from 1820 as first flautist at the Hoftheater in Dresden, then under the direction of Weber. He wrote two methods for the flute: *Flöten-Schule* (1826) and *Die Kunst des Flötenspiels* (1844). He performed (on a flute by Koch) the Adagio (1819) from Weber's Trio op.63 for flute, cello and piano with the composer and the cellist J.J.F. Potzauer, and was the dedicatee of Friedrich Kuhlau's Three Grand Duos op.39 (1821). After 1825 Fürstenau played a flute by Liebel. Kuhlau, who did not play the flute himself, but had an affinity for it, wrote a number of other chamber works for the instrument: his Grand Trio op.90 for three flutes (1826) was dedicated to the French flautist A.-T. Berbiguier and his Six Divertimentos op.68 (1825) to P.N. Petersen (1761–1830). Schubert's *Introduction and Variations on Trockne Blumen* (1824) was composed for Ferdinand Bogner, professor of the flute at the Vienna Conservatory. The most prominent French players were Tulou and his rival Louis Drouet, who played Mendelssohn's Scherzo from *A Midsummer Night's Dream* in its first London performance (24 Jun 1829); both were prolific composers for the instrument. The most important English player was Nicholson, whose powerful tone, the result in part of his use of a flute with unusually large finger-holes and embouchure-hole, had both admirers and detractors. Drouet, in vain, tried to establish himself in London, but neither he nor his French flutes were accepted by the English public. Another important player was the Spaniard J.M. del Carmen Ribas (1796–1861), who served as first flute in the Gewandhaus Orchestra in Leipzig from 1838 to 1843 and played on an eight-key Nicholson flute.

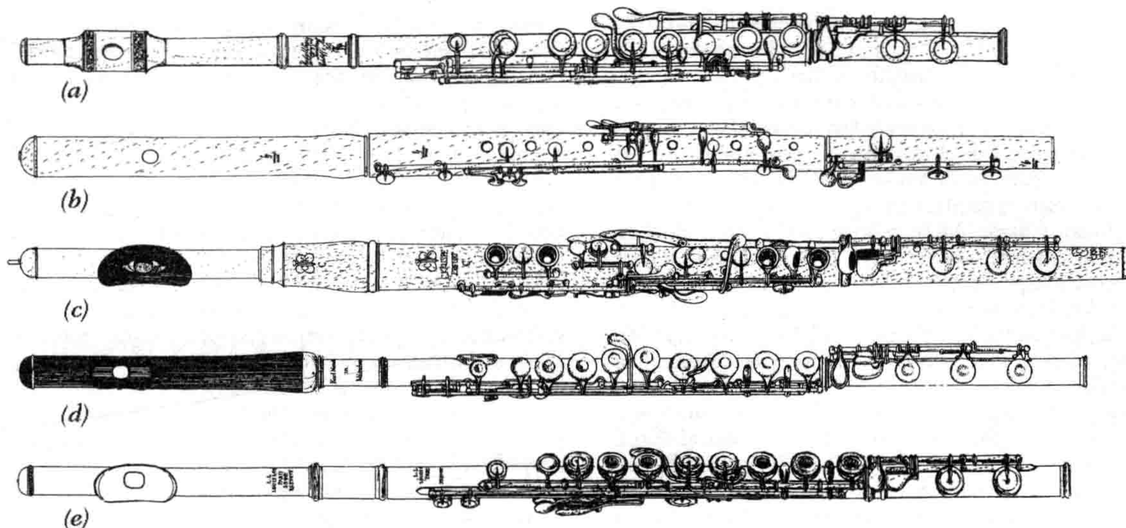
(b) The Boehm flute. Flutes featuring the concept, technology and acoustic principles devised by Theobald Boehm are called Boehm flutes. Boehm was trained in his father's trade as a goldsmith, but even as a child displayed an aptitude for music. As a young man he combined the careers of goldsmith, flute maker and professional flautist. In 1828 Boehm, then flautist in the Bavarian Hofkapelle, opened a flute factory in Munich. In 1829 he made an



16. Western flutes: (a) J.G. Tromlitz, Leipzig (fl 1753–1805); (b) Heinrich Grenser, Dresden (fl 1796–1817); (c) Nicholson large-hole model, by Thomas Prowse, London (fl 1816–68); (d) Stephen Koch, Vienna, c1820; (e) Boehm 1832 conical ring-key model, by Rudall & Rose, London, c1843; (f) 1832 ring-key model, by Clair Godfroy aîné, Paris, c1840; (g) Boehm system cylindrical, by Theobald Boehm, Munich, c1856; (h) 'Meyer Flute', by Heinrich Meyer, Hanover (fl 1848–1920)

'old-style' conical-bore flute with the keys suspended on pillars and axles, and right-hand levers on rods for *b♭′* and *c″*. On hearing Nicholson in London, Boehm was struck with the tone he produced on his large-hole flute and set out to design an instrument on which larger holes were spaced for good intonation and evenness of tone rather than according to the reach of the player's fingers. A prototype was made for him by Gerock & Wolf of London in 1831. Boehm's instrument broke new ground by employing ring keys, an idea patented in 1808 by the English inventor Frederick Nolan and also employed by J.C.G. Gordon. This device transferred the movement of a finger to keys outside its reach, allowing a single finger to stop two or more holes at the same time. On Boehm's new flute, a ring key allowed the right first finger to stop two holes, producing F♮ rather than the usual F♯ – an idea suggested by H.W.T. Pottgiesser in 1803, and F♯ was now produced with a second ring-key mechanism, for the right third finger: the basic scale of the instrument was now C rather than D.

Boehm's second model, which featured a combination of ring keys and rod axles (the 'ring key' flute), was made in his Munich shop in 1832. The hole for G was closed indirectly by the second or third finger of the right hand, the key for G♯ was open-standing and Tromlitz's open-standing C key for the left thumb was revived. As early as 1833 Boehm's pupil Eduard Heindl (1837–96) performed a *Fantasie* by Kuhlau on the new flute. Within a few years conical ring-key Boehm flutes were being made in Paris by the firm of Godfroy and by 1843 the instrument had become successful enough for Boehm to license its manufacture by Rudall & Rose in London (under the direction of Boehm's foreman, Rudolph Greve). In 1846–7 Boehm studied acoustics with his friend Carl von Schafhäutl with a view to improving his flute and developed his *Schema* (Munich, 1862, a plan for the relationship between the tube diameter and the placement and size of the tone holes, also published in his pamphlet *Die Flöte und das Flötenspiel in akustischer, technischer und artistischer Beziehung* of 1871). His next design, the 'Boehm-system' flute (1847), was a cylindrical-bore instrument of silver with a parabolic head, a rectangular embouchure-hole with rounded corners, and tone holes of the largest possible size, closed by padded keys interlinked with rod-axles and clutches; this instrument was the basis of the modern flute (*see* KEYWORK). After several experiments with a thumb key for B/B♭, in 1849 Boehm devised the version that has since been universally adopted. The invention of this key was incorrectly ascribed by R.S. Rockstro (1890) to Giulio Briccialdi and the key has since been known by his name. Boehm at first manufactured his flutes himself, later in partnership with his foreman Carl Mendler (1833–1914) under the name Boehm & Mendler. His pupils Emil Rittershausen (1852–1927) and Thomas Mollenhauer (1840–1914) also made flutes to his design, the latter making a piccolo to Boehm's specifications in 1862. Under Liszt's direction, between 1842 and 1862 Theodor Winkler (1834–1905),



17. *Western flutes: (a) Radcliff model, by Rudall & Carte, London, c1860; (b) 'Flûte perfectionée' by Jacques Nonon, Paris, c1860; (c) 'Reform' model, by Maximilian Schwendler, Leipzig, c1912; (d) Boehm system cylindrical, by Carl Mendler, Munich, c1860; (e) Boehm system cylindrical, by Louis Lot, Paris, c1900*

principal flute in the Weimar Hoforchester, was the first orchestral player in Germany to use the Boehm cylinder.

The practicality of the 1832 'ring key' flute was recognized early in France, and instruments were made and promoted by Godfroy, his son V.H. Godfroy and his son-in-law Louis Lot. Victor Coche (1806–81) and Auguste Buffet *jeune* (1830–85) modified the instrument, moving the rod-axles to the player's side of the tube and adopting needle springs instead of the flat ones used by Boehm. In 1837–8 Vincent Dorus (1812–96) devised a G♯ key that remained open except when the ring key for the adjacent hole for A was pressed – a compromise between Boehm's closed G♯ key and the open G♯ of earlier flutes; this open key, although opposed by Boehm, has been generally adopted. Dorus adopted Godfroy's improved conical ring-key Boehm flute because 'it was, in essence, the keyed Godfroy flute he had used until 1838 except for its more functional mechanism'. In 1839 he played Berlioz's *Roméo et Juliette* on a conical ring-key Boehm flute by that maker. Dorus and P.H. Camus (*b* 1796) championed Boehm's flute and wrote the first tutors for it (1839); they introduced his cylinder flute at the Paris Conservatoire when Dorus succeeded Tulou as professor of the flute in 1860. But the conical ring-key Boehm flute remained in use: Saint-Saëns's *Romance* op.37 (1871) and Carl Reinecke's *Undine* (1882) were dedicated to A. de Vroye (1835–90), a student of Coche, who was then still playing one.

Boehm sold the rights to make his 1847 cylinder flute to Godfroy and Lot in France and Rudall & Rose in London. The French manufacturers replaced Boehm's G♯ key with Dorus's open one, arranged the keys in a straight line and perforated some of them as a compromise between the rings of the 1832 model and the closed keys of some non-French instruments. Buffet replaced the vaulted clutches used by Boehm and Godfroy with flat ones. After about 1850 the French Boehm cylindrical flutes were usually made of silver or nickel-silver, less often cocus or rosewood. The earliest methods for this, Boehm's second and final concept, were written by E. Krakamp, W. Popp, W. Barge and by Boehm himself.

(c) The flute after Boehm. Fürstenau and most other German flautists rejected Boehm's designs; his new flutes, they felt, made superfluous the alternative fingerings that enhanced the tonal character and intonation of the instrument. Partisans of the old conical keyed flute – Wagner prominent among them – were not willing to relinquish the old instrument's wider variety of tone to gain the smoother technique, greater dynamic range and better intonation offered by Boehm's instruments. Wagner referred to the new instruments as 'Blunderbusses' (*Gewaltröhre*) and forced Moritz Fürstenau, one of the first to play the Boehm flute in Germany, to return to his old instrument. Boehm's pupil Rudolph Tillmetz (1847–1915), who was Wagner's principal flautist at Bayreuth, ordered an adapted ring-key flute from J.M. Bürger (*fl* 1881–1904) for the première of *Parsifal* in 1888. As late as 1898 Tillmetz claimed that 'the tone of the cylindrical flute was too assertive and lacking in flexibility', and the firms of Rittershausen (*fl* 1876–1927), Joseph Pöschl (1866–1947) and J.H. Zimmermann (1851–1922) offered hybrid conical ring-key flutes until 1920.

Beginning in 1853 H.F. Meyer of Hanover (1814–97) made flutes that reflected the requirements of German and Austrian symphony orchestras: they played easily in the high and low registers, produced greater volume and had better intonation than earlier 'old-system' flutes. Although his flutes were superficially similar to the nine-key instruments of the period, they differed in bore dimensions, placement and size of the tone holes and the size and form of the embouchure-hole; the keys and ferrules were generally made of nickel-silver or other metals. Flutes following his concept were known as 'Meyer' flutes or 'old-system flutes' to distinguish them from Boehm system flutes; they were immensely popular in the second half of the 19th century and played the flute parts in orchestral works by Schumann, Tchaikovsky, Brahms, Mahler and Richard Strauss. They remained standard in the symphony orchestra until about 1930 and in military bands even later. Important players of the Meyer flute included Franz and Karl Doppler and Jules

Demerssmann (1833–66); Ernesto Koehler (1849–1907), Wilhelm Popp (1828–1903) and Adolf Terschak (1832–1901) wrote methods or studies for it.

By the late 19th century national preferences had given way to personal ones. Some players remained true to their first flutes while others switched to new models: in the Bilsesche Kapelle in Berlin in 1881 the Danish flautist Karl Andersen, who played a Meyer flute, sat next to the Frenchman Charles Molé, who played a silver Boehm-system instrument; later in New York Andersen sat next to Boehm's pupil Carl Wehner (1838–1912), who played a wooden Boehm flute with an open G♯ key. In the Leipzig Gewandhaus Orchestra, William Barge (1836–1925), playing a Meyer flute, sat next to Maximilian Schwedler, who played on a 'reform' flute of his own design (see below). Many hybrid instruments, combining features of both the Boehm flute and old conical flutes, appeared in the second half of the 19th century; such instruments may have been developed as a result of reluctance among professional players to adopt an unfamiliar instrument, or sometimes in the belief that a new design represented a perfect compromise between the old system and the Boehm flute. Among the hybrids were Rudall, Rose and Carte's 'Council & Prize Medal' flute of 1851, Richard Carte's model of 1867, models designed by R.S. Rockstro and John Radcliff (1842–1917), Briccialdi's flute of 1870/71, 'Pratten's Perfected', made by R.S. Pratten (1814–62) and instruments by Thibouville, Abel Siccama (1810–65), John Clinton (1810–64), Tulou/Nonon and Giorgi. Of these, only the Carte model of 1867 and a version of it with a closed G♯ key known as the 'Guards' model' achieved popularity; in Great Britain and its colonies the Carte model of 1867 was the most widely used after Boehm's cylindrical flute until well into the 20th century. As well, makers including Clinton ('Equisonant' flute), Cornelius Ward and Siccama ('Diatonic flute') subjected Boehm's designs to various, sometimes eccentric, alterations and additions.

In 1885 Maximilian Schwedler (1853–1949) of Leipzig, an opponent of the Boehm flute, created the 'reform' flute – a conical-bore instrument based on Meyer's design. Like Meyer, he considered the conical bore and the combination of open and veiled notes as essential to the character of the flute. However, his instruments, mostly made for him by Carl Kruspe (1865–1929), took into account the demands of contemporary scores. The innovations he introduced from 1885 until his last reform of about 1916 were: the raised-side (*Seitenerhöhte*) embouchure-hole, a touchpiece for F, a Tulou-like cross F♯ mechanism, and, about 1900, a metal headjoint with ebonite embouchure plate to replace the metal-lined wooden one. Schwedler's best known models were those of 1889 and 1911. His last model, made in 1923 by M.M. Mönnig (1875–1949), was dubbed by Hindemith the 'six-cylinder flute' on account of its ample volume and advanced technology. His instruments never achieved the popularity of the Meyer flute and were played almost exclusively in Germany and the Balkans. In 1886 Brahms praised Schwedler's playing of the solo in the fourth movement of his Symphony no.4; other compositions written for the reform flute include Carl Reinecke's Concerto op.283 (*c*1908), dedicated to Schwedler, and probably the compositions of Sigfried Karg-Elert, dedicated to Tillmetz's pupil Carl Bartuzat (1882–1959). Schwedler took part in the first performance of Saint-Saëns's *Tarantelle* for flute, clarinet and orchestra (1893). He was one of the first to rediscover the forgotten repertory of the 18th century and the 19th: in 1901 he and Barge's pupil Oskar Fischer performed Bach's Brandenburg Concerto no.4 on reform flutes; for Peters of Leipzig he edited Bach's solo Partita (to which the organist Gustav Schreck (1849–1918) added a piano part in 1918) and six Sonatas (1910–24), and Mozart's Flute Quartets (1924).

By the end of World War I most Germans had overcome their reservations and were playing wooden Boehm-system flutes; English flautists played the Carte model of 1867, an instrument by Radcliff or a Boehm flute of silver, wood or ebonite. Most French players after 1860 used metal instruments of the modified Boehm system. Of these three 'national schools', the German and English players concentrated on tonal power while the French cultivated finesse in tone production and colour. Paul Taffanel and his student Louis Fleury gave new impetus to flute playing in France at the turn of the century by creating a new culture of pedagogy, playing style and repertory, which included the hitherto mostly unexplored flute music of the past 200 years. The flute methods written by Henri Altès (1906) and by Taffanel and his student Philippe Gaubert (1923) were still widely used at the end of the 20th century. Players of the French school favoured instruments by the firms of Lot, Claude Rive (*fl* 1877–95) and Auguste Bonneville (*fl* 1858–67). Outstanding solos from this period were Debussy's *Prélude à l'après midi d'un faune* (1892–4) and *Syrinx* (1913) for solo flute, the latter written for Fleury.

Around the turn of the century, German- and French-style flutes and flute playing were transmitted to North America. The French style became dominant, and the recordings, teaching and concert tours of French performers hastened the change from wooden Boehm-system flutes to silver flutes such as those made by Louis Lot. American firms founded by W.S. Haynes and V.Q. Powell began to make French-style flutes in the USA in the first decade of the century. These have set the standard both in the USA and, from the 1930s, in Japan, where Koichi Muramatsu began to make flutes inspired by Haynes and Powell. After World War II these and other American and Japanese makers added low-priced models to their lines while the few remaining French makers primarily made instruments for professional use.

(d) The modern Boehm flute. After World War II players of the French-style flute cultivated a smooth, rich, penetrating and brilliant sound, to which vibrato was commonly added. This replaced the dark, dense, compact sound, without vibrato, that had been cultivated by English and German players for the past 150 years. Brahms and Mahler had desired a flute tone that merged with the other instruments, but this ideal became subordinate to an emphasis on the characteristic sound of each instrument; conductors such as Herbert von Karajan required a penetrating sound and a wide range in dynamics. Taffanel's axiom 'le volume est peu de chose et le timbre est tout' had been reversed.

The French Boehm-system flute best fulfilled all these requirements. The instrument is modelled after Lot's, with closed keys, five of them perforated; it is made of silver, silver alloy or gold, occasionally ebonite (predominantly in Great Britain), German silver or platinum. The

TABLE 1: Fingering chart for the modern Boehm flute (with closed G#)

Hand	Key	C	C#/Db	D	D#/Eb	E	E#/F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D	D#/Eb	E	E#/F	F#/Gb	G	G#/Ab	A	A#/Bb
LEFT HAND	1st finger	●	●	●	●	●	●	●	●	●	●	● ●	●	●	○	○	○	●	●	●	●	●	●	● ●
	Thumb	●	●	●	●	●	●	●	●	●	●	● ○[1]	●	○	○	●	●	●	●	●	●	●	●	● ○[1]
	2nd finger	●	●	●	●	●	●	●	●	●	●	○ ○	○	○	○	●	●	●	●	●	●	●	●	○ ○
	3rd finger	●	●	●	●	●	●	●	●	●	○	○ ○	○	○	○	●	●	●	●	●	●	●	○	○ ○
	4th finger	○	○	○	○	○	○	○	○	●	○	○ ○	○	○	○	○	○	○	○	○	○	●	○	○ ○
RIGHT HAND	1st finger	●	●	●	●	●	●	○	○	○	○	● ○	○	○	○	●	●	●	●	○	○	○	○	● ○
	2nd finger	●	●	●	●	●	○	○	○	○	○	○ ○	○	○	○	●	●	●	○	○	○	○	○	○ ○
	3rd finger	●	●	●	●	○	○	●	○	○	○	○ ○	○	○	○	●	●	○	○	●	○	○	○	○ ○
	4th finger, D# key	○	○	○	●	●	●	●	●	●	●	● ●	●	●	●	○	●	●	●	●	●	●	●	● ●
	4th finger, C# key	○	●	○	○	○	○	○	○	○	○	○ ○	○	○	○	○	○	○	○	○	○	○	○	○ ○
	4th finger, C key	●	○	○	○	○	○	○	○	○	○	○ ○	○	○	○	○	○	○	○	○	○	○	○	○ ○

Table 1 continued

Hand	Key	B	C	C#/Db	D	D#/Eb	E	E#/F	F#/Gb	G	G#/Ab	A	A#/Bb	B	C	C#/Db	D
LEFT HAND	1st finger	●	●	○	○	●	●	●	● ●	●	○	○	○	●	●	○	○
	Thumb	●	○	○	●	●	●	●	● ●	○	○	●	●	●	○	○	●
	2nd finger	○	○	○	●	●	●	○	○ ○	●	●	●	○	○	●	●	○
	3rd finger	○	○	○	●	●	○	●	● ●	●	●	○	○	●	●	○	●
	4th finger	○	○	○	○	●	○	○	○ ○	○	●	○	○	○	●	●	○
RIGHT HAND	1st finger	○	○	○	○	●	●	●	○ ○	○	○	●	●	○	●	●	●
	2nd finger	○	○	○	○	●	●	○	○ ●	○	○	○	○[2]	○	○	○	●
	3rd finger	○	○	○	○	●	○	○	● ○	○	○	○	○	○[3]	○	○	○
	4th finger, D# key	●	●	●	●	●	●	●	● ●	●	●	●	○	○	○	○	○
	4th finger, C# key	○	○	○	○	○	○	○	○ ○	○	○	○	○	○	○	●	○
	4th finger, C key	○	○	○	○	○	○	○	○ ○	○	○	○	○	○	○	○	●

1. The left thumb is applied to the B♭ plate.
2. The 2nd finger is applied to the small key beteween the E and F keys.
3. The 3rd finger is applied to the small key between the F and F# keys.

bore is slightly wider than earlier models (19 mm) and a key for *b* is standard, as is a closed key for G♯. Since the late 1980s, occasionally the head joint is made of wood. Changing pitch levels and tone ideals led to larger embouchure- holes and a revision of Boehm's *Schema* by Albert Cooper (*b* 1924) and others. The resulting redefinition of the flute's sound through an increase in overtones differentiated it from earlier models. Such revisions led to the modern multi-purpose flute and a related playing style.

Following World War II, broadcasts and recordings made the polished and evocative playing of René le Roy (1898–1985) and J.-P. Rampal (1922–2000) available to a large international public. These players were exponents of the Taffanel school, passed down by his students Adolphe Hennebains (1862–1914), Gaubert and Marcel Moyse (1889–1984). Moyse's innovatory approach provided the foundation for a new French school: French flute playing and teaching were responsible for the almost complete disappearance of the German and English wooden flutes and related styles of playing.

Many outstanding works for the flute were composed for players of the French school. Ibert's Concerto (1932–3) was written for Marcel Moyse and Hindemith's Sonata (1936) for Gustav Scheck. Varèse's *Density 21·5*(1936) was written for a platinum flute (21·5 is the density of that metal) made by Powell for Georges Barrère, who had earlier played the first performance of the *Prélude à l'après-midi d'un faune*. Honegger's *Danse de la chèvre* (1926), Jean Rivier's *Oiseaux tendres* (1935) and Martinů's Trio for flute, cello and piano (1944) were composed for Le Roy and Poulenc's Sonata (1956) for Rampal. Prokofiev's Sonata (1943), however, was first performed by the Russian flautist N. Kharkovsky, who probably

played a silver, closed-hole Boehm flute with an open G♯ key, the usual instrument in that region until late in the 20th century.

Especially since World War II players and composers have increasingly explored new techniques and expressive possibilities. Avant-garde techniques include multiphonics, whistle tones and whisper tones, humming and slap tones (created by slapping the keys without blowing through the instrument), and the electronic manipulation of sound. Pioneering works include Varèse's *Density 21·5*, Boulez's *Sonatine* (1946), written for Rampal, Messiaen's *Le merle noir* (1951) for flute and piano, Jolivet's *Cinq incantations* (1936) for solo flute and *Suite en concert* (1965), Maderna's *Musica su due dimensioni* (1952, rev. 1963) for flute and tape and Berio's *Sequenza I* (1958) for solo flute. Notable works of the late 20th century include Ferneyhough's *Unity Capsule* (1975–6) for solo flute, Cage's *Ryoanji* (1983–5) for small ensemble, written for Robert Aitken, and Boulez's *...explosante-fixe...* (1991–4). Flautists such as Severino Gazzeloni (*b* 1915), Aurèle Nicolet (*b* 1926), Istvan Matúz (*b* 1947), P.Y. Artaud (*b* 1946) and Robert Dick (*b* 1950) have played a major role in bringing the repertory up to date. Since the late 1930s the flute has been used as a jazz instrument by players such as Frank Wess, James Moody, Bobby Jaspar and Clement Barone. Bud Shank and others such as the more experimental Eric Dolphy, Roland Kirk and Mike Mower, have translated the advanced techniques of the avant garde to jazz.

Although a few women such as Cora Cardigan, Edith Penville and Winfred Gaskell (Liverpool PO) had played professionally in the early decades of the 20th century, the flute remained essentially a masculine instrument until the 1950s, when women began to occupy principal positions in orchestras and to make their mark as soloists. Among the first to achieve prominence were Doriot Anthony Dwyer (Boston SO) and Elaine Schaffer (Dallas SO); they were followed by many others. Prominent women soloists have included Susan Milan, Irena Grafenauer, Kirsten Spratt, Andrea Lieblenecht, Paula Robison and Carol Wincenc on the modern flute and Lisa Beznosiuk on historical flutes.

Makers have also been inspired to experiment with the instrument. As early as 1948 the British-born flautist Alexander Murray began a series of experiments in collaboration with the makers Elmer Cole and Albert Cooper, and, in 1967, with Jack Moore. In 1972 Greta Vermeulen invented a *Flûte à coulisse*, which has a trombone-like slide instead of tone holes. Developments of the late 20th century include the Matúz-Nagy 'Multiflute' developed by Matúz, and the Oston-Brannen Kingma system 'Quarter-tone C flute' developed by Eva Kingma and Bickford Brannen, both for extended techniques such as multiphonics. A carbon-fibre flute with magnets instead of needle springs was developed in Finland by Matti Haekoenen and Matti Hellin and new alto, bass and lower flutes, such as the 'Grossbass' made in 1981 by Christian Jaeger for Max Hieber, have been introduced. The open-hole (perforated key) alto flute was the result of a collaboration between the Dutch player Jos Zwaanenburg and the makers Dick Kuiper and Eva Kingma; the latter also applied this idea to her bass flutes. At the end of the 20th century Kotato & Fukushima of Japan was making a range of flutes from the piccolo down to a sub-contra bass with a range to C.

(e) The historical revival. In the late 1960s there was a revival of interest in early music and instruments. German teachers such as Scheck and H.-P. Schmitz reintroduced historical techniques while recordings by H.-M. Linde, Leopold Stasny, Frans Vester, Stephen Preston and Barthold Kuijken demonstrated that such effects were at their most convincing on period instruments. Around 1970 a modern school of 'Baroque flute' or 'Traverso' playing emerged, based on a selection from the mass of specific historical information. The all-purpose traverso, usually adapted from mid-18th-century models and pitched at the neo-Baroque standard of *a'* = 415, was used to play the music of Bach and Handel in a modern style loosely based on the instructions of Quantz; 'Hotteterre' flutes at *a'* = 392 were sometimes used for French repertory, and for music by Mozart, Haydn and Beethoven an early 19th-century keyed flute at *a'* = 430 became standard. The neo-Baroque style revived interest in 18th-century repertory among players of both the traverso and modern instruments; at the end of the 20th century the work of scholars, teachers and makers, and the development of an audience for early music, had provided a few young performers with the means to develop a personal yet 'historically informed' style, to investigate neglected music and to perform on instruments associated with specific repertories. At the same time, the revival influenced modern styles of flute playing. The flute repertory of the 16th, 17th and 19th centuries, however, was still viewed as more remote, and its techniques and instruments had been explored by only a few specialists.

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JEREMY MONTAGU (I, II), HOWARD MAYER BROWN, JAAP FRANK, ARDAL POWELL (II)

Flûte (i) (Fr.). *See* FLUTE. The term is normally applied to the transverse flute (*flûte traversière*, *flûte allemande*, *flûte d'Allemange*; the form *flûte d'amour* refers to the instrument in A, a minor 3rd below the concert flute, or occasionally to the alto flute in G, a 4th below (usually *flûte alto* or *flûte contralto en sol*); *flûte à tierce* or third flute is pitched a minor 3rd above the concert flute, and *petite flûte* signifies the piccolo (for further discussion of the various members of the flute family *see* FLUTE, §II, 1–3). This group is distinct from duct flutes, where French compounds often signify RECORDER (*flûte à bec*, *flûte à neuf trous*, *flûte d'Angleterre*, *flûte douce*); a *flûte du quatre* is the recorder B♭, a 4th above the treble instrument. Other composite terms include *flûte brehaigne*, *flûte d'oignon* and *flûte eunuque* (*see under* EUNUCH-FLUTE), *flûteau d'un sou* and *flûte en fers blanc* (*see* PENNYWHISTLE), *flûte d'accord* (*see* PITCHPIPE) and *flûte à coulisse* (*see* SWANEE WHISTLE).

Flûte (ii) (Fr.). *See under* ORGAN STOP. (*Flute*; see also *flûte à pavillon*, *flûte d'amour*, *flûte harmonique* and *flûte triangulaire*; for *flûte à cheminée* see under *Chimney Flute*).

Flute clock (Ger. *Flötenuhr*). *See under* MUSICAL CLOCK.

Flutter-tonguing (Fr. *trémolo avec la langue*; Ger. *Flatterzunge*; It. *vibrato linguale*). A type of TONGUING demanded by some 20th-century composers in which the instrumentalist rolls the letter 'r' on the tip of his tongue while playing. The technique is particularly effective on the flute, but it is also applied to various other wind instruments.

Fluxus. An international avant-garde art movement that emerged during the 1960s. Founded by George Maciunas, a Lithuanian artist and architect who organized and promoted its activities in Europe and the USA, Fluxus consisted of a loose affiliation of artists, writers and musicians. In medical terminology, 'fluxus' denotes a flowing or fluid discharge and Maciunas hoped that Fluxus would likewise purge the world of bourgeois intellectuals, commercialized culture and institutionalized art. The movement officially began on 9 June 1962 at the Galerie Parnass in Wuppertal, West Germany. The first official Fluxus concert was held in Wiesbaden during the same year. It was followed by several other concerts throughout Europe featuring works by Nam June Paik, James Tenney, La Monte Young, Allison Knowles, Yoko Ono and many others.

Fluxus composers rejoiced in the musical potential of unconventional sounds, such as the smashing of a violin in Nam June Paik's *One for Violin Solo*. They pioneered a new genre of performance art called 'short forms' or 'events'. Events consist of brief instructions, usually no more than a sentence or two, defining a limited activity of some sort to be carried out by a performer. La Monte Young's *Composition 1960 no.10*, for example, instructs a performer to draw a straight line and follow it. Several other members of the Fluxus group, including Takehisa Kosugi, George Brecht, Dick Higgins and Yoko Ono, experimented with works in the same genre.

Members of the Fluxus movement believed that artists should not have a professional status in society and that their work should be accessible to everyone. A newspaper called *Fluxus V Tre* appeared sporadically from 1964 to 1979. It included announcements for Fluxus events and advertisements for its publications, as well as works by Fluxus artists, writers and musicians. In addition, a series of anthologies of Fluxus materials called 'Fluxus Yearboxes' were published. These contained scores for musical compositions and events, poetry, articles, records, photographs and 'found objects'.

When Maciunas's leadership faltered, Fluxus began to fall apart. A devastating blow came in 1965 during a demonstration at a performance of Stockhausen's *Originale*. Organized by Maciunas in response to the composer's alleged racist remarks about jazz, the demonstration failed miserably, probably because many of the performers in the concert were also members of Fluxus. Fluxus continued until the late 1970s; many agree it finally perished with Maciunas's death in 1978. Despite its critique of institutionalized art, Fluxus works now appear in museum exhibitions around the world.

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DAVID W. BERNSTEIN

Flyarkovsky, Aleksandr Georgiyevich (*b* Leningrad, 6 July 1931). Russian composer. He studied at the Moscow Conservatory under Shebalin and has occupied various managerial posts in the USSR and the RSFSR Union of Composers. He is a professor at the M.M. Ippolitov-Ivanov Pedagogical Institute of Music. His compositions range in scope from symphonic works to popular songs: choral music, operettas and musical comedies also occupy an important place in his output. As a composer who has arranged more than 100 Russian folksongs, there is a particularly Russian orientation to his style. The general style of his music and the variety of musical images he employs are striking and specific; he often uses musical programmes which are primarily of a heroic and patriotic content. He has been a frequent prizewinner at Soviet and Russian competitions and also at international composing competitions. He is a laureate of the A.V. Aleksandrov State Prize.

WORKS

Stage: Dorogi dal'nïye [Distant Roads] (op, L. Derbenyov, Yu. Gulukin, I. Sharoyev), 1944; Otvazhnïy trubach [The Gallant Trumpeter] (op, V. Viktorov, after O. Gottsshe), 1963; Budet zavtra [There will be a Tomorrow] (operetta, N. Olev, A. Shaykevich), 1970; Yablochnaya lëdi [The Apple Lady] (operetta, A. Borisov, Ya. Khaletsky), 1979

Choral: Ave Maria (poem-cant., M. Tank), 1962; Pesni vïrvavshiyesya iz ada [Songs Broken Free from Hell] (poem-cant., African poets), 1965; Na grazhdanskoy na voyne [In the Civil War] (orat, A. Prokof'yev), 1972; Pesni Kulikova polya [Songs of Kulikovo Field] (orat, old texts), 1980; Aleksandr Matrosov (orat), 1983; I mir glyadel na nas [And the World Looked down on us] (orat, from military folklore)

3 Syms.: 'Rosveniku' [To my Contemporary], 1966; Sym. no.2; Sym. no.3, str (1992)

Other orch: Vn Conc., 1955; Sax Conc., 1958 (1996); Pyatnadtsat' minut do starta [15 Minutes to Take-Off], sym. poem, 1960; Urildaan [Competition], sym. poem (1979); 4 other sym. poems

Chbr and solo inst: 24 Preludes and Fugues, pf (1992); pf sonatas; Sonata, vc, pf; sonatas, vn, pf

Vocal: 12 song cycles incl. Khudozhnik [The Artist] (V. Sokolov); Madrigalï (P. Rozhar); Razmïshleniya [Meditations] (P. Eluard); Tebe, o rodina [To Thee, o Homeland] (S. Yesenin)

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GALINA GRIGOR'YEVA

Flynn, George (William) (*b* Miles City, MT, 21 Jan 1937). American composer and pianist. He studied at Columbia University (DMA 1972), where his teachers included Ussachevsky, Luening and Beeson. In 1977 he was appointed chair of the department of musicianship studies and composition at DePaul University's School of Music, Chicago. During the 1960s he collaborated with John Cage and Dick Higgins in New York, helping to define what the Fluxus movement called 'danger music'.

Flynn's music is propelled by the repetition in many time scales of similar gestures, loosely anchored around specific pitches and pitch-class aggregates. These gestures are related to kinaesthetic motions and postures, rather than to visual images. His piano music is intensely active and poses unprecedented kinematic challenges, such as the body trills in the second of the Preludes (1965, rev. 1994). Few can equal his keyboard virtuosity, especially in performances of his own works. A preoccupation with large forms and an aversion to notational complexity link Flynn to Kaikhosru Shapurji Sorabji and Cecil Taylor, rather than to Xenakis and Ferneyhough. Much of his work reacts against political and historical events.

WORKS

Orch: Mrs Brown, chbr orch, tape, 1965; Music for Orch (Sym. no.1), 1966; Tirades and Dreams, nar, S, chbr orch, 1972; Meditations, Praises, 1981; Sym. no.2, 1981; Coloration, chbr orch, 1983; Focus, chbr orch, 1983; Quietude, small orch, 1983; Lost and Found, youth orch, 1984; A Reign of Love, nar, orch, 1992; The Density of Memory, cl trio, orch, 1997; Surfaces, chbr orch, 1997

Vocal: Benedictus, SAT, 1962; Christmas Fanfare, SSAATB, 1972; Ave Maria, SA, opt. pf, 1973; Ave Maria, SSAA, 1973; Lady of Silences, SSA, 1973; Songs of Destruction, S, pf, 1973–4; Dies sanctificatus, SA, pf, 1976; Agnus Dei, SA, 1977; Dawn, SSAATTBB, 1977; Dusk, SSAATTBB, 1977; Kyrie, SA, 1977; American Voices, mixed vv, hn, pf, 1983; St Vincent's Words, SATB, 8 brass, 2 db, 1995

Chbr and solo inst: Pf Qt, 1963; Solos and Duos, vn, pf, 1964; 4 Pieces, vn, pf, 1965; Ww Qnt, 1965, rev. 1983; Duo, cl, pf, 1966; Duo, tpt, pf, 1974; Duo, va, pf, 1974, rev. 1995; American Rest, cl, va, vc, pf, 1975, rev. 1982, 1984; American Festivals and Dreams, str qt, 1976; Duo, vc, pf, 1977; 4 Dances, various qt, 1978; Duo, vn, pf, 1979; Celebration, vn, pf, 1980; Sax Qt, 1980, rev. 1982; Fantasy-Etudes, vn, 1981; Diversion, fl, cl, vn, vc, pf, 1984; American Summer, vn, vc, pf, 1986; Disquietude and Lullaby, cl, va, vc, pf, 1986; Turmoil and Lullabies, cl, va, vc, pf, 1986; Diversions, 5ww, 1988; 'Til Death, vn, pf, 1988; Who Shall Inherit the Earth?, cl, vn, 2 pf, 1989; Forms of Flight, cl, 1991; The Streets are Empty, sax qt, 1992

Kbd (pf, unless otherwise stated): Fuguing, 1962; Preludes, 1965, rev. 1994; Fantasy, 1966; Music, 4 hands, 1966; Wound, 1968; Drive, hpd, 1973; Kanal, 1976; Toward the Light, 1980, rev. 1987, 1991; Pieces of Night (American Nocturnes), 1986–9; American Icon,

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KENNETH DERUS

Foard, Thomas. *See* FORD, THOMAS.

Focile, Nuccia (*b* Militello, Sicily, 25 Nov 1961). Italian soprano. She studied with Elio Battaglia in Turin, where she made her début in 1986 as Oscar in *Un ballo in maschera*. In that year she also won the Pavarotti Competition in Philadelphia. The clarity of her voice and the charm of her youthful appearance helped to fit her ideally for the lighter Mozart roles and others such as Norina in *Don Pasquale* and Nannetta in *Falstaff*, which she sang at Covent Garden in 1988. In the first five years of her career Focile sang in many of the major Italian houses, including La Scala, and was a frequent visitor to the USA and Britain, where she was particularly popular with the WNO. In Paris her roles have included Tatyana in *Yevgeny Onegin* (1992) and Gounod's Juliet (1994). The voice gaining weight, she has added roles such as Amelia Boccanegra and Butterfly, and also developed her concert repertory. She has made some solo recordings but is probably heard best as Susanna in *Le nozze di Figaro* with Mackerras and as a delightful Eleonora in Donizetti's *L'assedio di Calais*.

J.B. STEANE

Fock, Gerard(us Hubertus Galenus) von Brucken. *See* BRUCKEN FOCK, GERARD VON.

Focking, Hendrik (*b* Danzig, 17 Aug 1747; *d* Amsterdam, 7 April 1796). Dutch composer, organist and carillonneur. His parents were Mennonites from Haarlem who lived in Danzig from 1739 to 1752, when they moved to Amsterdam. Focking was blind, and it may be assumed that he received his musical instruction from the blind organist Jacob Potholt. From 1769 until his death he was carillonneur at the Oude Kerk and the Regulierstoren (now Munttoren), Amsterdam. In 1780 he became organist of one of the Mennonite communities in Amsterdam, the one usually called 'bij het Lam en bij de Toren', after the locations of its churches. In 1780 only the church 'bij het Lam' ('near the Dram', a brewery on the Singel) had an organ, an instrument by J.S. Strumphler (inaugurated in 1777). In 1786 another organ by Strumphler was installed in the church 'bij de Toren' ('near the Tower', the Jan Rodenpoort Tower), and Focking probably also played on that instrument. Focking taught the well-known blind Amsterdam organist and carillonneur Daniël Brachthuyzer (1779–1832). His son Cornelis Focking (1770) was also an organist.

Focking's only known compositions are the *VI sonates pour le flute traverse solo, avec une basse continuo, oeuvre première* (Amsterdam, *c*1765–9/*R*; 1 ed. H. Schouwman, Amsterdam, 1956). They follow the pattern of the mid-18th-century three-movement solo sonata, beginning with a binary movement in a moderate tempo, followed by a fast binary movement and concluding with an air or minuet, often with variations. Their style resembles that of North German composers such as C.P.E. Bach, Kirnberger and Müthel, and sometimes echoes from his teacher's teacher, Locatelli, can be heard. Though attractive and well-composed, Focking's sonatas are, on the whole, quite simple and not very imaginative. They were published privately by the composer, lack a dedication and are undated.

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RUDOLF A. RASCH

Födermayr, Franz (*b* Grieskirchen, 13 Sept 1933). Austrian musicologist. He studied musicology (with Erich Schenk and Walter Graf) and anthropology at the University of Vienna from 1953, and took the doctorate with Graf in 1964. After completing the *Habilitation* in 1972 at Vienna he succeeded Graf in 1973 as professor of comparative musicology, a post he held until his retirement in 1999. From 1983 he was a corresponding member of the Österreichische Akademie der Wissenschaften and he was president of the Österreichische Gesellschaft für Musikwissenschaft, 1986–90. His scholarship is based on the traditions of the Viennese school of comparative musicology, including its celebrated techniques for sound analyses of vocal styles, and the fundamental questions concerning the relationship between psychology, acoustics and music. He has also examined Country and Western music. The Festschrift *Vergleichend-systematische Musikwissenschaft: Beiträge zu Methode und Problematik der systematischen, ethnologischen und historischen Musikwissenschaft* (ed. E.T. Hilscher and T. Antonicek, Tutzing, 1994) was published to mark his 60th birthday.

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RÜDIGER SCHUMACHER

Fodor. Family of Dutch and French musicians.

(1) Josephus Andreas Fodor (*b* Venlo, 21 Jan 1751; *d* St Petersburg, 3 Oct 1828). Dutch violinist and composer. He studied with Franz Benda in Berlin and became a famous virtuoso, touring extensively in Europe. He played at the Concert Spirituel in Paris in 1780, and published some of his violin concertos around that time. In 1792 he moved to St Petersburg. His compositions also include sonatas, duets and other occasional pieces.

(2) Carolus Emanuel Fodor (*b* Venlo, 31 Oct 1759; *d* Paris). French harpsichordist of Dutch birth, brother of (1) Josephus Andreas Fodor. One of the foremost harpsichordists of his time, in about 1780 he settled in Paris, where he gave concerts, and taught and composed harpsichord concertos and sonatas, as well as a symphony and music for piano and strings.

(3) Carolus Antonius Fodor (*b* Venlo, 12 April 1768; *d* Amsterdam, 22 Feb 1846). Dutch pianist, conductor and composer, youngest brother of (1) Josephus Andreas Fodor. He studied in Mannheim, Paris and probably Russia, and in 1795 returned to Holland and became a leading figure in the musical life of Amsterdam. He promoted and conducted many concerts and composed symphonies, piano concertos, sonatas, quartets, other chamber music and several cantatas.

(4) Joséphine Fodor-Mainvielle [Mainvielle-Fodor] (*b* Paris, 13 Oct 1789; *d* Saint Genis-Laval, 14 Aug 1870). French soprano, daughter of (1) Josephus Andreas Fodor. She studied in St Petersburg with Eliodoro Bianchi. After some public appearances as a pianist and harpist, she made her stage début about 1810 in Fioravanti's *Le cantatrici villane*. In 1812 she married the French actor Mainvielle, and after singing in Stockholm and Copenhagen, returned to Paris, where she made her début at the Opéra-Comique on 9 August 1814 in Grétry's *La fausse magie* and Berton's *Le concert interrompu*; she also sang in numerous roles at the Théâtre Italien. Her London début was in 1816 as Paer's Griselda at the King's Theatre, where her many other roles included Mozart's Vitellia, Fiordiligi, Countess Almaviva, Zerlina and Susanna. The *Morning Post* described her voice as 'rich, harmonious, and, without possessing extraordinary power, of a considerable compass. Her taste is chaste, her execution correct, easy and elegant, and her science evidently profound. To the brilliance of ornamental flights, she joins the still greater charm of feeling'.

In 1818 Fodor-Mainvielle took part in the first London performances of Rossini's *Il barbiere di Siviglia* and *Elisabetta, regina d'Inghilterra*. That year she also appeared at La Fenice. She later took part in the first Paris performances of Rossini's *La gazza ladra* and *Elisabetta, regina d'Inghilterra* (1822) and also in 1822 was engaged at the S Carlo, Naples. She appeared at the Kärntnertortheater, Vienna, scoring an immense success as Semiramide, a role she also sang at the first Paris performance of Rossini's opera at the Théâtre Italien in 1825; but not completely recovered from an illness, she lost her voice during the performance, and was later replaced by Pasta. She retired from the stage in 1833. Her book *Réflexions et conseils sur l'art du chant* was published in 1857.

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ELIZABETH FORBES

Foerster, Anton (*b* Osenice, nr Jičín, 20 Dec 1837; *d* Novo Mesto, Slovenia, 17 June 1926). Slovenian composer of Czech birth, uncle of JOSEF BOHUSLAV FOERSTER. He studied law and music in Prague (including work with Smetana) and was *regens chori* at Senj Cathedral, 1865–7. From 1867 he worked in Ljubljana, holding the post of conductor of the dramatic society (1868–1909) among others. One of the most important Romantic composers in Slovenia during the second half of the 19th century, he strove in his secular compositions to found a national style of Slovenian music. The Slovenian spirit is particularly evident in his lyrical comic opera *Gorenjski slavček* ('The Nightingale of Upper Carniola'). In three acts, to a libretto by E.F. Züngl after L. Pesjak and given in Ljubljana on 13 December 1896, it was originally composed as an operetta (Ljubljana, 17 April 1872). In this work Foerster tried to compose a national opera with an authentic Slovenian melodic idiom, taking as his model Smetana's *Bartered Bride*; *The Nightingale* has become a standard work of the Slovenian repertory. He also wrote a five-act opera, *Dom in rod* ('Home and Family', 1920–23), to a libretto by F. Göstl and F. Mohorič; it has not been performed. Among his other compositions are sacred works (mass settings in Latin, two in Slovene and a Glagolitic Mass), secular choral works and pieces for piano and for orchestra.

MANICA ŠPENDAL

Foerster, Christoph. *See* FÖRSTER, CHRISTOPH.

Foerster [Förster], **Josef** (*b* Osenice, nr Jičín, Bohemia, 22 Feb 1833; *d* Prague, 3 Jan 1907). Czech teacher, organist and composer, father of JOSEF BOHUSLAV FOERSTER. He was born into an old Bohemian cantor family and continued the tradition by studying in Prague as a teacher (1849–51) and at the organ school. After being employed as an organist in Vyšší Brod, he returned to Prague and held appointments as organist and choirmaster, notably at St Mikuláš (1858–61), St Vojtěch (1863–88) and at Prague Cathedral (1887–1907). At the same time he was an active and influential teacher at the organ school (from 1857), the Teachers' Institute (from 1863) and at the Prague Conservatory (1866–1904). His harmony manual, *Nauka o harmonii*, retained its usefulness for several decades. At St Vojtěch (where the organist at that time was Dvořák) he trained the choir to its leading position in Prague and performed large-scale masses with soloists from the Provisional Theatre. In 1873, however, he began performing *a cappella* Renaissance works. This change is reflected in his own compositions. With Lehner, Skuherský and Křížkovský he belongs among the leading figures

of the church music reform movement in Bohemia and Moravia.

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3 Requiem, chorus, orch: op.33 (*c*1880); op.34 (*c*1880); op.37 (*c*1890)

7 masses (chorus, orch, unless otherwise stated): male vv, op.20 (*c*1865); Sv. Vojtěch, op.31, in *Cyril*, i (1874), suppl. and ii (1875), suppl.; De beata, SA (optional TB), org, op.32 (1877); Sv. Metoděj, op.35, in *Cyril*, xi (1884), suppl.; Jubilaei solemnis Francisci Josephi I, SATB, org, op.36 (1898); Bohemica, op.38a (*c*1900); op.38b (*c*1900)

Other sacred vocal: Responsoria gregoriánská (n.d.); Sbory k sňatku [Choruses for a Wedding] (n.d.); Otec vlasti [Father of the Fatherland] (cant.); 2 TeD; 15 motets; other works

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C. Sychra: 'Josef Foerster', *Cyril*, lxix (1943), 49 [with list of works]

JOHN TYRRELL

Foerster [Förster], **Josef Bohuslav** (*b* Prague, 30 Dec 1859; *d* Vestec, nr Stará Boleslav, Bohemia, 29 May 1951). Czech composer, writer and teacher. Together with his contemporaries Janáček, Novák, Suk and Ostrčil, he led the development of Czech music from the nationalist trinity of Smetana, Dvořák and Fibich to the interwar avant garde.

1. LIFE. Foerster came from an established musical family. His father, JOSEF FOERSTER (1833–1907), served as organist and choirmaster in the foremost Prague churches, as organist at St Vitus's Cathedral, as a teacher at the Prague Organ School and, from the 1860s, as professor of theory at the Prague Conservatory. His uncle Antonín Foerster (1837–1926), a pupil of Smetana, was an organist, choirmaster and conductor who contributed much to the musical life of Ljubljana.

Foerster himself studied at the Prague Organ School (1879–82). He succeeded Dvořák as organist of St Vojtěch (1882–8) and was then choirmaster of Panna Marie Sněžná (1889–94). At the same time he taught singing in Prague secondary schools and, from 1884, wrote reviews for *Národní listy*. He was personally acquainted with Smetana and Dvořák, and was also on friendly terms with the poet Jan Neruda, Tchaikovsky and many other artistic figures. In 1888 he married the National Theatre soprano Berta Lautererová (1869–1936), and in 1893 moved with her to Hamburg when she was engaged by the Stadttheater. He worked there as a critic for the *Neue Hamburger Zeitung*, the *Hamburger freie Presse* and the *Hamburger Nachrichten*, and in 1901 was appointed piano teacher at the Hamburg Conservatory. He became a friend of Mahler, who, on his move from Hamburg to Vienna, engaged Lautererová for the Hofoper. Husband and wife moved in 1903 to Vienna, where Foerster became professor of composition at the New Conservatory and, from 1910, music critic for the influential daily *Die Zeit*.

On the formation of the Czech Republic in 1918 the couple returned to Prague and Foerster took appointments as professor of composition at the conservatory (1919–22). He then transferred to the master school (1922–31), also teaching music at the university (1920–36). His pupils included Jirák (in Vienna), Bořkovec and Karel Hába (at the Prague Conservatory), Řídký and Burian (at the conservatory master school), and Plavec (at Prague University), among a host of others. Many of these played leading parts in the interwar Czech avant garde, though Foerster's teaching was never partisan. He received an honorary doctorate from Prague University in 1919, when the Foerstrova Společnost ('Foerster Society') was founded to promote his works. In addition, he was president of the Czech Academy of Sciences and Art (1931–9), and in 1945 he received the title National Artist. After Lautererová's death in 1936 he married Olga Dostálová-Hilkenová and moved to Staré Strašnice, dividing his time between his home there and his summer residence in Vestec. He was granted a state funeral, starting from the National Theatre in Prague (5 June 1951).

2. WORKS. Foerster's artistic production was enormous. His extensive literary work includes essays and memoirs (which, like those of Janáček, are of high quality and value), verse (including his own texts for songs, choruses and operas) and criticism. He contributed to specialist journals – *Dalibor*, *Hudební revue*, *Smetana*, *Hudba*, *Národní divadlo* and Janáček's *Hudební listy* – and to reviews of the arts, including *Lumír*, *Lipa* and *Světozor*. In some cases he used pseudonyms: '-ter' for *Národní listy*, 'Griffith' for *Den*, and 'Essex' and 'Felix Triste' for *Politik*. While in Vienna, too, he made his mark in the Czech newspapers *Vídeňský deník*, *Svědomí* and *Vídeňský národní kalendář*. His criticism shows a sympathy with the late Romantics: Grieg, Tchaikovsky, Wagner, Bruckner, Mahler and the Czechs Smetana, Dvořák, Fibich and Ostrčil. His essays reveal a reflective intelligence and a wide knowledge of world literature. He was also a gifted graphic artist; his paintings and drawings, to which he devoted great attention throughout his life, show him as more than a passionate amateur.

Foerster wrote more than 190 works with opus numbers, and many of these consist of sets or cycles. The bulk is made up of vocal music, including 6 operas, over 350 songs, over 300 choral works and 26 melodramas. The inclination towards music for voices was the result of his constant and fundamental emphasis on the linking of word and sound, in which he saw an ideal medium for the fusion of thought and emotion.

The maturing of Foerster's style may be dated to the period 1890–1910, most of which he spent in Hamburg and Vienna. In these two decades he produced nearly all his key works, these falling into six basic genres: choral music (the *Devět sborů* op.37 for male voices), operas (*Eva*), symphonic works (the Fourth Symphony), orchestral suites (*Cyrano de Bergerac*, *Ze Shakespeara*), songs, and pieces having a stylistic link with Czech pre-Classical music (the Wind Quintet in F major). The feature which unifies all of these is Foerster's lyricism, which had been at first influenced by the Romanticism of Grieg and Fibich. Around 1890 his style became expressively subjective, and before World War I he moved slowly on to a meditative plane, projecting his philosophy of Christian humanism and love as a world principle.



Josef Bohuslav Foerster: portrait by 'Dr Desiderius', charcoal and watercolour, 1925

Foerster's musical language is restrained, conventional in harmony and structure. The central feature of his formal conception is a free polyphony in which the influence of organ playing is evident in his attempts to build a structure from complementary melodic voices. Melodic writing was for him a major preoccupation; his aim was a perfect melodic shape, and he achieved his best in his vocal music.

Forester's first opera, *Debora* (1890–91), is a remarkable work, the earliest serious village drama in Czech opera (as opposed to the many village comedies beginning with Smetana's *Bartered Bride*) and one that provides striking evidence of his abiding sympathy for minority groups such as Jews. His next opera, *Eva* (1895–7), continued the village-opera trend in an adaptation of Gabriela Preissová's drama *Gazdina roba* ('The Farm Mistress'), thus anticipating Janáček's *Jenůfa* (based on Preissová's next play) by several years. But whereas Janáček emphasized the folkloristic aspects, these are muted and regionally unspecific in Foerster. Above all, Foerster (unlike Janáček) turned Preissová's prose into verse, with the result that *Eva*, in comparison to *Jenůfa*, has a much more conventional cut and structure. With its strong line in melancholy lyricism and well-drawn principal character, *Eva* scored a popular and critical success at its première and remained for nearly a century as a repertory opera in Bohemia. After *Jessika* (1905), a light-hearted adaptation of *The Merchant of Venice*, Foerster wrote three later operas, all of which explore an increasingly personal vein in which the psychological depiction of the main characters and their spiritual development are paramount.

WORKS

(selective list)

OPERAS

all first performed at Prague, National Theatre

op.	
41	Debora (3, Mosenthal, J. Kvapil (i), after S.H. Mosenthal), 1890–91, 27 Jan 1893
50	Eva (3, Foerster, after G. Pressová: *Gadzina roba* [The Farm Mistress]), 1895–7, 1 Jan 1899
60	Jessika (3, J. Vrchlický, after W. Shakespeare: *The Merchant of Venice*), 1902–4, 16 April 1905, with addl court scene, 1906
100	Nepřemožení [The Invincible Ones] (4, Foerster), 1906–17, 19 Dec 1918
102	Srdce [The Heart] (prol., 2, epilogue, 2, Foerster), 1921–2, 15 Nov 1923
158	Bloud [The Simpleton] (7 scenes, Foerster, after L.N. Tolstoy), 1935–6, 28 Feb 1936

VOCAL

Sacred: Stabat mater, op.56, chorus, orch, org, 1891–2; Glagolská mše [Glagolitic Mass], op.123, chorus, org, 1923; Missa in honorem S. Francisci Assisiensis, op.131, chorus, org, 1925–6; Missa in honorem Santissimae Trinitatis, op.170, chorus, org, 1940; Missa in honorem S. Adalberti, op.188, chorus, org, 1947

Cantatas: Hymnus andělů [Hymn of the Angels] (S. Čech), op.13, chorus, orch, 1889; Mrtvým bratřím [To the Dead Brothers] (Bible, Gehrok, J. Vrchlický, R. Tagore), op.108, solo vv, chorus, orch, 1918; 4 bohatýři [4 Heroes] (J.V. Sládek), op.117, 1913, orchd 1921; Svatý Václav [St Václav] (cant., A. Klášterský), op.140, solo vv, chorus, orch, org, 1928; Máj [May] (K.H. Mácha), op.159, Bar, spkr, male chorus, orch, 1936; Píseň bratra slunce [Song of Brother Sun] (St Francis, A. Vyskočil), op.173, Bar, male chorus, orch, 1944; Kantáta 1945 (M. Rafojová, B. Mathesius), S, Bar, male chorus, orch, 1943–5

Mixed choruses: Česká píseň [Czech Song] (J. Kvapil), op.30, 1890; Modlitba na moři [Prayer to the Sea] (M. von Strachwitz, V. Hornof), op.71, 1901; Skon [Passing] (H. Heine, trans. V.J. Novotný), op.77/1, chorus, pf, 1898; Gethsemane (16th century), op.121/4, 1900; Oblačný pták [Cloud Bird] (R. Krupička), op.134, 1927–8; Srdci mému [To my Heart] (K.H. Mácha), op.151b, chorus, pf/orch, 1936; 6 sborů [6 Choruses] (T. Shevchenko, J. Hora, R. Krupička, E. Stoklas), op.175, 1933–40

Female choruses: 2 ženské čtverozpěvy [2 Female Quartets] (J.V. Sládek), op.74, 1913; Posvěcení noci [Blessing of the Night] (F. Hebbel), op.87/1, chorus, pf/orch, 1910; Most vzdechů [Bridge of Sighs] (T. Hood, trans. Sládek), op.87/2, chorus, orch, 1911

Male choruses: 3 selské písně [3 Village Songs] (Sládek), op.19, 1889; 9 sborů [9 Choruses] (Sládek), op.37, 1894–7; Hymnus (Sládek), op.63/3, double chorus, 1907; Svatý Václave! [O St Václav!] (Sládek), op.86, 1910; [7] Mužské sbory [Male-Voice Choruses] (Sládek, Vrchlický), op.102, 1920–21; 12 sborů (Sládek), op.171, 1925–44

Melodramas: 3 jezdci [3 riders] (Vrchlický), op.21, 1889; Amarus (Vrchlický), op.30a, 1897; Carçamon (H.A. Beers, trans. Sládek), op.149a, 1942–3; Romance štědrovečerní [A Christmas Eve Romance] (J. Neruda), 1934; Kejklíř [The Juggler] (O. Fischer), op.176a, 1934, orchd 1949

Songs: Frühlings- und Herbstlieder (F. Gilm and others), op.11, 1896–8; 3 Lieder (folk text, K. Stieler, Vrchlický), op.24, 1890–95; Láska [Love] (G. Falke, trans. J. Theurer, K. Burian), op.46, 1899–1900; Démon láska [The Devil Love] (Vrchlický), op.81, 1909; Písně na slova Karla Hynka Máchy [Songs to the Words of Mácha], op.85, 1910; Milostné písně [Love-Songs] (Tagore), op.96, 1v, pf/orch, 1914; Čisté jitro [Pure Morning] (O. Březina, A. Sova, F.X. Šalda), op.107, 1v, orch, 1914–18; 2 motivy z Jana Nerudy, op.109a, 1911; 3 modlitby [3 Prayers] (M. Maeterlinck, P. Flemming, M. Lermontov), op.109b, 1897–1912; Kvetoucí magnolie [Flowering Magnolia] (V. Hálek), op.132, 1924; 6 písní [6 Songs] (A.S. Pushkin, trans. P. Křička), op.161, 1937; 6 písní (Sládek, J. Kvapil, Vrchlický), op.165a, 1941–2; U bran štěstí [At the Gates of Happiness] (Sládek), op.186, 1945; Písně červnových dnů [Songs of June Days] (Foerster, Shakespeare, Sládek), op.189, 1948

INSTRUMENTAL

Orch: V horách [In the Mountains], suite, op.7, small orch, 1884; Sym. no.1, d, op.9, 1887–8, unpubd; Sym. no.2, F, op.29, 1892–3; Sym. no.3 'Život' [Life], D, op.36, 1894; Mé mládí [My Youth], sym. poem, op.44, 1900; Sym. no.4 'Veliká noc' [Easter], c, op.54, 1905; Cyrano de Bergerac, suite, op.55, 1903; Ze Shakespeara [From Shakespeare], suite, op.76, 1908–9; Legenda o štěstí [Legend of Happiness], op.83, 1909; Vn Conc. no.1, c, op.88, 1910–11; Jaro a touha [Spring and Longing], sym. poem, op.93, 1912; Vn Conc. no.2, d, op.104, 1925–6; Jičínská suita [Jičín Suite], op.124, 1923; Sym. no.5, d, op.141, 1924–9; Vc Conc., 1930; Capriccio, fl, small orch, op.183b, 1945–6

For 5–9 insts: Str Qnt, op.3, 1886; Wind Qnt, op.95, 1909; Pf Qnt, op.138, 1928; Nonet, op.147, 1931

Str qts: no.1, E, op.15, 1888; no.2, D, op.39, 1893; no.3, C, op.61, 1907–13; no.4, F, op.182, 1944; no.5 'Vestecký' [Vestec], F, 1951

Pf trios: no.1, f, op.8, 1883; no.2, B, op.38, 1894; no.3, a, op.105, 1919–21

Inst pieces for str: Sonata, b, op.10, vn, pf, 1889; Sonata no.1, op.45, vc, pf, 1898; Fantasie, op.128, vn, pf, 1925; Sonata no.2, op.130, vc, pf, 1926; Zbirožská suita [Zbiroh Suite], op.167, va, 1940; Sonata quasi fantasia, op.177, vn, 1943

Pf: Snění [Dreaming], op.47, 1898; Imprese, op.73, 1908–9; Erotovy masky [Erotic Masks], op.98, variations, 1912; Črty uhlem [Charcoal Sketches], op.136, 1926–8

Org: Fantasie, C, op.14, 1896; Impromptu, op.135, 1927

Principal publishers: Foerstrova Společnost, Hudební Matice, Universal, F.A. Urbánek, Mojmír Urbánek

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ed. J. Květ: *Stůl života* [The table of life] (Prague, 1920) [selected articles]
J.B. Foerster o Smetanovi (Prague, 1929) [selected reviews from *Národní listy*]
Poutník [The pilgrim]: i (Prague, 1929); ii: *Poutníkovy cesty* [The pilgrim's journeys] (Prague, 1932); in one vol. (Prague, 1942; Ger. trans., 1955)
Zápisník hudebníkův [A musician's notebook] (Prague, 1929) [selected articles from *Dalibor*]
Poutník v Hamburku [The pilgrim in Hamburg] (Prague, 1938, 2/1939)
Co život dal [What life gave] (Prague, 1942) [essays on art and music]
Dvě kapitoly pro zpěváky [Two chapters for singers] (Prague, 1945)
Poutník v cizině [The pilgrim abroad] (Prague, 1947)

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Z. Nejedlý: *Jos. B. Foerster* (Prague, 1910)
J. Bartoš: *Josef Bohuslav Foerster* (Prague, 1923)
A. Rektorys, ed.: *Památník Foerstrův* [Foerster album] (Prague, 1929)
J. Bartoš, ed.: *Zprávy Foerstrovy společnosti* [Foerster Society news] (Prague, 1940–50)
F. Pala: 'Josef Boh. Foerster', *České umění dramatické*, ii: *Zpěvohra*, ed. J. Hutter and Z. Chalabala (Prague, 1941), 225–67
B. Štědroň: *J.B. Foerster a Morava* (Brno, 1947)
J. Seidel: *Národní umělec Josef Bohuslav Foerster* [National artist Foerster] (Prague, 1948)
J. Bartoš, P.Pražák and J. Plavec, eds.: *J.B. Foerster: jeho životní pouť a tvorba, 1859–1949* [Foerster: his life and work, 1859–1949] (Prague, 1949) [incl. list of works, bibliography, discography]
J. Plavec: 'Hrát či nehrát J.B. Foerstra?' [To play or not to play Foerster?], *HRo*, vii (1954), 942–5
F. Pala: *Josef Bohuslav Foerster* (Prague, 1962)
J. Tyrrell: *Czech Opera* (Cambridge, 1988)
Z. Stavinohová: 'Umělecké přátelství' [Artistic friendship], *OM*, xxiii (1991), 56–8 [Foerster and O.F. Barber]
V. Karbusicky: 'Salomon Mosenthals und J.B. Foersters "Deborah" und Gustav Mahlers Auferstehungssymphonie', *Kritische Musikästhetik und Wertungsforschung: Otto Kolleritsch zum 60. Geburtstag*, ed. D. Leitinger (Vienna, 1996), 73–95
J. Gabrielová: 'Opus magnum Josefa Bohuslava Foerstera: Milostné písně op.96 na slova Rabíndranátha Thákura' [Love-Songs op.96 on words by Rabindranath Tagore], *HV*, xxxiv (1997), 267–86 [incl. Ger. summary]
V. Karbusický: 'Co jsme dlužni Josefu Bohuslavu Foerstrovi' [What we owe to Josef Bohuslav Foerster], *HV*, xxxv (1998), 3–45 [incl. Ger. summary]

OLDŘICH PUKL (with JOHN TYRRELL)

Foetisch, Charles (*b* Ballenstedt, 24 Nov 1838; *d* Pully, nr Lausanne, 13 Oct 1918). Swiss music publisher of German birth. As a resident of St Gallen he formed a quintet under the name of La Chapelle de Saint-Gall, in which he played the double bass. With this group he moved to Lausanne, where he helped to found the Orchestre de la Ville et de Beau-Rivage. In 1865 he started a small music business. He bought the firm of Delavaux in 1877, and later the music firm of Hoffmann. He subsequently sold his business and his house to the four sons of his first marriage, who then founded the firm of Foetisch Frères and in 1905 made it into a joint-stock company. Two grandsons left the company in 1947 to start the business which in 1949 became the publishing house of M.P. Foetisch (to be distinguished from Foetisch Frères S.A., which no longer contains any representative of the Foetisch family).

Foetisch Frères S.A. has published numerous Swiss choral works, a small amount of instrumental music, and works by Honegger (*Le roi David*, *Nicolas de Flue*). The firm was bought by Hug & Co. on 7 January 1978. The house of M.P. Foetisch publishes Swiss choral works and Swiss contemporary music; its catalogue also includes works on musicological subjects and music appreciation. It is now owned by Jean-Claude Foetisch who runs the business with his two sons, Jérôme and Grégoire.

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J. Burdet: 'Orchestres vaudois au XIXe siècle', *Revue historique vaudoise*, lxxvii (1969), 53–171
J. Burdet: *La musique dans le canton de Vaud au XIXe siècle* (Lausanne, 1971)

ETIENNE DARBELLAY

Fog, Dan (*b* Hellerup, Copenhagen, 11 Aug 1919). Danish music antiquarian, writer on music and publisher. He founded the publishing firm known by his name in 1953 when he purchased the Knud Larsen Musikforlag (founded 1906), and added to this an antiquarian business. He studied at the University of Copenhagen (1944–6) and the Royal Danish Conservatory (1948). From 1957 to 1977 he was in charge of the distribution of the publications of the Samfund til Udgivelse af Dansk Musik, active since 1871.

Dan Fog is regarded as the most important Scandinavian music antiquarian. Through the distribution of the Samfund editions the firm represents much 19th- and 20th-century Danish music, including works by J.A.P. Schulz, Niels Gade, Carl Nielsen, Knudåge Riisager and Ib Nørholm. As a writer and musicologist he has presented valuable contributions in the field of Danish music history. Fog is co-editor of the *Edvard Grieg-Gesamtausgabe* and was also involved in the planning of the complete edition of works by Gade (1986–94). He has also edited catalogues on Edvard Grieg, Niels Gade, Carl Nielsen and other Danish composers. In 1994 his archive was taken over by the Kongelige Bibliotek.

WRITINGS

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Dansk musikfortegnelse: en dateret katalog over trykte danske musikalier, i: *Del 1750–1854* (Copenhagen, 1979)

LENNART REIMERS

Fogel, Johann Christoph. *See* VOGEL, JOHANN CHRISTOPH.

Fogg, (Charles William) Eric (*b* Manchester, 21 Feb 1903; *d* London, 19 Dec 1939). English composer and conductor. He was the son of Charles H. Fogg, organist to the Hallé Orchestra and himself a minor composer. Much of Fogg's life was centred on Manchester. He was a chorister at Manchester Cathedral from the age of 10 until his voice broke and, from the age of 15, organist at St John's, Deansgate. Encouraged by his parents, he composed from childhood, winning the Cobbett Prize (1919) with his *Dance Fantasy* for piano and strings. In 1920 he went to Birmingham to study with Bantock. His first published music, a song, appeared in 1919, and before he was 20 he had a substantial published catalogue including the song *Peace* (with words by Tagore), which became popular. In 1920 he conducted his music at the Queen's Hall.

He joined the BBC in Manchester as a pianist (1924), also appearing on Children's Hour (from 1929). In 1935 he moved to London to direct the newly formed BBC Empire Orchestra, giving concerts during the night for live transmission to distant time zones. He died after falling under a London tube train.

Early in his career Fogg was influenced by Stravinsky's early works and criticized for his modernism; however, his later music owes more to Bantock and Strauss. His success in the 1920s centred on his chamber music and songs, including works written for his wife, the cellist Kathleen Moorhouse. His orchestral works, short and usually lightweight, include the overtures *Comedy of Errors* (1922), *Song of Myself* (1929) and *September Night* (first performed at the Proms in 1935). His delightful Bassoon Concerto (Proms, 1931) was championed by Archie Camden and has been revived by Rachel Gough.

His two choral works, the ballade *The Hillside* (first performed in 1927) and the Blake setting *The Seasons* (1931), though both published in vocal score, had been thought unperformable owing to the loss of the manuscript full scores and orchestral parts. However, *The Hillside* was revived in 1989 in an orchestration by Rodney Newton.

WORKS
(*selective list*)

Stage: Hänsel and Gretel, *c*1928

Vocal: 3 Chinese Songs (L. Henry), op.59 (1921); Songs of Love and Life (R. Tagore), 5 songs (1921) [incl. 'Peace']; The Hillside (ballade, Tagore), S, Bar, chorus, orch, perf. 1927, reorchd R. Newton, 1989; The Grizzle Grumble (M. Levy) (1930); The Seasons (W. Blake), chorus, orch, 1931; other songs, solo vocal pieces, choral works

Orch: Dance Fantasy, pf, str, 1919; Comedy of Errors, ov. after W. Shakespeare, 1922; Scenes from Grimm, *c*1928; Song of Myself, ov., 1929; Bn Conc., D, perf. 1931; September Night, ov., perf. 1935

Chbr and solo inst: Suite, vn, vc, hp, 1920; Poem, pf trio, 1922; Str Qt, A♭, 1922–3; solo pf pieces

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LEWIS FOREMAN

Foggia, Antonio (*b* Rome, *c*1650; *d* Rome, May 1707). Italian composer, son of FRANCESCO FOGGIA. He was a pupil of his father. In 1675 he became *maestro di cappella* of S Girolamo della Carità, Rome. While his father was *maestro di cappella* of S Maria Maggiore, Rome, he served as *vicemaestro*, and on his father's death he succeeded him as *maestro*. Like his father he directed Lenten music at the Oratorio del Crocifisso: he is known to have done so on at least three occasions – 1686 (first Friday in Lent), 1687 (one of the Fridays) and 1688 (fifth Friday). His works comprise a few liturgical compositions and at least six oratorios, known only from their librettos. His solo motet *O quam fulgido splendore*, like those of his father, is similar in style and structure to a secular cantata.

WORKS

ORATORIOS

all first performances in Rome, music lost

Bethsabeae, 1679; Archangeli de Antichristo triumphus, 1679, revived 1681; Innocentium clades (A. Politauro), 1686, revived 1687; Superbia depressa in fornace Babilonica, 1687; Saul in Davidem, 1688; Per la notte del Ss Natale (P. Giudici), 1694

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For bibliography *see* FOGGIA, FRANCESCO.

HOWARD E. SMITHER/R

Foggia, Enrico Antonio Radesca di. *See* RADESCA, ENRICO ANTONIO.

Foggia, Francesco (*b* Rome, 1604; *d* Rome, 8 Jan 1688). Italian composer. He was one of the most important *maestri di cappella* in 17th-century Rome, serving many of the city's most prestigious choirs and publishing church music extensively. He trained as a choirboy at the Jesuit church of S Apollinare under the direction of Ottavio Catalano and perhaps Antonio Cifra. He also received instruction from other important Roman *maestri*, including the Nanino brothers and Paolo Agostini (whose daughter he married in 1631). Early in his career he worked outside Rome (a typical pattern for rising Roman musicians who were expected to prove their merit outside the city), serving, during the 1620s, at the courts of the Elector Ferdinand Maximilian at Cologne, Duke Maximilian I of Bavaria at Munich, and Archduke Leopold of Austria at Brussels. After his return to Italy he became *maestro di cappella* of the cathedrals at Narni and Montefiascone. Payments from 1628 show that he was working at S Maria in Aquiro, Rome, and between 1634 and 1636 he served the important choir of S Maria in Trastevere there. In 1637 he was appointed to the prestigious position of *maestro di cappella* of S Giovanni

in Laterano, his contract stating that he could retain the post for life. Although he left in 1661 for a similar position at S Lorenzo in Damaso, it was during his lengthy tenure at S Giovanni that Foggia established his credentials as a composer and *maestro*. Between 1645 and 1681 he published numerous volumes of motets, masses and other liturgical works at a time when music publishing in Italy had generally fallen on hard times. Some of his volumes were reprinted, many individual compositions were solicited for anthologies, and inventories reveal that many *cappelle* in the Papal States, Tuscany and Germany performed his works from manuscripts. He was repeatedly elected as chief officer of the Congregazione dei Musici and was highly sought after to direct smaller churches' feast-day celebrations, often involving elaborate musical productions. He also served a number of times as *maestro* for the Lenten observances of the Oratorio del Ss Crocifisso at the request of Duke Altemps. His students were important in the next generation of Roman musicians and included G.B. Bianchini, G.O. Pitoni and his own son Antonio Foggia. It may have been primarily for Antonio's benefit that the elder Foggia made his last career move in 1677 to S Maria Maggiore: his contract stated that Antonio would serve as his assistant and then succeed him as *maestro* upon his death.

Foggia's accomplishments as a church-music composer were recognized by his contemporaries, among them Antimo Liberati, who pointed in general to his facility with a variety of styles and in particular to his ability to please the ears of both the learned and ignorant. Foggia's involvement with the Oratorio del Ss Crocifisso resulted in two works which can be reliably attributed to him (*David fugiens a facie Saul* and *Tobiae*) and several others which have at some time been attributed to him. Like other mid-century Roman oratorios, these works comprise an easy mixture of recitative, arioso and occasional aria writing, but – capitalizing on his polyphonic skills – the chorus and ensemble contributions are somewhat more prominent in his works than in those of his contemporaries. Foggia's small-scale motets for two or three voices and continuo reveal a keen sense for the concerted style: *In tribulationibus* (op.3, 1650) for two sopranos, for example, has a typically judicious combination of sequential motion between the two voices, passages of parallel thirds, and suggestions of imitative development. However, it is the full-choir compositions, which are the real tours de force of his output, the Vesper psalms, Marian antiphons, litanies, masses and offertories highlighting Foggia's primary activity as a church musician. In these works he invariably combines contrapuntal skill with a compelling rhythmic and harmonic flair. Imitative openings to mass movements are common, but the motives are sharply chiselled in terms of their rhythm and tonal focus, and robust triple-meter passages provide frequent metrical contrast. Foggia also made occasional use of recent formal developments; for example his Mass *Exultate Deo* (op.15, 1672) uses an ostinato bass. Foggia's compositional orientation seems predominantly polyphonic and probably justifies Martini's assertion that he was the last composer of the 'Roman school' founded on Palestrina.

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Psalmi, 4vv, bc (org) (1660)
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Octo missae, 4–5, 8–9vv, bc (org) (1663)
Sacrae cantiones, 3vv, bc (org), op.8 (1665)
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Offertoria, 4–8vv, bc (org), op.18 (1681)
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STEPHEN MILLER

Fogliano [da Modena], **Giacomo** [Fogliani, Jacopo] (*b* Modena, 1468; *d* Modena, 10 April 1548). Italian composer, brother of LODOVICO FOGLIANO (according to Giacomo's letter to Pietro Aretino dated 7 May 1542). In his *Dialogo* (Modena, 1483), Parente (*Dialogo*, Modena, 1483) described the young Giacomo as 'very accomplished on both the keyboard [organ] and the pedal, a master of harpsichord playing, and more than accomplished on other instruments'. From 1479 to 1497 he was the organist at Modena Cathedral. His whereabouts from 1497 to 1504 are not known; Fusi cites a reference to 'Giacomo di Salvatore, Piffaro dei Magnifici Signori' in the city archives of Siena in 1498 and suggests that this is Fogliano. Petrucci published many of his vocal works, the earliest datable being a frottola of 1502. From 1504 until his death he was again the organist at Modena Cathedral, making a short trip to Parma in 1543 to test a new organ. His duties at Modena also included singing, teaching the choirboys, composing and teaching the organ. His most famous keyboard student was Jiulio Segni, whom he taught from 1512 to 1514 at the request of Cardinal

Ippolito I d'Este. A memorial tablet to Fogliano laid by his daughter is in the cathedral.

Fogliano's few sacred compositions reveal much use of imitative duets and frequent homophonic episodes; the text setting is workman-like and not particularly expressive. Their style and the date of 1518 for one source (*I-Bc* Q19) suggest that he wrote them in the early years of the 16th century. His *laude* are in an even more homophonic style and have a simpler texture, suitable for performance by non-virtuoso singers.

His frottolas, most of which date from about 1500, are chordal and rigidly periodic such as *La non vol più esser mai*, dance-like such as *L'amor, donna, ch'io te porto* (in which the hemiola pattern in the superius contrasts with the regular rhythm of the lower voices) or, as in *Quanto più quopro*, have the superius and bass proceeding in parallel 10ths while the meandering inner voices function as fillers. *Occhi suavi et chiari*, however, has an equal-voiced texture which Rubsamen has seen as a link to the madrigal (despite its strophic text). Although published in 1547, his five-voice madrigals are not much more advanced in style than those by the madrigalists of the early 1530s, nor do they have the same skill in text expression. Frottola-like texts are sometimes set in motet style whereas other settings are similar to the frottola itself.

His four keyboard ricercares, probably composed in the late 1520s or 30s, are of moderate length and divided into sections by the use of imitation, instrumental figuration and some homophonic interludes. They reveal an advance over those by Marco Antonio Cavazzoni in planning, in concision and in disciplining instrumental features to more unified ends. While Fogliano's ricercares are not unidiomatic, they betray a certain restrictive influence of vocal polyphony. He achieved coherence by well-defined and carefully placed phrases, employing chords for sheer sonority much less often. Compared to Cavazzoni's treatment, the ambitus of Fogliano's scale work is a full octave less, and his preparation and resolution of dissonances are rarely bold, more usually conforming to contemporary vocal music. Fogliano's major innovation was to introduce short points of imitation in a great number of entries, but he avoided any feeling of pervading imitation by loosening the fabric with brief scalar, ostinato and chordal passages.

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FROTTOLAS

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Non harano mai, 5vv, 1547; O invidia nemica, 5vv, 1547; Poich'io viddi, 3vv, 1551[14]; Quand'amor, 5vv, 1547; Si come all' hora, 5vv, 1547; Si come chiar, 5vv, 1547; S'in me potesse morte, 5vv, 1542[16]; So ben che tanta gloria, 3vv, 1551[14]; Tanquam aurum, 5vv, 1547; Tanto è l'empio, 5vv, 1547; Vergine santa, 5vv, 1547

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H. COLIN SLIM

Fogliano [Fogliani], **Lodovico** [Folianus, Ludovicus] (*b* Modena, *c*1475; *d* Venice, shortly before 7 May 1542). Italian theorist and composer. His name appears in the records of Modena Cathedral in 1494 as 'Don Lodovico de Alexandro da Fojano'; his brother Giacomo had been organist there since 1489. Despite the note that Orazio Vecchi wrote on the cover of a Modenese manuscript which includes a mass by Lodovico (*I-MOd* IV), 'Jacobi et Ludovici Foliani olim cathedralis Mutinae magistri opera', Lodovico was never choirmaster. He may be the 'Ludovico da Modena' who was a singer in the chapel of Ercole I d'Este in 1493 and again in 1503–4, especially if this person was the 'Ludovigo da Fulgano' listed in 1499–1501 (lists in *LockwoodMRF*). In 1513–14 he was a singer in the Cappella Giulia. Some time after this he moved to Venice, and seems to have devoted the rest of his career to music theory and philosophy.

In 1580 Zarlino is quoted as saying that Fogliano 'was neither priest, friar, nor monk, and he never practised music in public, but ... lived in Venice for a very long time'. It is there that he probably learnt Greek; Pietro Aretino, in a letter to him of 30 November 1537, encouraged him in his wish to translate Aristotle (Tiraboschi). A manuscript containing his excerpts from Aristotle and Averroes's commentaries survives (*Flosculi*

ex philosophia Aristotelis et Averroijs, *F-Pn* lat.6757). By 1538 he had completed his philosophical study *Refugio de' dubitanti*; the publisher Caterino Ferri sought a privilege for it, but the book seems not to have been printed. This was probably the work that Lodovico left behind at his death and that his brother Giacomo requested from Aretino on 7 May 1542.

Fogliani's treatise, *Musica theorica* (Venice, 1529/*R*), is the first to bear this title after Gaffurius's *Theoricum opus musice* of 1480 and the second edition of 1492, *Theorica musice*. After a discussion of the nature of sound Fogliano restricts his enquiry to the proportions, discussed in the first part from a purely mathematical point of view, and in the second as applied to musical intervals, especially the parts of the tone. Both sections are presented in a lucid manner, helped by graphic illustrations, including a man showing how to produce various proportions on the monochord, using two movable bridges (allowing two tones to be heard simultaneously). The third section is concerned with Fogliano's new division of the monochord. Unlike the Pythagorean proportions, most of the ratios for the smaller intervals are superparticular: 9:8 for the major tone, 10:9 for the minor tone, 27:25 for the major semitone, 16:15 for the minor semitone, 25:24 for the minimal semitone, and 81:80 for the comma. This division ('according to nature') was expressly intended to correspond to harmonic intervals in contemporary practice. Although he does not say so, the division is based on the 10:9, 9:8, and 16:15 ratios of Ptolemy's syntonic diatonic, the just intonation that would later be championed by Zarlino. It had been adumbrated by Ramis de Pareia in his monochord division, though not explained in theoretical terms.

Only two compositions by Fogliano survive, *Fortuna d'un gran tempo*, a quodlibet based on popular tunes published in Petrucci's *Frottole libro nono* (1509[2]; ed. in Torrefranca), and a concise mass for four voices which makes sporadic use of an unidentified cantus firmus but is otherwise in frottola style (*I-MOd* IV; ed. K. Jeppesen, *Italia sacra musica*, Copenhagen, 1962, vol. ii).

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BONNIE J. BLACKBURN

Foignet. French family of composers and performers.

(1) Charles Gabriel [Jacques] Foignet (*b* Lyons, 1750; *d* Paris, 1823). Singer and composer. Loewenberg stated that he was baptized Jacques. He went to Paris, according to Fétis, in 1779 and taught the harpsichord, the harp and singing ('goût de chant'). From about 1781 to 1785 he published six collections entitled *Les plaisirs de la société*, which consisted of easy arrangements of popular melodies for keyboard and violin ad lib. At the same time he wrote and published numerous songs, some of which appeared in periodicals. On 1 November 1788 a *scène* by Foignet was given at the Concert Spirituel. In 1791, when it became a common right in France to open a theatre, he began to compose stage works, initially in collaboration with Louis Victor Simon. These were performed at theatres such as the Théâtre des Beaujolais, the Théâtre de la Cité and the Théâtre Montansier. They were primarily *opéras comiques* or vaudevilles, and enjoyed much success; most are lost.

Foignet later became (with Simon) one of five joint administrators of the Théâtre Montansier, and in 1798 founded the Théâtre des Jeunes-Artistes, rue de Bondy, where he created with his son (2) François Foignet a highly-regarded troupe. Almost nothing is known of Foignet after 1807, when most small theatres were closed by Napoleon at only a fortnight's notice. The manuscript of a mass signed 'Foignet, organiste à Evreux' may be attributed to either Charles Gabriel or François as it dates from the Empire period.

Foignet wrote more than 25 operas and melodramas. His most successful early stage works were *Le mont Alphéa* (1792), *Michel Cervantes* (1793), *L'apothicaire* (1793), *Les petits montagnards* (1794) and *L'orage* (1798). Later works include *Raymond de Toulouse*, with François Foignet (1802), *Walther le cruel*, with Lanusse (1809), *La fille mendiante* (1809) and *Stanislas Leczinsky* (1811).

(2) François Foignet (*b* Paris, 17 Feb 1782; *d* Strasbourg, 22 July 1845). Singer and composer, son of (1) Charles Gabriel Foignet. His talents were nurtured in youthful appearances at the Théâtre des Jeunes-Elèves, and his first stage composition was given shortly before his 17th birthday. Between 1801 and 1807, when he and his father ran the Théâtre des Jeunes-Artistes, François made a considerable reputation as a singer and composer. His greatest success was earned while playing in his own *opéra comique*, *La naissance d'Arlequin* (1803), in which he made nine changes of character and costume. This ran for over 100 performances; August von Kotzebue's remarks on seeing it are quoted by Clément and Larousse. At the time the Foignets' theatre was nicknamed 'Le théâtre lyrique du boulevard'.

After Napoleon closed most of the smaller Parisian theatres in 1807 Foignet sought his livelihood as a singer outside Paris, first as a tenor and later as a baritone. Either he or his father may have acted as organist of Evreux and left a mass in manuscript. In 1818 he was in a troupe in Liège, and the next year he wrote an opera for the theatre at Bruges. In 1822 he sang in the Grand Théâtre, Marseilles. He is afterwards noted as being in Nantes (1824), Lille (1826, 1828), Ghent (1827, 1830) and Rouen (1840). For a time he was *régisseur* of the theatre at Angoulême.

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Le retour inattendu, ou Le mari revenant (1, Monnet), Jeunes-Artistes, 9 May 1802
Raymond de Toulouse, ou Le retour de la Terre-Sainte (3, R.C.G. de Pixérécourt), Jeunes-Artistes, 15 Sept 1802, collab. C.G. Foignet
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(3) **Gabriel Foignet** (*b* Paris, 1790). Harpist and composer, son of (1) Charles Gabriel Foignet. He was a pupil of J.-G. Cousineau and F.-J. Naderman and played in the orchestra of the Paris Opéra-Comique until 1821. His works, principally for harp, include three sonatas op.3, Nocturnes for harp with horn or violin opp.4 and 5, genre pieces, fantasies and variations.

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DAVID CHARLTON

Fokine [Fokin], **Mikhail Mikhailovich** (*b* St Petersburg, 13/25 April 1880; *d* New York, 22 Aug 1942). Russian dancer and choreographer; *see* BALLET, §3(i).

Fokker, Adriaan Daniel (*b* Buitenzorg [now Bogor], Java, 17 Aug 1887; *d* Beekbergen, 24 Sept 1972). Dutch physicist and acoustician. He took the doctorate in physics in 1913 at the University of Leiden, and studied with Einstein in Zürich, Rutherford in Manchester and Bragg in Leeds. He taught physics at Delft Gymnasium (1921–3) and Technical College (1923–7), and was Lorentz's assistant (1927) and director of the physics section (1928–55) at Teyler's Stichting, Haarlem, concurrently occupying the chair founded by this institute at Leiden (1928–55). During these years Fokker became one of the foremost physicists in the Netherlands, and with the suspension of academic activity under the German occupation he turned to problems of musical aesthetics, his chief interests being the theories of Euler and Christiaan Huygens. He constructed two pipe organs, one (1943) with just intonation scales according to the principles of Euler's *genera musica*, and another (1950) that realized Huygens's theories of the pure 3rd, secured by a scale of 31 5th-tones. He described this scale in his several books and articles on harmony and temperament.

Fokker became an ardent promoter of the use of the 31-tone system in musical performance (especially on the 31-tone organ at Haarlem) and in composition. He composed a number of musical works, including *Preludium chromaticum* (1948), Nine Bagatellen (1950–52) and *In generibus Leonhardi Euler* (1956–7), for the tuning systems and instruments he devised. Other composers who adopted the 31-tone system under his influence include Henk Badings, Jan van Dijk, Anton de Beer, Hans Kox, Alan Ridout and Joel Mandelbaum. In 1970 Fokker founded the Stichting Nauwluisterendheid (Foundation for Listening Accuracy), later Stichting Huygens-Fokker, to take charge of the application and dissemination of his ideas on music.

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RUDOLF A. RASCH

Fokkerod, Gottfried. *See* VOCKERODT, GOTTFRIED.

Folc de Marseille. *See* FOLQUET DE MARSEILLE.

Foldes [Főldes], **Andor** (*b* Budapest, 21 Dec 1913; *d* Herrliberg, nr Zürich, 9 Feb 1992). American pianist and conductor of Hungarian birth. He inherited musicianship through his mother (née Ipoly), and was educated at home, studying the piano with Tibor Szatmari. In May 1922, aged eight, Foldes made his début playing Mozart's K450 Concerto with the Budapest PO. A year later he entered the Liszt Academy of Music, studying composition with Leo Weiner and conducting with Ernst Unger; he graduated from Dohnányi's masterclass in 1932. He had made his début in Vienna in 1929, and that year he met Bartók and at once began to study his piano music under his supervision, continuing until Bartók's death. Dohnányi's conducting of concertos from the keyboard fired Foldes with the ambition to do the same, though he did not do so until 1960, after when he also pursued a side-career as a symphonic conductor.

Foldes first toured Europe in 1933, but retired for a while to replace childish intuition with adult reasoning in musical interpretation through study of other arts, language and philosophy. He soon resumed his career though he did not consider himself an adult pianist until 1939 when he played Beethoven's Second Concerto under Erich Kleiber. After his New York début in 1940 he remained in the USA, taking American nationality and marrying the Hungarian journalist Lily Rendy. In 1948 the Foldes returned to Europe; from 1958 to 1965 he took masterclasses in Saarbrücken. At that time he concentrated on the Viennese Classics from Haydn to Schubert, adding Bartók when he recognized that his earlier, pugnacious interpretations were no longer apt to a modern Classical master. He never lost his early virtuoso technique. In the early 1960s his playing was exuberant, outward-going and bright-toned, always attentive to articulation and rhythm. After then he became more concerned with softer shades, and subtle phrasing, perhaps through his study of the late works of Mozart, Beethoven and Schubert, as well as Schumann and Debussy. He composed a number of works and made keyboard transcriptions of three numbers from Kodály's *Háry János*.

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WILLIAM S. MANN/R

Foli [Foley], **A(llan) J(ames)** (*b* Cahir, Tipperary, 7 Aug 1835; *d* Southport, 20 Oct 1899). Irish bass. Originally a carpenter, he went to Naples to study with Bisaccia when he discovered that he had a good singing voice. He made his début as Elmiro in Rossini's *Otello* in Catania in December 1862. After appearances in Milan, Modena, Turin and at the Théâtre Italien, Paris, he was engaged by Mapleson for the 1865 season at Her Majesty's Theatre, where he sang Saint-Bris in *Les Huguenots* and the Second Priest in *Die Zauberflöte*. He continued to appear in London at Her Majesty's, Drury Lane and Covent Garden until 1887. He sang Daland in the first performance in England of *Der fliegende Holländer* at Drury Lane in 1870, and had a repertory of more than 60 roles, including Bertram in *Robert le diable*, Assur and Oroe in *Semiramide*, and the title role in Rossini's *Mosè*, which he sang with great success in Russia.

He took part in many of the English choral festivals, and sang in the first performances in England of Berlioz's *L'enfance du Christ* (1880) and Gounod's *Redemption* (1882). At ballad concerts he was invariably billed as 'Signor Foli'. He possessed a powerful voice of more than two octaves, from *E* to *f'*.

HAROLD ROSENTHAL

Folia (Port., It. [It. occasionally *follia*]; Sp. *folía*; Fr. *folie*). A term for a musical framework used during the Baroque period for songs, dances and sets of variations. In the late 17th century a related, alternative form gained popularity and for some time co-existed with the original model.

1. Origins. 2. The early folia. 3. The late folia.

1. ORIGINS. The history of the folia predates the earliest surviving musical sources. A dance called 'folia' was popular in late 15th-century Portugal; it probably originated as a folk dance, but Portuguese sources of the period mention folias sung and danced during both popular festivals and courtly spectacles (Vasconcelos, 1904). Folia texts appear in Portuguese in theatrical works by Gil Vicente (*c*1465–*c*1536) and in Spanish by Diego Sánchez de Badajoz (*c*1460–*c*1536). Sung on stage by an ensemble 'properly dressed for the folia' (Vicente, *Triunfo do Inverno*), they retain a popular tone and a metrical form characterized by a refrain of two, three or four lines (Rey, 1978). The few descriptions of the folia dance containing specific references to its performance manner date from the beginning of the 17th century. In 1611 Sebastián de Covarrubias (*Tesoro de la lengua castellana*) described the folia as a Portuguese dance, very noisy, performed with tambourines and other instruments by disguised street-porters carrying young men in women's clothing on their shoulder. He also explained that the name, which means 'mad' or 'empty-headed', was appropriate because the dance was so fast and noisy that the dancers seemed out of their minds. Gonzalo Correa (*Arte de la lengua castellana*, 1626) related the poetic form of the folia to that of the *seguidilla* and added that the performance was accompanied by guitar and *sonajas* and *pandero* (types of tambourine).

Since no music for Vicente's and Badajoz's plays survives, the relationship between such traditions and the harmonic-melodic formula known later as the folia remains somewhat obscure. Some earlier scholars (Gombosi, Ward) located the origins of folia music in the Spanish and Italian vocal repertory of the late 15th and early 16th centuries. Similarities between the harmonic structure of the 17th-century folia and the chord progressions found in some villancicos in the Cancionero de Palacio (*E-Mp* 1335; an anthology compiled in Spain for the 'Reyes Católicos' Ferdinand and Isabella in about 1500) as well as in some frottolas printed by Petrucci and Antico have led to the suggestion that the folia model was already at work in these compositions. However, like other dance forms and ostinato types, the folia did not consist merely of a chord progression, but included a complex of other distinctive musical elements such as metric patterns, rhythmic and melodic figures, cadential formulae and so forth. The isolated appearance of the chord progression, often fragmented, in compositions whose structure and character are altogether different may not have been associated with the folia music. On the contrary, the use in early 16th-century compositions of chord sequences similar to those of the folia would simply seem to suggest a common musical idiom gravitating toward certain standard progressions.

2. THE EARLY FOLIA. The earliest extant composition to use the folia progression in an ostinato fashion is the *Fantasia que contrahaze la harpa* in Alonso Mudarra's *Tres libros de música en cifras para vihuela* of 1546 (Griffiths, 1986). The title 'folia' first appeared in 1577, however, in Francisco de Salinas's *De musica libri septem*. The melody given by Salinas (on p.309), and associated with the text 'No me digays madre mal de padre fray Anton' does not fit the folia scheme; indeed, it is the tune of 'Veritate facta' on the previous page that appears in the next century as the folia melody (ex.1). Some *differencias de folías* may be found in an anonymous manuscript collection of music for vihuela dated 1593 (*Ramillete de flores nuevas*, *E-Mn* 6001). In Italian

Ex.1 Hypothetical harmonization of the folia melody given in Salinas: *De musica libri septem* (1577) (melody in tenor)



sources the term makes its first appearance in 1604, in a set of variations by G.G. Kapsberger (*Libro primo di intavolatura di chitarrone*). There is no doubt that the folia was enjoying great popularity in Italy by the early 17th century. The chords to be strummed as the accompaniment to the folia were included in more than 50 tablatures for the five-course guitar, beginning with Girolamo Montesardo's *Nuova inventione d'intavolatura* (1606).

Ex.2 shows the musical design of the early 17th-century folia. The upper staff provides the melodic framework, although the precise melody varies. The lower staff gives the simplest type of guitar accompaniment, with the notes representing chords and the stems showing the strumming direction. Two four-bar ritornellos may occur between renditions of the 16-bar structure; occasionally the latter half is repeated. The opening two beats of anacrusis are sometimes omitted, but in any case the first accent always falls on the V chord. The stroke pattern continually emphasizes 3/4 metre, whereas both the melody and the harmonic changes often oscillate between 3/2 and 6/4. Though most often in G minor, the folia may be cast in other keys or, rarely, in the major mode; sometimes both major and minor modes alternate within a single statement of the scheme. The structural chords of the folia formula may be reached by way of intermediary chords. Examples of this practice abound in guitar books of the first half of the 17th century. These usually present a series of folias, each consisting of a single statement of the scheme, and each adding different chords to the framework of ex.2; these pieces were probably intended as pedagogical examples. Some sources suggest that the folia was still sung in early 17th-century Spain; Luis de Briçeño, in his *Método mui facilissimo* (Paris, 1626), provided texts as well as guitar music. In Italy texts were not usually given with guitar folias, but the musical framework is indicated for use in singing poetry in *I-Fr* 2793, 2951, 2973 (III) and *Fn* XIX 143 and, in keyboard notation, in *I-Fn* XIX 115. A monody based on the *aria della folia* appears in Giovanni Stefani's *Scherzi amorosi* of 1622.

Sets of instrumental variations on the folia were written for guitar by A.M. Bartolotti (1640), Foscarini (*c*1640) and Corbetta (1643, 1648, 1671 and 1674), for chitarrone by Alessandro Piccinini (1623), for two violins and continuo by Falconieri (1650) and for keyboard by Frescobaldi (1615), Bernardo Storace (1664), Ximénez (*d* 1672) and Cabanilles (1694). Early 18th-century examples also appear in Portuguese and Spanish manuscripts (*P-Pm* 1577, Loc.B, 5 and *E-Mn* 1538–60).

In his *Nova inventione d'intavolatura* Montesardo claimed that the music that the Spanish called 'folia' was known among Italians as 'fedele' (Folia chiamata così dagli Spagnuoli, che da Italiani si chiama Fedele'). In reality, 'folia' was the term commonly adopted in Italian prints, but some composers did prefer the name 'fedele', including Trabaci (1603), Mayone (1603), Francesco Lambardi (*GB-Lbl* Add.30491, *c*1617), P.A. Giramo (a set of three-voice *partite* on the text 'Filli mia, Filli cara' in *Arie a più voci*, *c*1650) and Cristoforo Caresana (1693). Two variations on *fedele* for guitar with bass courses also survive in *I-Nc* 1321. As Montesardo suggests, no significant differences seem to distinguish the examples of *fedele* from those of folia. *Fedele* settings tend to use the first inversion of IV in the third and 11th bars of ex.2. But the same variant, which can be easily explained as a mere variation in the part-writing, occasionally appears also in pieces labelled 'folia'. The reason why Italian composers adopted such terminological distinction thus remains ambiguous.

The name *La gamba*, transmitted exclusively in 16th-century sources, seems to have designated a rather different dance type. Although *La gamba* settings share the same chord progression as the folia, they differ from the folia music in other respects, specifically in their rhythmic shape. Moreover, they usually terminate each statement of the formula with a reiteration of the same chord sequence in shorter note-values. Although not identified as such, Diego Ortiz's *recercada quarta* and *recercada ottava* (*Trattado de glosas*, 1553) correspond

Ex.2 The early folia

to the *La gamba* model. In the 16th century a musical framework very close to *La gamba* circulated under the name *Caracossa* (or *Cara cos(s)a*), especially in north European prints and manuscripts. Numerous examples appear in Phalèse's collections, often in the guise of a *gaillarde* (see Apfel 1976–7).

3. THE LATE FOLIA. In the course of the 1670s the folia scheme underwent some decisive transformations. Lully, who composed the earliest known example of the new folia model (an *Air des hautbois* dated 1672 in *F-V* 168), no doubt played a vital role in the late history of the genre. His folia settings seem to have exerted a strong influence on French musicians, contributing to the definition of a distinctive local idiom. Francesco Corbetta, one of the most celebrated guitar virtuosos of his time, who emigrated to France in about 1648, might have been in part responsible for this transformation, as some of the characteristic traits of the late folia are already discernible in his works. The new structure developed by Lully and his French colleagues remained popular in France and England until the end of the Baroque period. In France it was often called 'folie(s) d'Espagne', in England 'Farinell(i)'s Ground'. Corbetta's two sets of variations (*La guitarre royalle*, Paris, 1671) began with a statement of the scheme in ex.2 in which all second beats were dotted. This threw a powerful secondary accent on the opening chord, a significant detail that may have acted as a transition to the new rhythmic structure employed by the later folia (ex.3). A comparison of like-numbered bars reveals that the chord progression of ex.3 is similar to that of ex.2, especially when III is inserted in the fifth bar. But in the later folia the first accent falls on I, with a resulting shift in the rhythmic structure. The almost fixed melody shown in ex.3 moves a 3rd lower than the melody in ex.2, with second beats dotted, particularly in the odd-numbered bars. The second-beat accentuation may be the reason why Taubert (*Rechtschaffener Tanzmeister*, 1717); and Mattheson (*Der vollkommene Capellmeister*, 1739, p.230) related the folia to the saraband. The later folia has no ritornellos, is almost always in D minor (transposed in ex.3 to facilitate comparison), and is generally slow and dignified. Some Spanish sources contain examples of both types of folia (*E-Mn* 811 and 1360, dated 1705 and 1709; *E-Bc* 1453). In the *Reglas y advertencias generales* of Pablo Minguet y Yrol (1754), the earlier type is called 'folías espagñolas' and the later type 'folías italianas'.

Among the earliest examples of the later folia type are some lute variations in the *Pièces de luth composées sur*

Ex.3 The later folia





Folie d'Espagne: engraving from Lambranzi's 'Neue und curieuse theatrialische Tantz-Schul' (Nuremberg, 1716)

différens modes of Jacques Gallot, which date from around the same times as Lully's *Air des hautbois* (1672). The new folia first appeared in Spain in Gaspar Sanz's *Instrucción de música sobre la guitarra española* (1674) and in England in 1682 as the music for *The King's Health*, a political text by Thomas D'Urfey, followed by variations for recorder in 1683 (in Humphrey Salter's *The Genteel Companion*) and violin in 1685 (John Playford's *The Division-Violin*). Like the earlier folia, this type was used as a scheme for songs and dances, as well as the subject of variation sets. It appeared as a song in *Die grossmächtige Thalestris* of J.P. Förtsch (1690), as *A Royall Ode* for the coronation of Queen Anne in 1702 (contained in *A Collection of the Choicest Songs*, *GB-Lbl* G.304), in *The Beggar's Opera* (1728) and in *Le théâtre de la foire* of Le Sage and D'Orneval (1724–37); and it is presented as a dance in the books of Feuillet (1700), Gregorio Lambranzi (1716; see illustration) and Taubert (1717). The numerous sets of variations include those by Corelli (1700) and Albicastro (*c*1700) for violin, Marais (1701) for viol, D'Anglebert (1689), Alessandro Scarlatti and C.P.E. Bach (1778) for keyboard, and Vivaldi (1705) for chamber ensemble. The scheme is quoted in Keiser's *Der lächerliche Printz Jodelet* (1726), Bach's 'Peasant Cantata', Grétry's *Les fausses apparences, ou L'amant jaloux* (1778) and the overture to *Hôtellerie portugaise* (1798) by Cherubini. Later works using the folia are Liszt's *Rhapsodie espagnole* (1863), Carl Nielsen's *Maskarade* (1906) and Rachmaninoff's Variations on a Theme by Corelli op.42 (1932).

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GIUSEPPE GERBINO, ALEXANDER SILBIGER

Folianus, Ludovicus. *See* FOGLIANO, LODOVICO.

Foliot, Edme (*b* Château-Thierry, last third of 17th century; *d* Paris, before 1752). French composer. He was a choirboy at the church of St Paul in Paris under the direction of Lemercier. He took minor clerical orders and, before 1694, was director of the choir school at Dreux. He was appointed *maître de chapelle* at Troyes Cathedral (27 August 1694), but the unexpected return of his predecessor, Bouteiller, disrupted his employment. When the position became available again, he returned until the discovery of his marriage, contracted in Paris in 1698, forced him to go elsewhere.

In 1701 he was in Paris living on Rue St Martin in the parish of St Jacques-de-la-Boucherie. At the time of publication of his *Motets à I. II et III voix avec symphonie et sans symphonie* (privilege date, 1711), which Foliot acknowledged as the 'first of my works', his title was *Maître de musique de la maison professe des Jésuites*, a post he may have held until 1725.

On 19 September 1726 Foliot succeeded Lacroix as director of the choir school of St Paul. He retired on 10 January 1735 because of the infirmities of age, with a yearly pension of 500 livres. Fétis's assertion that Foliot died in 1777 is in error; he must have died between 1735 and 1752 when P.-L. D'Aquin de Château-Lyon included him among the deceased in his *Lettres sur les hommes célèbres*.

The 12 motets of the 1711 collection and one *air* (*Je dormais auprès de ma pinte*), found in Ballard's *Recueil d'airs sérieux et à boire* of 1708, are all that remain of Foliot's music. The motets are dedicated to Lalande. Perhaps to dispel fears that his motets were too difficult for the performers he had in mind, Foliot reassured them in his *Avertissement*: 'In composing these works, I have no other purpose than to render them useful to the nuns and for concerts of private individuals. I have restricted myself to flowing, natural melody, so sought after by all people of good taste'. He added that the psalms in particular could be abridged 'in order not to prolong the divine office'. The collection is divided into three sections: five motets for solo voice, five for two voices and two for three voices. The psalm *Venite exultemus Domino* (no.12) includes extensive *symphonies* for two violins and two flutes and may be performed 'en Choeur'. Harmonically, Foliot's motets are less static than the motets of Brossard or Nivers, which they resemble superficially. Chords of the 7th and 9th abound, and, as in the motets of Charpentier, Lalande and Couperin, there is use of the strikingly dissonant mediant 9-7-♯5 chord (see *Ave verum corpus*, no.7). Even though they are more French than Italian, the motets include some sentimental duos with paired voices creating chains of suspensions (see *Regina coeli*, no.10) and some brilliant alleluia and amen finales resembling vocal 'gigues'.

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JAMES R. ANTHONY

Folk hymn. A type of American spiritual which became popular after the Great Awakening of the early 18th century. Most folk hymns are religious texts sung to secular folktunes. *See* SHAPE-NOTE HYMNODY, and SPIRITUAL, §I, 1.

Folk music. This concept has been defined and developed in multiple ways by collectors, scholars and practitioners, within different geographical locations and in different historical periods. Widely used in Europe and the Americas, it has been used both covertly and overtly in the construction and negation of identities in relation to class, nation or ethnicity and continues to be the source of controversy and heated debate. At its root lie questions about the identity and identification of the 'folk', the delimitation of musical repertories, how these repertories are transmitted and the assessment of sounds.

1. DEFINITIONS AND SCOPE. *Volkslied* ('folksong') as a term was coined by the German cultural philospher, theologian and writer JOHANN GOTTFRIED HERDER (1744–1803) and established by his publication 'Stimmen der Völker in Liedern', *Volkslieder* (1778–9). Among its characteristics, he posited the necessity of its production by 'communal composition' and an aesthetic of 'dignity'. German scholars have extensively debated the ontological status of the concept, its characteristics and delimitations, and the effectiveness of its replacement by the term 'traditional' (*see* GERMANY, §II).

From the late 19th century onwards, the concept became increasingly crucial to the debates on nationalism. Those seeking to identify or create their own national musics, ranging from individual composers and collectors to totalitarian régimes, used 'folk' as a synonym for 'nation', interpreting the concept to fit their needs (see below, §5). Across Europe, the 'folk' were intially identified as peasants and rural artisans. The Merrie

England movement and the Irish and Scottish Gaelic Revivals of the 1880s were fuelled by notions of a lost 'golden age' of innocence symbolized by the music of the 'peasantry' and song airs, song texts and dance tunes of rural working people were idealised in contrast to the artiness of élite society or vulgar products of the industrial poor. Although preoccupied with the collection and classification of rural music, the Hungarian composer, pianist and collector Béla Bartók included urban popular forms within the rubric of 'folk music'. For the English folksong collector CECIL SHARP and for others in the first British Folk Music Revival, folk music was perceived as only produced by artisan and labouring rural people. Sharp argued that continuity, variation and selection were the three vital components of folksongs and that anonymous composition and oral transmission were defining elements (1907) (*see* ETHNOMUSICOLOGY §II, 2(iv) and ENGLAND, §II). Broadside ballads did not fit happily into this definition since they were published and sold in urban contexts for popular consumption. They were, however, embraced as 'folk music' by the folk music revivals of both North America and Britain.

The ENGLISH FOLK DANCE AND SONG SOCIETY was formed in 1932 by the amalgamation of the Folk-Song Society and the English Folk Dance Society (the latter founded by Sharp in 1911). The International Folk Music Council (IFMC), founded in 1947, attempted a definition of 'folk music' at its conference in São Paolo (1955) that incorporated Sharp's three criteria and the notions of 'tradition' and 'oral transmission'. Folk music was 'the product of a musical tradition that has been evolved through the process of oral transmission'. The concept embraced only music that had evolved within a community uninfluenced by 'popular' and 'art' music. The IFMC dispensed with Sharp's ideas about anonymous composition, rather folk music might originate with an individual composer but must have been absorbed subsequently into the unwritten living tradition of a community. The definition did not cover composed popular music that had 'been taken over ready-made by a community' and remained unchanged as it was the re-fashioning and re-creation of the music by the community that gave it its 'folk' character.

Although at the time Sharp had defined 'folk music', he used it as coterminous with 'traditional music', the IFMC changed its name in 1981 to the International Council for Traditional Music (ICTM) in response to concerns about the concept 'folk'. The identification of 'folksong' and 'folkdance' (in Ireland 'Irish song' or 'Irish dance') by collectors of the early years of the century was reassessed in the later years of the 20th century, noting that the terms promoted often heavily edited and reconstructed items, through music publishers, live concert performance and state education systems (e.g. Harker, 1985). From the 1960s onwards, North American increasingly extended the meaning of 'folk music' to include the musics of ethnic and racial communities.

2. STUDIES. The study of folk music, developed differently in different countries, has been influenced by historical contexts and intellectual perspectives. During the 18th and 19th centuries the emphasis across Europe and in America was on folksong texts, which were analysed as literature and therefore the province of literary studies; in some areas, such as Germany, this perspective remains strong. During the 20th century, folksong and folk music became a subject within ETHNOMUSICOLOGY, folklore and folklife studies, sociology, and popular music studies.

In the USA, state folklore societies were founded in the early years of the 20th century dedicated to collecting folksongs from the 'Old World', especially Child ballads. A large number of regional textual collections were made until the 1950s including an eclectic range of items: imported and native narratives, lyric songs, parlour songs, game songs, instrumental music and 'Negro' songs (Myers, 1993). John A. Lomax (1867–1948), born in Texas, collected songs from cowboys, miners, stage drivers, freighters and hunters and later, with his son Alan (*b* 1915), 'Negro' songs (*see* LOMAX family). In 1933, the two 'discovered' the black American blues singer and guitarist Leadbelly (1885–1949) and recorded much of his repertory for the Archive of American Folk Song of the Library of Congress (founded in 1928).

Members of the SOCIETY FOR ETHNOMUSICOLOGY, founded in Philadelphia in 1955, included a strong contingent of socio-cultural anthropologists who related the structure of all musics to social organization and who had turned their attention to problems of social change rather than stability as in Sharp's homogeneous model. Efforts continued, however, to delimit 'folk music'. Bruno Nettl (1965) distinguished between the styles and repertories of 'folk music', existing in societies that had urban professional musics sometimes called 'art' or 'classical' music, and 'tribal music' or, as he perceived it, the music of non-literate cultures. Nettl assumed an evolutionary perspective with 'folk' and 'tribal' musics as part of an earlier stage of musical development and the communal creation of folk music.

Cecil Sharp's definition of folk music began to come under sustained attack. The interaction of orally-transmitted music with broadsides, songsheets and manuscript or printed texts in Britain and North America became an issue. The implied notion of a bounded homogeneous and unchanging community was in line with blossoming functionalist academic models of Sharp's time. In the first half of the 20th century in Europe, folksongs were identified and classified using functionalist models, such as being part of annual- or life-cycle rituals or work songs. Within anthropology, 'tribes' were similarly analysed using functionalist models, which were soon to be recognized as being restricted in value. The Romanian folklorist CONSTANTIN BRĂILOIU scathingly identified folk music theories of the past as romantic (1958; 1959), and the static models of functionalism and structuralism in Western academic disciplines were augmented in the second half of the 20th century by post-structuralist, interpretive and postmodern perspectives. In China a recent functionalist definition has linked folk music among different ethnic groups to local sexual customs (Yang Mu, 1998).

3. FOLK REVIVALS. New folk music revivals swept through Europe in the last decades of the 20th century, each with their own powerful structuring ethos and complex of musical and social interaction. An understanding of the concept 'folk music' was crucial to each. Some were influenced by the American Folk Revival which, like the British one, 'appealed primarily to individuals who celebrated traditions not their own' (Jackson, 1993). The US Folk Music Revival came out of the social and economic setting of the 1940s in which many young

people believed that the parent generation had gravely mismanaged the world. Figures such as Pete, Mike and Peggy Seeger, and Alan Lomax, promoted engagement by college students and intellectuals in the ideals of populist folksong. 'Folksingers', who became 'stars' in urban contexts resurrected old styles but also created new songs with personal or political texts. By contrast, urban-based folk music enthusiasts remained a minority in Norway's Folk Music Revival which centred on the National Fiddlers' Association and concentrated on innovative, often virtuoso, approaches to performing folk music (Goertzen, 1997).

Scholars disagree about whether there were two 20th-century folk music revivals in Britain or whether they constitute two phases of the same revival. The first period had its origins in the 19th century when collections were published by middle-class enthusiasts with antiquarian and musical interests (*see* ENGLAND, §II; BALLAD, §I, 2; LUCY E. BROADWOOD; FRANK KIDSON; SABINE BARING-GOULD). Important initial architects of the second or post World War II revival, inspired by the American labour movement and the skiffle music of Lonnie Donegan, were the dramatist, songwriter and collector EWAN MACCOLL and singer and collector A.L. LLOYD, both of whom came from a background of left-wing socialism and radical Marxism. The driving ethos was to give importance to the music and values of working people and to make a stand against the perceived vacuousness and capitalism of pop music and its associated industry. Largely because of Lloyd, 'folk music' came to be perceived as emanating from not only the rural but also the industrial worker.

During the 1960s, the term 'folk' came closer to its American usage of singer-songwriters, such as Bob Dylan, Joan Baez, Caroline Hester and Judy Collins, who accompanied themselves on acoustic guitars and performed some traditional material. Soon it was used indiscriminately by the media to include any acoustic music. As the FOLK MUSIC REVIVAL began to develop, a distinction was made by the participants between 'contemporary folk music' and 'traditional folk music'. Contemporary songs, including protest songs or songs about social issues, usually accompanied by acoustic guitars, were performed in clubs such as the Troubadour in London; traditional songs and melodies, either unaccompanied or accompanied by instruments such as fiddles, melodeons, concertinas, tin whistles and pipes, were performed in 'traditional' clubs. The first traditional club, the Singer's Club in London, was followed shortly after by a host of others including the Fighting Cocks in Surrey (*see* ROD STRADLING); the Nottingham Traditional Music Club and the 'Sovereign' in Leeds (*see* BOB PEGG, CAROLE PEGG). Neo-traditional performers, who hunted out 'traditional' performers in order to learn from them and who shared their values, included singers such as Anne Briggs, Shirley Collins and Loiuis Killen, and groups such as the Watersons (*see* NORMA WATERSON), Webbs Wonders and The Old Swan Band. Traditional music venues tried to reverse the aesthetics of the pop star syndrome and often arranged seating to enable singing in the round in order to avoid the division between audience and performer. For neo-traditionalists, the definition of 'traditional' embraced all items in the repertories of traditional singers, including music-hall songs.

As the movement developed, both contemporary and traditional folk clubs began to develop 'traditions' of their own. The Critics Group, based at the Singer's Club, were a company of revival singers trained in vocal techniques and mannerisms considered to be intrinsic to a 'traditional' style, such as singing nasally with the hand cupped over one ear, and incorporated techniques from European traditional singers. Similarly, MARTIN CARTHY introduced new techniques for the acoustic guitar: sensitive finger-picking and open-string tunings that enabled drones to be produced. Soon each traditional folk club had its imitators of MacColl and Lloyd and every contemporary club had its own Martin Carthy. The sounds produced began to be an issue.

See also FOLK MUSIC REVIVAL.

4. SOUND-IDEALS. The organization of musical sound is one of the ways through which shared meanings are articulated. Values are not only represented in the social organization of musical performance but also in musical sounds themselves. One of the criticisms raised about the early collectors of folk music has been that their 'sound-ideals' did not coincide with those of their 'source' singers or musicians; their musicological value systems were those of the Western classical tradition. Across Europe in the late 19th and early 20th centuries, collectors tended to be leading composers of the day who largely considered their archives as a source of ideas for 'serious composition'. For instance, Bartók created huge archives in Hungary which were a source of inspiration for his music, and in England the Folk-Song Society was founded (1898) by CHARLES VILLIERS STANFORD, professor of music at Cambridge and of composition and orchestral playing at the Royal College of Music, and Welsh composer Joseph Parry. Committee members later included Vaughan Williams, Holst, Grainger and Butterworth.

Folk musics of the world had differing interactions with the sounds of classical and religious musics. They have been characterized as having regional qualities, such as the vocal polyphony of southern and eastern Europe and the parallel 2nds of Bosnia. The identification of such traits depends upon the agreed repertories of folk music.

Arguments about sound-ideals within the second British Folk Revival centred on the shape, speed and decorations of melodies, the uses of harmonization rather than drones, and the timbres produced. Sharp had recognized that English folksong tunes did not fit into the classical music sound-ideal of western European tempered scales and suggested that they were built on non-harmonic principles, used Dorian, Aeolian and Mixolydian modal systems, had varying tonality, frequently used extra wide intervals and so on. In order to introduce folksongs into schools, lyrics had to be bowdlerized and melodies adapted for piano accompaniments but Sharp preserved the characteristics of the traditional tunes and lyrics in his own notes. A few other enlightened collectors preserved the actual sounds produced by folksingers by using the new invention, the cylinder phonograph. In 1906, Percy Grainger recorded several outstanding singers, including JOSEPH TAYLOR of north Lincolnshire, whose singing of *Brigg Fair* inspired Delius' *English Rhapsody*.

As recording technologies improved, there was more widespread access to the sounds produced by traditional singers themselves. During the 1920s in America, record producers issued African and Anglo folksong (especially 'race' and 'hillbilly' later to be replaced by blues, soul, and country music styles). In 1939, Moses Asch (1905–86)

founded Asch Records (later Folkways) releasing recordings of Leadbelly and Woody Guthrie (Myers, 1993).

During the 1930s and 40s in England, the BBC began to build up a sound archive of folksingers and musicians from different parts of the British Isles. For instance, in 1939 A.L. Lloyd recorded the singing of 'Jumbo' Brightwell of Little Glemham, East Suffolk, and in 1946 and 1948 the fiddler Sam Bennett of Ilmington, Warwickshire, was recorded playing *Jockey to the Fair*, *Shepherd's Hey*, *Step and Fetch Her* and a broomdance tune. Great excitement was aroused by the 'discovery' of the traditional singer HARRY FRED COX of Catfield, Norfolk, and more recordings were made in the 'Eel's Foot' in East Suffolk by E.J. MOERAN.

During the 1950s, Alan Lomax collaborated with local scholars in publishing the results of extensive field collecting on the Columbia World Library series. With respect to England, Scotland, Ireland, Wales and Spain, these recordings were largely from tapes made by Lomax and his local associates. In England he worked with folksong collector Peter Kennedy making recordings of traditional singers from East Suffolk that were included in the 'Folk Song of Britain' record series, issued by the American label Caedmon in 1961 and re-issued by the English company TOPIC. In Bulgaria, France, Romania and Yugoslavia, the contents were assembled by specialists who drew on archival sources. Lomax subsequently made available supplementary field material from Italy (Folkways), Scotland (Tradition) and Spain (Westminster). These recordings formed the basis of Lomax's Cantometrics project (Lomax, 1968). In 1955 Kennedy made the film *Here's a Health to the Barley Mow* of singers, musicians and stepdancers at the Blaxhall 'Ship', East Suffolk (cf C.A. Pegg's video film, *Tune-up at the Ship*, 1985). Also during the 1950s and early 60s, recordings were made in Norfolk for the seminal album of *English Country Music*, including Walter Bulwer (fiddle and mandolin-banjo), Billy Cooper (hammer dulcimer), Reg Hall (melodeon and fiddle), Daisy Bulwer (piano), Mervyn Plunkett (tambourine, drum) and Russell Wortley (pipe-and-tabor), initially issued by Reg Hall and Bob Davenport (1962).

Having increasing access to such recordings during the early years of the second Folk Song Revival, the difference between the sweet sounds of contemporary folksingers and those of what came to be termed 'traditional' singers became obvious as did the differences between the traditional sounds of England, Scotland, Ireland and Wales. During the 1970s, the growing interest in 'traditional' music and song was reflected in the output of the two specialist record labels in England, Topic and Leader. In 1972, Leader transferred Grainger's original cylinder recordings to disc and released a compilation album.

Meanwhile the FOLK-ROCK movement of the early 1970s exacerbated the raging debate about sounds, with STEELEYE SPAN choosing to accompany traditional folk lyrics with Mid-Atlantic sounds using a fiddle style that was akin to Scottish and Irish styles in its ornamentation and speed, and MR FOX backing their own traditionally-inspired lyrics with harsher and slower English vocal and instrumental sounds. These two strands continued to develop with various bands organized by ASHLEY HUTCHINGS following the route of English sounds and different spin-offs of Steeleye Span pursuing less traditional or regional sounds. The journal *Traditional Music* gained ground during the late 1970s eventually metamorphosing into the electronic journal *Musical Traditions* in the early 21st century.

5. POLITICAL AND IDEOLOGICAL ISSUES. 'Folk music' as cultural construct, used for a variety of political agendas including nationalism, communism, fascism and colonialism, is the subject of ongoing research and debate.

From the late 18th century, the concept was linked to a variety of nationalist endeavours as compilations of folksongs began to proliferate (*see* EUROPE, §2). These were consolidatory, educational and aspirational. Kolberg's folksong compilations (1857; 1865), for instance, made during the period of partition between Russia, Austria and Prussia (1772–1914), were collected from the pre-partition Polish borders. Throughout the 19th century, folksongs were often published together with new songs inspired by the 'spirit of the people', often with piano accompaniment, with the aim of creating national music and forming national taste. In the early 20th century, Bartók (1931) attempted to define the essence of the Magyar musical style and thereby to distinguish Hungarian peasant music from that of the Gypsies with which it had been previously associated. In England, Sharp hoped to eventually found a 'National School of English Music' by the introduction of English folksongs into schools.

In the Middle East and Central Asia, nationalist projects included the codification of 'classical' and 'folk' idioms supported by the appropriate publications and institutions, conservatories and traditional music archives. The sharp division between 'art' (*san'at*) and 'folk' (*halk*) music by the founders of the Turkish Republic (established 1923) served to separate the new nation from its Ottoman past (*see* CENTRAL ASIA, §1). State run media have used folk musics as a means of creating the nation. In India, for instance, the state television network, Doordarhan was used.

An important strategy in creating socialist international and national identities under the former Soviet system was the identification of 'folk' or 'people's' music. In the former Soviet Central Asia, as across Eastern Europe, aspects of indigenous folk music were combined with the sound-ideals of Russian classical music and disseminated through theatres, colleges and schools. Bartók's methods of 'musical folklore' – involving the collection of folksongs and customs and the use of evolutionary perspectives – were compatible with Soviet ideology. Reaching for the supposed pinnacle of social and cultural development, the sizes and tunings of indigenous instruments were changed so that as 'national' instruments they could play in orchestras together with European instruments; traditional melodies were retained but adapted and 'folksong' was redefined as composed song that comprised lyrics in praise of their happy modern lives (cf. Pegg, 2001).

Folk music was also used as an ideological tool by other totalitarian systems. In common with Soviet communism, 'folksongs' under Chinese communism comprise newly-composed texts with State approved lyrics sung to already existing tunes (*see* CHINA, §IV, 2). And in order to ensure the racial superiority of Aryan music in Nazi Germany, folk music was grouped together with choral music in the Reich's Chamber of Music and controlled by the German Singers' Union (Deutscher Sängerbund) (Levi, 1994).

The extent to which the use of 'folk music' outside of Europe and America is a colonialist construction needs to

be further explored. Recently, some scholars have been challenging the idea that music can be classified into discrete categories of 'folk' in juxtaposition with 'classical/art' music (e.g. for South Asia, see Allen, 1998; Groesbeck, 1999). There is no equivalent indigenous concept to 'folk music' in sub-Saharan Africa and it is rarely used in the Pacific. The folk-art (or popular music distinction) is also recognized as a recent importation into the Arab world (*see* ARAB MUSIC, §II).

6. NEW GROVE USAGE. For European countries, the dictionary distinguishes between 'art' music (i.e. European classical and sacred musics), 'folk' or 'traditional' music and 'popular' music. However, the perspectives of contributors express different national intellectual and disciplinary traditions. 'Folk music' is sometimes used interchangeably with 'traditional' music: to distinguish it from art or popular musics (as in Europe, for instance, *see* ENGLAND, §II); to distinguish between indigenous rural and urban traditions (as in the Middle East); and to distinguish 'community music-making' from 'popular music' intended for mass dissemination or marketing (for instance, *see* CUBA). It has been used in sometimes essentialist and sometimes very loose ways. The definition of Jewish 'folk music' includes composed song (*see* JEWISH MUSIC, §IV; ISRAEL, §II). Since the 1980s and 1990s, a continuum has developed including World music, World Beat and Roots musics. Operating in a global context, these range from fusions of local folk music with Western pop sounds to the selection and elevation of indigenous folk musics on to the world stage.

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CAROLE PEGG

Folk Music Revival. The folk revivals of the 20th century in the USA and UK involved the performance of traditional songs and dances by young singers and instrumentalists in coffee houses, clubs, concert halls and at special folk festivals. In addition, a number of 'source singers' were identified and brought into the revival.

The US Folk Revival dates from the late 1940s when the considerable commercial success of recordings by the Weavers was the catalyst for the formation of numerous folk groups among which were the Kingston Trio, the Limeliters and the Chad Mitchell Trio. The revival also included solo singers who sang ballads as well as their own compositions (Joan Baez, Caroline Hester and Judy Collins), blues players (Dave Van Ronk and Alexis Korner, Ray and Glover), source singers (Fred McDowell and Son House) and exponents of 'old time' white rural music (the New Lost City Ramblers).

The revival was founded on song collecting and field recordings undertaken in the first decades of the 20th century by such figures as Carl Sandburg, John and Alan

Lomax, and on the extensive musical repertory of such key source singers as Leadbelly and Woody Guthrie, along with early revivalists including Oscar Brand, Burl Ives and John Jacob Niles. Particularly in the field of rural blues, the revivalists 'rediscovered' recording artists from pre-1939, including Son House and Mississippi John Hurt.

The backdrop to the contemporaneous Folk Music Revival in England and Scotland (*see* ENGLAND, §II) was the work of song collectors in Britain stemming from the period of the formation of the English Folk Song Society in 1898 and associated primarily with Cecil Sharp. The hundreds of songs collected and published at this period were initially used in schools and as inspiration for compositions by Vaughan Williams, Holst, Grainger and others.

Half a century later, these songs, plus those codified by Francis James Child and those which continued to be performed by rural singers, provided much of the repertory for the British revivalists. Source singers in England included Fred Jordan (Shropshire), Walter Pardon (Norfolk) and Bob Copper (Sussex; of the Copper family), who was both the heir to a family folk singing tradition and a song collector for the BBC. In Scotland, the ceilidhs organized at the Edinburgh Festival in the early 1950s by the collector Hamish Henderson and others were attended by such major source singers as Jeannie Robertson and Jimmy Macbeath. In Ireland the piper Seamus Ennis was also a song collector. The songwriter and singer Ewan MacColl was a leading figure in the revival, providing an influential if controversial definition of what constituted the correct procedure for a revivalist singer.

The younger generation attracted to the Folk Music Revival in both sides of the Atlantic often had a more flexible attitude to issues of repertory. The revival spawned a large number of singer-songwriters who accompanied themselves on the acoustic guitar but had little in common with those concerned primarily to bear witness to the tradition. In this category were Paul Simon, Donovan, Phil Ochs, Tom Paxton, Joni Mitchell and, above all, Bob Dylan. In the UK, revivalists such as Martin Carthy and his daughter Eliza typify much stronger traditional links. The end of the 20th century saw folk revivals in many European countries.

See also FOLK MUSIC.

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DAVE LAING

Folk-rock. A term used for a broad range of popular music in which contemporary amplified instruments are used to reinterpret traditional music or to accompany contemporary songs in a folk idiom. It was first applied in 1965 in the USA when the Byrds recorded songs associated with the folk singers Pete Seeger (*Turn, Turn, Turn*) and Bob Dylan (*Mr Tambourine Man*). The group had an orthodox rock line-up of drums and electric guitars. The Byrds inspired others in turn, including Dylan, to attempt various forms of folk-rock synthesis. Dylan used electric guitars and the electronic organ playing of Al Kooper on his recordings before working with the Hawks (later renamed the Band) in concert. In New York, the Lovin' Spoonful performed the charming and witty compositions of John Sebastian in the manner of an electric jug band. However, 'folk rock' was soon appropriated by the record industry as a marketing concept, used to describe almost any group employing vocal harmonies and an acoustic or semi-acoustic instrumental sound. Such groups included Simon and Garfunkel, Sonny and Cher, the Turtles, the Mamas and the Papas and Harper's Bizarre.

In Britain, the pioneers of folk-rock included Fairport Convention, a group whose initial aesthetic was drawn from West Coast groups such as Jefferson Airplane as well as the Byrds. Fairport Convention then turned to traditional music for inspiration, followed by such groups as Steeleye Span and Mr Fox in the development of electric folk music. Steeleye Span's *Hark! The Village Wait* and the eponymous début album of Mr Fox were among the first recordings of the genre, initiating two different strands within British folk-rock. Steeleye Span fused the texts and melodies of traditional songs with mid-Atlantic pop; Mr Fox wrote their own songs, inspired by traditional themes, and combined the uncompromising sounds of English village bands and singers with those of rock. Folk-rock excited strong passions within the folk revival. It was condemned by 'purists' such as Pete Seeger in the USA and Ewan MacColl in Britain who saw the use of amplified instruments as a fatal compromise with show business and the music industry.

Electric folk music also emerged in many other European countries in the 1960s and 70s. In Ireland, the groups Sweeney's Men and Horslips created different syntheses of traditional and contemporary musics. In Brittany the harpist Alain Stivell and the electric guitarist Dan ar Bras renewed the local Celtic repertory. The Swedish group Hedningarna provided a variation on the formula by treating traditional instruments such as the Hardanger fiddle and hurdy-gurdy with contemporary techniques of reverb and sampling. Outside Europe, other variants of the combination between indigenous musics and modern rhythms or technologies were developed, as in Brazil by Chico Science and the group Naçao Zumbi and in Australia by Yothu Yindi.

Although many of the European folk-rock musicians above continued to perform at concerts and festivals throughout the 1990s, new forms of transforming folk music were developing. The most important of these was connected with the growth in local variants of rap music around the globe where musicians integrated sounds and lyrics from their own cultures into the black American genre. Also, in 1999 the latest revival of songs from the United States folk movement of the 1950s occurred when the group Snakefarm made arrangements of them in melancholic trip hop style on the album *Songs From My Funeral.* (D. Laing and others: *The Electric Muse: the Story of Folk into Rock*, London, 1975)

DAVE LAING

Folk-Song Society. Organization founded in London in 1898 and amalgamated with the English Folk Dance Society to form the ENGLISH FOLK DANCE AND SONG SOCIETY.

Folkways. American record company. It was created in 1948 by Moses ('Moe') Asch (*b* Warsaw, 1905; *d* New York, 19 Oct 1986) to issue American and other folk music. Asch, the son of the renowned Yiddish writer

Sholem Asch, established Folkways on the shoulders of two predecessor labels (Asch Records and Disc Records) which had issued folk, jazz, Jewish and symphonic music during World War II and in the immediate post-war years on 78 r.p.m. discs. It was during the war that he began to record Leadbelly, Woody Guthrie, Pete Seeger, Cisco Houston and Sonny Terry, the founding fathers of American folk music. With the reissue of these artists on LP in the 1950s and 60s – as well as with the release of the *Anthology of American Folk Music* in 1952 (a collection of 84 rural southern recordings of the late 1920s and early 30s) – Asch substantially outlined the musical canon at the heart of America's folk music legacy. He continued to issue recordings of important American folk artists from the late 1950s until his death in 1986, including Ella Jenkins (a leading proponent of folk music for children), the New Lost City Ramblers, Dave Van Ronk and Memphis Slim.

In its 38-year history, Folkways Records became a repository not only for American folk music but for indigenous folk musics from around the world, often presented to Asch by anthropologists who had recorded ceremonies and rituals in the course of their fieldwork. Its catalogue broadened over the years to include spoken word recording of world literature, electronic music and documentary recordings of historical importance, particularly from the era of the American civil rights movement. With Asch's death, the Folkways catalogue was transferred to the Smithsonian Institution's Center for Folklife Programs, which keeps all of the recordings available to the public while issuing new recordings, consistent with Asch's eclectic vision, on the Smithsonian/Folkways label.

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PETER GOLDSMITH

Follia. *See* FOLIA.

Folquet [Folc] **de Marseille** [Fulco Anfos] (*b* ?Marseilles, *c*1150–60; *d* Toulouse, 25 Dec 1231). Troubadour. According to his *vida* he was born in Marseilles and was the son of a Genoese merchant named Amfos. His name first appears in a document in Marseilles dated 23 January 1178, where the reference is to 'Fulco Anfos'; the possibility that he was born in Genoa, however, cannot be discredited. The *vida* states that after the death of his father Folquet was left a rich man, and he has been frequently referred to as a merchant.

His early career may be traced with some precision through allusions in his poems: it began in about 1180 at the court of Alfonso II of Aragon, continued in Nîmes and Montpellier until about 1187, and, according to songs related to the third crusade (1189), concluded in about 1195 (see Stronski's edn, pp.68–75). The *vida* states finally that he 'abandoned the world and entered the Cistercian order with his wife and two sons'. He became abbot of Thoronet Abbey in Provence in about 1201 and was later Bishop of Toulouse from about 1205 until his death.

In spite of the scepticism with which the Provençal *vidas* must be regarded, the apparently inexplicable conversion from merchant and secular poet to prominent churchman in Folquet's later life is supported by documentary evidence. The *Chanson de la croisade contre les albigeois*, for example, mentions 'L'evesque de Tholosa Folquets, cel de Maselha'. Johannes de Garlandia's *De triumphis ecclesie* is even more explicit, identifying 'Fulco, presul' as 'civis et inde Marsilie', but also as a 'joculator'.

While Bishop of Toulouse, Folquet became protector of St Dominic and was a co-founder of the Dominican order in 1215. He also established the university in Toulouse in 1229, where Johannes de Garlandia taught for a brief period. He was apparently inactive as a poet for the last 35 years of his life. Although names of other troubadours occur in Dante's *La divina commedia* (notably Bertran de Born and Arnaut Daniel), Folquet is the only one to appear in *Paradiso* (canto ix), where he recounts his early sinful life and subsequent conversion. He was certainly one of the most remarkable men of his time, and his poetic and musical output, though considerable, is only one facet of a long and richly varied career.

There are 29 poems extant bearing ascriptions to Folquet, 13 of them surviving with melodies. Folquet's songs obviously became well known since three served as models for later songs: *En chantan m'aven a membrar*, *Greu feira nuls hom faillensa*, *Si tot me sui*; and one, *Tan m'abelis*, was quoted at the beginning of a motet. Several (*Amors merce no mueira*, *Ben an mort*, *S'al cor plagues*, *Si tot me sui*, *Us volers outra*) also served as models of strophic construction and rhyme scheme for poems that survive without music.

The formulaic nature of troubadour melody may be seen with particular clarity in his works: eight begin with a melodic formula of two or more repetitions of the note *a*, moving most typically to *b*♭ and then to *g* and cadencing finally at a lower pitch. The first lines of these songs are shown in ex.1, with the simplest and clearest version of the formula in first place.

This formula is common to the works of other troubadours and, by way of contrafacta (e.g. *Greu feira*, *Si tot me sui*, *Tan m'abelis*), to other repertories as well; it dominates the melodies of Folquet, however, and may perhaps be a personal contribution of his to the stock of

Ex.1

Greu fei - ra nuls hom fail - len - - sa
Tan m'a - be - lis l'a - mo - ros pen - sa - mens
Mout i fetz gran pec - cat a - mor
S'al cor pla - gues be for' oi - mais sa - zos
Per Deu a - mors be sa - betz ve - ra - men
Ja no-s cuit hom qu'eu cam - ge mas chan-sos
Si tot me sui a tart a - per - ceu - butz
A - mors mer - ce no muei - ra tan so - ven

melodic phrases that make up medieval song. (There is no question of direct contrafactum relationships among any of the songs cited.)

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A quan gen vens et ab quan pauc d'afan, PC 155.3 (refers to Richard the Lionheart and his departure for the 3rd crusade in 1190)
Ben an mort mi e lor [1179–80], PC 155.5
En chantan m'aven a membrar [Montpellier, *c*1187], PC 155.8 [contrafactum: Friedrich von Hûsen, 'Si darf mich des zîhen niet']
Greu feira nuls hom faillensa [*c*1192], PC 155.10 [contrafactum: 'En la vostre maintenance', R.229] (see commentary in Gennrich, 1960, for Fr. trans. of 2nd strophe which served as the model for the contrafactum)
Ja no·s cuit hom qu'eu camge mas chansos [*c*1193–4], PC 155.11
Mout i fetz gran peccat amor [*c*1189], PC 155.14
Per Deu amors be sabetz veramen [*c*1190–91], PC 155.16
S'al cor plagues be for' oimais sazos [*c*1188], PC 155.18
Si tot me sui a tart aperceubutz [*c*1190–91], PC 155.21 [contrafactum: Rudolf von Fenis-Neuenberg, 'Gewan ich ze minen ie guoten wân']
Tan m'abelis l'amoros pensamens [Nîmes, 1180–85], PC 155.22 (words and music quoted at the beginning of Motet 286 in F. Gennrich: *Bibliographie*, SMM, ii, 1957, the first word 'Tan' being changed to 'Molt')
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ROBERT FALCK

Folville, Eugénie-Emilie Juliette (*b* Liège, 5 Jan 1870; *d* Castres/Dourgnes, 19/28 Oct 1946). Belgian pianist, violinist, teacher and composer. She began to study music with her father and later entered the violin class of Ovide Musin at the Liège Conservatoire. She also studied the violin with Charles Malherbe and César Thomson, counterpoint and fugue (*premier prix* 1887) at the Conservatoire, composition with Jean-Théodore Radoux and the piano with Delaborde in Paris. In 1879 she embarked on a virtuoso violin and piano career, travelling throughout Europe. She was also a pioneer in the revival of the harpsichord, and taught historical performing practice and the piano at the Liège Conservatoire.

Her many compositions exhibit a distinctive compositional craft, accomplished scoring, some chromaticism, and an elegance of style paralleling that of Massenet. Her only opera, *Atala* (1892), was well received when presented in Lille and Rouen in 1892 and 1893. Other significant works include the music for theatre *Jean de Chimay* (1905), the *Concertstück* and *Triptyque* for cello and orchestra, concertos for violin and for piano, the symphonic poem *Oceano Nox*, and three orchestral suites (*Scènes champêtres*, *Scènes d'hiver*, *Scènes de la mer*). Sacred works include *Chant de noël* for chorus and orchestra, *a cappella* motets and organ music. She also composed *mélodies*, cantatas, piano works and chamber music. (*SchmidlD*)

JAMES R. BRISCOE

Folz [Voltz], **Hans** [Hans von Wurmss] (*b* Worms, ?before 1440; *d* Nuremberg, Jan 1513). German Meistersinger. After spending some time in northern Spain and Augsburg, he was settled by 1459 in Nuremberg, where he worked as a barber and surgeon. Between 1479 and 1488 he also engaged in printing, especially his own works. Through his various enterprises he became a wealthy man. As the writer of 48 epigrammatic couplets (*Reimpaarsprüche*), 12 Shrovetide farces (*Fastnachtsspiele*), two treatises and nearly 100 Meisterlieder he proved himself the chief exponent of Nuremberg Meistergesang in the 15th century. Hans Sachs, who published reprints of Folz's works, held him in high esteem, describing him as a 'durchleuchtig deutsch' poet. Folz sided vigorously with those who wished to perform their own *Töne* (*see* TON (i)) as well as those of the old masters; this has long been misinterpreted as a reform of Meistergesang but is in fact a conservative defence of established Nuremberg practice. His melodies survive only in late 16th-century sources, though autograph collections (texts only) survive in *D-WRz* Q566 and *Mbs* Cgm 6353 (both from the second half of the 15th century). They are firmly within the tradition of this art form, differing at most in a more rational disposition.

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CHRISTOPH PETZSCH/MARTIN KIRNBAUER

Fomin, Yevstigney Ipat'yevich (*b* St Petersburg, 5/16 Aug 1761; *d* St Petersburg, 16/28 April 1800). Russian composer. The orphaned son of a cannoneer, he was admitted shortly before his sixth birthday to the Foundling School of the Imperial Academy of Fine Arts, a charitable institution set up by Catherine II to foster a new generation of Russian artists. After nine years of general instruction he went on to specialized training in music at the academy, where his teachers included Hermann Raupach, composer of *Dobrïye soldatï* ('The Good Soldiers'), a popular Singspiel of the day. On his graduation with honours in 1782, Fomin went on a four-year scholarship to Bologna to study with Padre Martini, though he actually worked mainly with Martini's assistant (and, from 1784, successor) Stanislao Mattei. In 1785 he was elected (as 'Eugenio Fomini') to the Accademia Filarmonica. With the possible exception of Maksym Berezovs'ky, his predecessor in Bologna, no countryman of Fomin's could claim a comparable musical education – or a comparable professional technique – until the institution of the conservatory system in Russia some 80 years later. There is no doubt that he was the finest Russian composer of dramatic music in the 18th century.

On his return to St Petersburg in autumn 1786, Fomin was immediately put to work setting one of the empress's librettos to music: *Novogorodskiy bogatïr' Boyeslavich* ('Boyeslavich, Champion of Novogorod'), after one of the Russian national epics (*bïlinï*) as retold by Chulkov. Fomin completed the work – a 'comic opera compiled from stories, Russian songs and other sources' in five acts with ballet – in about a month; it was performed at the Hermitage the same year.

Fomin's effort evidently failed to please. He did not receive a court appointment until 1797, after the accession of Paul I; nor were his operas performed in the capital during the decade following his début. Indeed, Fomin's very whereabouts are uncertain in this period. What evidence there is seems to connect him with Gavriil Derzhavin (1743–1816), not only the greatest poet of the period but also a highly placed official, who in the late 1780s served as provincial governor of Tambov in south-central Russia and opened the first municipal theatre there in 1787. It was in Tambov that the libretto of Fomin's next opera, *Yamshchiki na podstave* ('Postal Coachmen at the Relay Station'; 1787), was published (anonymously) in 1788. A manuscript copy discovered in Derzhavin's archive in 1933 has established the great folksong collector Nikolay Aleksandrovich L'vov, Derzhavin's brother-in-law, as the author of the libretto. Whether the composer spent any time in Tambov during the period of Derzhavin's service there, as Dobrokhotov (1968) has suggested, and whether he led provincial serf orchestras or managed the theatre on Count Sheremet'yev's estate (where his unlucky first opera was revived), are at present open questions.

Towards the beginning of this obscure decade Fomin composed what would eventually prove his most successful opera: *Amerikantsï* ('The Americans'), to a 'heroic' libretto modelled on Sedaine's *Le déserteur* by the later fabulist Ivan Krïlov (1769–1844), then a youth of 19. According to the title-page of the holograph score, the opera was written in St Petersburg in 1788, but was rejected by P.A. Soymonov, director of the court theatre, on account of its 'revolting' scene of attempted human sacrifice. It was not performed until very shortly before the composer's death, when it was given a lavish production in the court theatre. (By this time Fomin had found official employment in the Imperial Theatres, as a répétiteur.) The many ensembles far surpass, in their formal mastery and scope, the work of any Russian contemporary. The success of *The Americans* made Fomin's (posthumous) reputation, and was undoubtedly responsible for the many apocryphal attributions to him, the most conspicuous being that of Sokolovsky's *Mel'nik-koldun, obmanshchik i svat* ('The Miller who was a Wizard, a Cheat and a Matchmaker').

Fomin's theatrical masterpiece, however, was not an opera but the melodrama *Orfey* ('Orpheus'), set to a tragic poem by the neoclassical author Yakov Knyazhnin as a vehicle for the actor Ivan Dmitrevsky in 1791 (Moscow, 1953). He also wrote choruses for tragedies by Knyazhnin and Vladislav Ozerov. Except for the finale of Act 1, his last opera, the posthumously produced *Zolotoye yabloko* ('The Golden Apple'), to a libretto adapted by one I. Ivanov from the myth of Daphnis and Chloë, has reached posterity in the same mutilated form as his first: only the orchestral parts survive.

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SACRED VOCAL

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RICHARD TARUSKIN

Fondazione Rossini. Organization founded in 1940 in PESARO.

Fonds [fond] **d'orgue** (Fr.: 'organ foundation'; 'foundation stops'). The 32′, 16′, 8′, and 4′ flue ranks in French organ terminology; the actual tonal implications reflect the stoplists typical of each period (*see* REGISTRATION, §I, 5). Gigault's 'fonds d'orgues' registration (*Livre de musique pour l'orgue*, 1685) was an expansion of the 'Concert de flûtes' and implied the *Positif* coupled to the *Grand orgue*; this definition was based on the era's flute-like Principal tone which remained the norm well into the 19th century: Bédos de Celles (*L'art du facteur d'orgues*, 1766–78) concurred with this conception. By extension, *Fond d'orgue* designated a compositional style, a slow piece of rather vocal character. A sparser musical texture toward the end of the 18th century ultimately offset the gradual enrichening of the stoplists with Bourdons, 4′ flutes and additional treble-only ranks. As flue pipework became more diversified in timbre and intensity throughout the 19th century, the 'fonds' – henceforth conceived as a plural term – took on an orchestral character, allowing and indeed encouraging great subtlety in registrational colour. Between 20% and 60% of a late 19th-century French organ – depending on its overall size – would consist of varied 8′ FOUNDATION STOPS. The composers of Franck's era further understood the term 'les fonds' or 'jeux de fonds' as the flue portion of each division, as opposed to the reeds and upperwork placed on a separate pallet box with a pedal-operated wind cut-off ('anches' or 'jeux de combinaison'). Although postwar French organ specifications somewhat curtailed unison flue ranks, composers of Messiaen's generation continued to use 'fonds' in the same generic way.

KURT LUEDERS

Fongaard, Bjørn (Einar) (*b* Oslo, 2 March 1919; *d* 26 Oct 1980). Norwegian composer and musician. He studied harmony and the piano with Kristian Lange, and in 1945 studied both the piano and the guitar at the Oslo Conservatory. He worked as a guitarist, and as a teacher of guitar at the conservatory (1945–9, 1956–73), continuing to teach there after its reorganization as the Norges Musikkhøgskole (1973–6). In the early 1950s his composition studies were with Brustad, with whom he particularly studied polytonality; at the same time he took lessons in 12-note technique from Karl Andersen.

His is a very large output, the most significant compositions of which are all based on specially defined scale systems. From his studies of Hindemith's technique he developed new possibilities through his use of central pitches within his own constructed scales. His 12 Piano Sonatinas from 1953 already show his interest in single-pitch through to six-pitch systems. From 1960 he devoted himself to working with microtonal structures, developing his own composition technique and modifying instruments for the performance of his microtonal works. The symphonic poem *Uran 235* is built on microtonal scales taken from the upper part of the overtone series (from the 16th partial), combined with a free, unmeasured notation of rhythm. The absence of traditionally tempered scales and a regular pulse imbues the music with a floating quality; this demanding piece waited 33 years for its first performance in 1999. In discovering electronic music he refined and developed his ideas further from 1975.

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(*selective list*)

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12 syms., several other pf concs. and sym. poems; 18 wind concs., 7 vn concs., 5 org concs.
Chbr and solo inst: 12 Piano Sonatinas, 1953; Abstraction, 12 vn, 8 va, 4 vc, 2 db, 1963; 21 str qts; 12 str trios; 9 sonatas, vn/vc; 9 wind qnts, 40 pf sonatas; 57 solo sonatas; 18 org syms.
Elec (for microinterval gui): Galaxe, 1966; Homo sapiens, 1966; Epos, 1967; Aforismer, 1968; Elektrofonia 1–7, 1970; Sinfonia mikrotonalis 1–5, 1970; Andromeda (ballet), 1971; Sonate, 1971; Suite, 1971; Dimensjoner (ballet), 1972
Tape and insts: Mora parva infinitatis, S, str qnt, tape, 1975; Die Erkenntnis, S, perc, vn, tape, 1976; many concs.; music for theatre, radio and TV

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B. Kortsen: *Contemporary Norwegian Orchestral Music* (Bergen, 1969)
S. Schneider: *Mikrotöne in der Musik des 20. Jahrhunderts* (Bonn, 1975)

ELEF NESHEIM

Fonghetto [Funghetto, Fonghetti, Fongheto], **Paolo** [Paolo Luca] (*b* Verona, *c*1572, bap. 19 Oct 1572; *d* after 1628, before June, 1630). Italian composer. He trained for the priesthood at the Scuola degli Accoliti of Verona Cathedral, where he also received his musical education from, among others, Ippolito Baccusi. He was ordained early in 1596 and later became one of the resident priests of the Mensa Cornelia. In 1610 and probably thereafter he taught singing to members of the Scuola degli Accoliti and to private pupils. His name is last mentioned in household records in 1629. He was the first Veronese composer to publish instrumental and vocal works with basso continuo; his two-part instrumental capriccios are early examples of the type. His 1595 publication, the contents of which he described in the dedication as 'praecoces fructus', includes a mass clearly designed for provincial use, since it may be performed by three voices as written, by three voices with bass part transferred to the top part, or by two voices without the bass.

WORKS

Lamentationes in hebdomada maiori decantandae, missaque triplici modo concinenda, 3vv (Verona, 1595)
Capricii, et Madrigali, 2vv (Verona, 1598)
Missa, psalmi omnes ad vesperas, completorium, motecta, et concentus, cum duobus Magnificat, 8vv, bc (org) (Venice, 1609)
Salmi. . .concertati, 4vv, bc, op.8 (Venice, 1620; bc pubd 1621)
2 madrigals, 3vv, 1594[10]; sacred canzonetta, 1599[13]

PIER PAOLO SCATTOLIN

Fonotipia. Italian music publishers. The Società Italiana di Fonotipia was founded in 1904 in Milan. Its musical adviser was Umberto Giordano. From the outset there was close involvement with Odeon, the International Talking Machine Company of Berlin; indeed Fonotipia was virtually Odeon's Italian section. There were frequent reorganizations and changes of ownership, and Fonotipia eventually became part of EMI which issued an historic series largely of Fonotipia origin in the 1930s. The label depicts a seated angel, wings spread, holding a lyre in one hand while the other operates a press.

The catalogue consisted primarily of opera but also included violin and piano works. Recording was done almost entirely in Milan, but also occasionally in Paris; the standard of orchestral accompaniment is generally noticeably better than that on other labels. Artists who recorded mainly or exclusively for the firm include Giuseppe Anselmi, Alessandro Bonci, Victor Capoul, Adamo Didur, Léon Escalaïs, Salomea Krusceniski, Victor Maurel, Mario Sammarco, Rosina Storchio, Riccardo Stracciari, Francesco Vignas and Giovanni Zenatello. Many recordings have been re-released on CD. Jean de Reszke and the Romanian soprano Hariclea Darclée may also have been recorded in Paris but no copies are known.

ELIOT B. LEVIN

Fonseca, Julio (*b* San José, 22 May 1885; *d* San José, 22 June 1950). Costa Rican composer. He studied music with his father, a military band musician, at the Escuela Nacional de Música in San José (theory and solfège), and later with Alvise Castegnaro. A government grant (1902–6) enabled him to continue his studies in Milan with Ricci, Coronaro and Ferroni (piano and harmony), and at the Brussels Conservatory with Tinel (composition) and Louis Van Dam (piano). In 1906 he returned to Costa Rica, where he was appointed Instrumentista Oficial de las Bandas de la República (arranger) and *maestro de capilla* at the church of La Merced, San José (1922–50), taught at the Colegio Superior de Señoritas (1927–42) and the Escuela S Cecilia (1942–50), was founder-director of the Euterpe Music Academy in 1934, and was founder and professor of the Conservatorio Nacional in 1942. In 1914 he resided in New York, and he conducted a concert of his works in Washington, DC, in 1949; he spent the rest of his life in San José.

Fonseca is the most prolific composer in the history of Costa Rica, but his isolation from contemporary musical developments meant that his music, though full of charm and fresh inspiration, remained relatively conservative. It is tonal, sometimes Impressionist, showing fine command of harmony and form (with some counterpoint), good orchestration and a lively rhythm.

WORKS
(*selective list*)

Stage: Caperucita encarnada (children's op); Caperucita roja (children's op); Money is not all (operetta)

Vocal: Himno del centenario de la aparición de la Virgen de los ángeles, chorus, orch, 1934; Himno-cant. a la música, chorus, orch, 1935; Marcha festiva de la Orden Mercedaria, chorus, orch, 1937; 5 masses; 3 cants.; 55 songs

Orch: Leda, waltz intermezzo, 1914; Oh! Costa Rica, Suite tropicál sobre temas costarricenses, 1934; Gran fantasía sinfónica sobre motivos folklóricos, 1937; Las ruinas de Ujarrás, ov., 1938

Chbr and solo inst: Sonata, B♭, vn, pf, 1904–5, Pf Trio, *c*1905; Pf Qnt 'El Cenáculo y el Gólgota'; Str Qnt; Suite 'Wheaton Hills', pf; other pf pieces, incl. 2 mazurkas, Nocturne, Notturnetto, 12 pasillos, 22 waltzes

Other: tangos, foxtrots, danzóns

Principal publisher: Imprenta nacional

WRITINGS

'Referencia sobre música costarricense', *Revista de estudios musicales*, i/3 (1950), 75–97

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BERNAL FLORES ZELLER

Fonseca Luzio, Pedro da (*b* Campo Maior, *c*1610; *d* ?Vila Viçosa, after 1662). Portuguese composer. From 1638 he was parish priest of the church near the palace of the dukes of Bragança in Vila Viçosa, and on 15 August 1640 he officiated at the marriage of a relative of the composer brothers João Laurenço Rebelo and Marcos Soares Pereira, who were witnesses. Baptised Pedro da Fonseca, he began to add 'Luzio' to his name in 1638 and used it consistently from 1640, possibly in honour of his brother Bartolomeu da Fonseca Luzio, who died in 1642. According to Stevenson, he composed a polychoral Requiem for the King's brother, Duarte, and corresponded with the King on the compositional techniques used in this and other pieces. In 1663, he was succeeded as *mestre de capela* by the chaplain, João Gomes Vaqueiro (see Alegria, 1983).

Five psalm settings for four voices by Fonseca Luzio are given pride of place in a manuscript (in *P-VV*) copied by Pedro da Crus in 1735. A mass, a *Magnificat*, nine psalm settings, two lessons for Holy Week and 47 villancicos were included in the library of João IV in Lisbon; none of these works survives.

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R. Stevenson: 'Antologia de polifónia portuguesa': preface to *PM*, xxxvii (Lisbon, 1982), 17–18

J.A. Alegria: *História da capela e colégio dos santos reis de Vila Viçosa* (Lisbon, 1983)

R.V. Nery: *A música no ciclo da 'Biblioteca lusitana'* (Lisbon, 1984)

J.A. Alegria: *Biblioteca do Palácio real de Vila Viçosa: catálogo dos fundos musicais* (Lisbon, 1989)

MICHAEL RYAN

Font [Fons], de la. *See* DELAFONT.

Fontaine, Pierre (*b c*1380; *d c*1450). French composer. He apparently came from Rouen and may have received his musical training in the cathedral there. He is listed in the chapel of Philip the Bold, Duke of Burgundy, in 1403; from 1405 to 1407 he was a *clerc* in the newly built Ste Chapelle in Bourges, where he was a colleague of Guillaume Legrant. From 1415 to 1419 Fontaine served with the composers Nicolas Grenon, Guillaume Rouge, Cardot and others as chaplain to the new Duke of Burgundy, John the Fearless. Following the death of Duke John on 10 September 1419, he and another Burgundian singer travelled to northern Italy and were inscribed as members of the chapel of Pope Martin V on 30 March 1420. Sometime between 1428 and 1430 he returned to the court of Burgundy and remained there as a singer in the chapel of Duke Philip the Good for almost 20 years. His name last appears in the lists of the Burgundian chaplains for 1447, although no other singer was engaged 'in place of Fontaine' until 1451.

Pierre Fontaine seems to have written only French secular chansons, if we are to judge from his surviving works. (The motet *Regali ex progenie* by Fonteyns in the Old Hall Manuscript (*GB-Lbl* 57950) and the Kyrie by Perrinet in the Apt Manuscript (*F-APT* 16 bis), ascribed to Pierre Fontaine by some present-day writers, are undoubtedly not by the same man.) Seven chansons with his name survive in various 15th-century manuscripts. Six are rondeaux and one is a ballade. Most are in the simple, treble-dominated style of the northern French chanson of the early 15th century. His ballade *Pastourelle en un vergier* is typical of the modest scope of his songs: the music occupies only 11 bars in modern transcription, less than one-fifth of the length of many ballades of the earlier, post-Machaut generation. Although only a few of his works survive today, Pierre Fontaine was evidently well known to his contemporaries; he is mentioned in Binchois' motet *Nove cantum melodie*, and appears to be the 'Perinet' named in Du Fay's rondeau *Ce moys de may* and the 'Fontaine' to whom the anonymous rondeau *Fontaine, a vous dire le voir* is addressed.

WORKS

rondeaux unless otherwise stated

Edition: *Les musiciens de la cour de Bourgogne au XVe siècle, 1420–1467*, ed. J. Marix (Paris, 1937/*R*) [M]

A son plaisir volentiers serviroye, 3vv, M (Ct by Guillaume Legrant)
De bien amer, 3vv; ed. J. Wolf, *Geschichte der Mensural-Notation von 1250–1460*, iii (Leipzig, 1904/*R*), 83
J'ayme bien celui, 3vv, ed. in CMM, i/6 (1964) ('contratenor trompette')
Mon cuer pleure, 3vv, M; ed. in CMM, xxxvii (1966)
Pastourelle en un vergier (ballade), 3vv, M
Pour vous tenir en la grace amoureuse, 3vv, M (*GB-Ob* Can.misc.213 has alternative cantus 'Mon doulx amy'; *I-PAas* B.75.52 has Ct by Matteo da Perugia)
Sans faire de vous departie, 3vv, M (Ct by Francus de Insula; T survives as a basse danse T in *B-Br* 9085)

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D. Fallows: *A Catalogue of Polyphonic Songs, 1415–1480* (Oxford, 1999)

CRAIG WRIGHT/R

Fontaine-Besson. *See* BESSON.

Fontainebleau. French château, south of Paris, used for musical performances in the 17th and 18th centuries; *see* PARIS, §V, 2. The American Conservatory, at which Nadia Boulanger taught, is at Fontainebleau.

Fontana, Bill (*b* Cleveland, OH, 25 April 1947). American composer, sound sculptor and radio producer. He studied philosophy at John Carroll University (1965–8) and composition privately with Louis Lane (1967–8); he attended the New School for Social Research (BA 1970) and also studied with Philip Corner (1968–70). In 1972–3 he was composer-in-residence and music director for the Toronto Free Theater. He compiled an archive of natural sounds for the Australian Broadcasting Commission (1975–8) and another for the Oakland Museum in California (1979), where he was a consultant to the Natural Sciences department. In 1983, with the aid of a grant from National Public Radio, he collected material for and compiled 365 programmes of sounds, which were broadcast daily in San Francisco under the title 'Soundscapes'. He has been artist-in-residence at various universities throughout the world as a composer, sound sculptor, sound recordist, and radio producer for noncommercial networks. He is considered a pioneer of sound installation pieces; his works in this field belong equally to the areas of music, sculpture, architecture and acoustics. In his early work, Fontana concentrated on the relocation of sound into a new context. *Entfernte Züge* (1983) took the sounds of trains, announcements and the movement of people in the Cologne main railway station and broadcast them in the deserted ruins of the Anhalter railway station. In *Metropolis Köln* (1985) microphones were placed at various acoustical landmarks around Cologne including church bell towers, bridges, streets and two locations along the Rhine. These sounds were then mixed and broadcast live in the Roncalliplatz. This turned the city into a living sound sculpture.

WORKS

(selective list)

Phantom Clarinets, 2 cl, 1975; Handbell Sculptures nos.1–3, 1975–7; Wave Spiral, temple bells, 1977; Sculptural Music Systems, orch, 1977; Music for a Resonant Space, 2 cl, 1977; Music for Carillon, 1977; Standing Wave Sculpture, sine wave generator multitrack tape, 1977–8; Motion through Space as a Way of Changing Pitch, aluminium rod, 8-track tape, 5 pfmrs, 1978; Piano Sculpture, 4 pf, 1978; Ocarina Sculpture, multiple ocarinas, 1978; Sound Sculpture for Brass Band, 1978; Space between Sounds, tape delay, tape, 1978–80

Flight Paths out to Sea, 1980; Grid Projections, slide projections, tape, 1980; Oscillating Steel Grids along the Cincinnati Covington Suspension Bridge, 1980; Incoming Wavefronts meeting a Shape of Land over Time, 1980; Landscape Sculpture with Foghorns, 1981; Sound Sculpture with a Sequence of Level Crossings, 1982; Oscillating Steel Grids along the Brooklyn Bridge, 1983; Sound Recycling Sculpture, 1983; Soundscapes, 365 4-minute radio programmes, 1983; Entfernte Züge, sound sculpture, 1983; Metropolis Köln, sound scultpure, 1985; Vertical Water, sound sculpture, 1991; Earth Tones, installation, 1992; Spiraling Sound Axis, installation, 1993; Sound Island, sound sculpture, 1994; Wave Trains, installation, 1996; Acoustical Visions of Venice, sound sculpture, 1999; Wave Memories, sound sculpture, 1999; Musical Information Network Lyon, forthcoming

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H. de la Motte-Haber: 'Die Gestalt des Klanges', *Motiv*, nos.4–5 (1991), 14–16
M. Blume: 'Portrait of Bill Fontana', *International Herald Tribune* (9 July 1994)

STEPHEN RUPPENTHAL/R

Fontana, Fabrizio (*b* Turin, ?*c*1610; *d* Rome, 28 Dec 1695). Italian organist and composer. He was organist of Turin Cathedral in 1632 but spent much of his working life in Rome. In 1651 he was a member of the Congregazione di S Cecilia. He became organist of S Maria in Vallicella and continued to hold this post while acting as Alessandro Costantini's substitute at S Pietro from 24 September 1657. After Costantini's death on 20 October 1657, he was appointed organist of S Pietro. On 7 March 1664 he was organist of the second choir at the first oratorio in S Marcello, and he played the 'violone' (probably cello) at similar oratorios from 1674 to 1678. In 1653 and 1688 he was *guardiano* of the organists' section of the Congregazione di S Cecilia. On 13 August

1691 he retired from S Pietro and received a pension 'on account of his old age and in recognition of his outstanding service'. In spite of failing sight he became organist of S Maria dell'Anima on 15 March 1692, a post he held until his death. As a composer he is known for keyboard music. The 12 *Ricercari* for organ (Rome, 1677; ed. G. Doderer, Milan, 1975) are modelled on Frescobaldi's *Fantasie* of 1608 and show the same interest in contrapuntal problems; the preface states that they were the first to be printed in Rome for half a century. They are deliberately written in a *stile antico e grave* and with Battiferri's *Ricercari* (Bologna, 1669) are the last Italian keyboard pieces in this conservative style. Toccatas by Fontana appear in the anthologies *The Lady's Entertainment or Banquet of Music* (London, [1708]) and *A Second Collection of Toccatas* (London, 1719). Other surviving works include a corrente (in *I-Rvat* Vat.Mus.569; ed. in Silbiger, *JAMS*, 1980, and Johnsson), three 'preludes' (in *D-Hs*, see *ApelG*), which appear to be from the printed *Toccatas* of 1719, and two cantatas: *Giuda disperata* (*I-Rvat* Vat.Mus.426) and *L'Impotente* (*I-Bc* Q46).

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B. Johnsson, ed.: *Roman Keyboard Music of the 17th Century: the Manuscript Vat.Mus.569 from The Vatican Library* (Egtved, 1981)

JOHN HARPER

Fontana, Ferdinando (*b* Milan, 10 Jan 1850; *d* Lugano, 12 May 1919). Italian writer and librettist. An adherent of the artistic avant-garde movement known as the 'scapigliatura', he first made his name as a poet and dramatist, many of his works being written in Milanese dialect. Ponchielli brought him into contact with the young Puccini, for whom he wrote the librettos of *Le villi* and *Edgar*. His career as a librettist effectively came to an end in 1898 when, as a radical republican, he was suspected of having fomented the popular riots of that year and consequently banished to Switzerland, where he spent the rest of his life in reduced circumstances.

Fontana's theatrical credo is set forth in his manifesto, *In teatro* (1884), which among other bizarre theories proclaims the need for an opera synopsis to form an independent work of art; hence, no doubt, the verses that link the two acts of *Le villi*, which were intended to be read by the audience, not declaimed from the stage. His most successful libretto is *Asrael*, written for Alberto Franchetti, which with its scenes in heaven and hell shows the influence of Boito's *Mefistofele*. Fontana was also the Italian translator of d'Albert's *Tiefland* and of four of Lehár's operettas, including *Die lustige Witwe*. Several of his *romanze* were set by Paolo Tosti.

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GroveO (J. Budden) [incl. list of libs]
B. Longoni: 'Vita e opere di Ferdinando Fontana', *Quaderni pucciniani*, iv (1992), 237–46 [incl. work-list]

JULIAN BUDDEN

Fontana, Giovanni Battista (*b* Brescia, ?1589; *d* ?Padua, ?1630). Italian composer and violinist. Knowledge of his life and work is confined to a few documents, the most extensive of which is the preface to a posthumous memorial publication, *Sonate a 1. 2. 3. per il violino, o cornetto, fagotto, chitarone, violoncino o simile altro istromento* (Venice, 1641/R1985; examples in AMI, vii, 92; HAM, no.198; Mw, xv, 1960; Diletto musicale, xiii–xv, 1962, and cdxlii, 1969; ed. F. Cerha, Vienna and Munich, 1976). He is described as being from Brescia and as having also worked in Venice, Rome and finally Padua. His death was attributed to 'the voracity of the pestilence', that raged in northern Italy in the years 1630–31. Another Brescian, Cesario Gussago, dedicated a sonata to him (in RISM 1608[2]). Other documents may refer to the musician. One of them, a property assessment of 1627 for a Gio: Batta Fontana, gives his age as 38, his residence as Padua, and refers to extensive connections with Brescia. An *atto di morte* dated 7 September 1630 for a "Zan Batta Fontana" aged 50, is the only one among the Paduan death registers of 1625–30 for a person bearing that name (see Baroncini).

The 1641 collection comprises six sonatas for solo violin and continuo and 12 ensemble sonatas for one to three violins and continuo, the latter group often including a technically demanding concertante part for bassoon or cello. None of the individual works can be firmly dated: it can only be stated that they represent sonata composition probably from its beginnings to about 1630. All are divisible into numerous contrasting sections; in about a third of them some sections are repeated, suggesting an arch form. Repeated periods are often elaborated with diminutions. Except for a few short sections recalling the style of vocal recitative, the melodic material is on the whole related to that found in canzonas and dance pieces of the period. A nervous, variegated rhythmic idiom is found in some of these works; the sixth sonata, for example, abounds with sudden bursts of diminutions and triplets. The underlying contrapuntal and harmonic vocabulary is quite conservative, with the bass line often a regular voice part rather than a truly accompanimental line. Works such as sonatas 5, 6 and 16 show Fontana to be a leading figure in the early development of the sonata, especially the solo sonata, of which he and Marini were the first important composers.

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P. Allsop: *The Italian 'Trio' Sonata* (Oxford, 1992)

THOMAS D. DUNN

Fontana, Julian (*b* Warsaw, 1810; *d* Paris, 24 Dec 1865). Polish composer, pianist and writer. He studied law at Warsaw University and music under Elsner at the Warsaw Conservatory, where he became a friend of Chopin. After the suppression of the 1831 uprising he emigrated to Hamburg; in 1832 he went to Paris, where he taught the piano and gave concerts. From 1833 to 1837 he lived in France and England, and from 1842 to 1851 he lived in New York and Havana, giving concerts in the USA with the violinist Sivori. In 1852 he went to live in Montgeron, near Paris, where he became a friend of the Polish poet

Mickiewicz and a member of Parisian literary society. Owing to deafness he had to give up his musical career; he died, poor and alone, by his own hand. The most important of Fontana's compositions are piano pieces: *Marche funèbre* op.1, *Rêverie* op.2, *Douze études* op.8 and two fantasias entitled *Souvenirs de l'île de Kuba* op.12 in which he used black American melodies; he also composed songs and published Polish folksongs (with English texts) in London. His writings include a study on Polish orthography, one on folk astronomy and historical and political articles in Polish newspapers. Fontana copied out about 80 of Chopin's works and acted as intermediary between the composer and his publishers. He made a posthumous edition of Chopin's works (opp.66–77), which was published by Schlesinger in 1855 and 1859. Chopin dedicated to Fontana the two polonaises op.40 (manuscript in *GB-Lbl*).

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ELŻBIETA DZIĘBOWSKA

Fontana, Vincenzo (*fl* 1545–55). Italian composer and poet. The only indication of his activity is the publication *Canzone villanesche … a tre voci alla napolitana* (Venice, 1545), which suggests a sojourn in Naples. He may have been the Vincenzo da Venafro (Abruzzo) who in 1546 selected music for the Prince of Salerno's production of the comedy *La Philenia* at his palace in Naples. By 1555 Fontana was a leading member of the literary Accademia Bocchi in Bologna. The 22 poems he presumably wrote for musical settings in the Neapolitan style are, in large measure, dependent on literary idioms; only seven contain regional expressions. Fontana was clearly influenced by Nola, with whom he shared a predilection for animated, syncopated rhythms, humorous false starts and imitative textures, generally avoiding parallel 5ths except at cadences. Their works were far more attractive to northern arrangers than the pedestrian, uniform *villanesche* of Maio and Cimello. Fontana's Neapolitan songs received widespread attention, being arranged for four voices by Perissone (1545), Donato (1550), Barges (1550), Lassus (1555, 1581; 5 ed. in RRMR, lxxxii–lxxxiii, 1991), Nasco (1556), Waelrant (1565) and Scandello (1566), and intabulated for vihuela by Pisador (1552) and Fuenllana (1554; ed. in C. Jacobs: *Miguel de Fuenllana, Orphenica Lyra*, Oxford, 1978) and for lute by Kargel (1574). In the majority of these arrangements Fontana's superius tune was placed in the tenor: in this way it was possible to derive new harmonic and contrapuntal combinations from the model while preserving the essential properties of the borrowed melody. When it was retained in the superius there was usually a great deal of literal quotation from the model's other parts. The linear integrity of the borrowed tune was respected by all of Fontana's arrangers except Barges, Scandello and Lassus (1581), who quoted fragments or expanded upon its motifs. Four of his *villanesche* appeared in Burno's *Elletione de canzone alla napoletana a tre voci … libro primo* (RISM 1546[18]): two anonymously, one attributed to Rosso and the other to Signor Paulo. Fontana's *Mill'anni sono* was reprinted anonymously in *Canzoni alla napolitana de diversi* (1557[19]). A slightly reworked version of his *Passan madonna* is found in Maio's *villanesca* book of 1546 and attributed to Maio in *Elletione*.

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DONNA G. CARDAMONE

Fontanelli, Alfonso (*b* Reggio nell'Emilia, 15 Feb 1557; *d* Rome, 11 Feb 1622). Italian composer, courtier and statesman. His travels as a statesman enabled him to make the acquaintance of many of the important Italian musicians of the time. His compositions and his letters are among the most important documents of the early *seconda pratica*.

1. LIFE. Fontanelli's early musical education seems to have come from Gasparo Pratoneri (Spirito da Reggio), not Salvatore Essenga as has been previously surmised (Sirch, 1986). In addition to music, Fontanelli also showed from an early age a talent for literature and oratory that was to stand him in good stead as a courtier and statesman. He wrote at least one *favola pastorale* (*Corilla*, 1596–7, lost) and doubtless a number of lyric poems (of which only two have so far been identified, printed in Pocaterra and Guasco).

Fontanelli's father, Count Emilio Fontanelli, died in 1579, and in 1580 Alfonso married Veronica of the Conti di Correggio; they had one child, who died in infancy. Fontanelli's activity as a servant of the Este family began in 1584, in which year he helped organize the festivities for the official visit of the Ferrarese Duchess Margherita d'Este to Reggio. In the same year he became *maestro di camera* of Alfonso d'Este, Marquis of Montecchio and uncle of Duke Alfonso II of Ferrara; in 1586 he passed into the service of the marquis's son Cesare, the future Duke of Modena. His service in the court of Cesare took him to Rome in 1586 and again in 1587, the second time with the delicate charge of settling the affairs of the debt-ridden Cardinal Luigi d'Este (Marenzio's employer), who had died in late 1586. This protracted stay in Rome probably brought him into contact not only with Marenzio, but also with other Roman composers active in the 1580s. It was presumably his skill in handling Luigi's estate (and perhaps reports of his musical skills) that caused him to be called in 1588 to the main centre of Este patronage, the court of Duke Alfonso II at Ferrara. His first surviving compositions probably come from the end of this period (Newcomb, 1974).

Fontanelli's status as an increasingly trusted representative of the Este court was to take him to the principal centres of musical activity in Italy. Repeated official visits to the Gonzaga court in Mantua are documented in the early 1590s, as are visits to the Medici court in Florence in 1590 and 1592. In 1591 and 1593 he returned to Rome with Duke Alfonso to plead the case of the Este succession in Ferrara with Pope Clement VIII. In 1594 he accompanied Carlo Gesualdo in his visits to Florence, Venice, Venosa and Naples as part of the travels surrounding Gesualdo's marriage to Eleonora d'Este, sister of Cesare. His first wife having died, Fontanelli married Maria

Biancoli in 1591. His first published book of madrigals (1595) appeared with the group of madrigal books by Luzzaschi, Gesualdo, and other Neapolitan musicians published by the Ferrarese court in 1594–7. In Ferrara during those years there arose the famous dispute between Monteverdi and Artusi over dissonance treatment that led to Monteverdi's proclamation of the *seconda pratica*. In all contemporary writings Fontanelli is listed as one of the leaders of this new style, and Orazio Vecchi's preface to the second edition of Fontanelli's first book confirms that his music had become involved in this controversy (although, as noblemen, neither Fontanelli nor Gesualdo were likely to be subject to Artusi's direct attack).

Duke Alfonso II died childless in late 1597 and the duchy of Ferrara reverted to the Church; Cesare d'Este was forced to retire to the Duchy of Modena and Reggio, bestowed on the family by the Empire. Fontanelli followed the court to Modena and assumed the position of *maestro di camera* to Duke Cesare. This office again sent him to Florence (1599 and 1601), Rome (1600, with Orazio Vecchi, with whom he returned via Florence) and Paris (1600).

In November of 1601 Fontanelli was stripped of his property and banned from Este territory for the murder of his wife's lover. In early 1602 he joined the service of Cardinal Alessandro d'Este, Cesare's younger brother, as *maggiordomo* and effective head of the Roman household (reportedly a very lavish one) during the frequent periods when Alessandro was in Modena. A letter of April 1603 from Fontanelli to his friend and confidant Ridolfo Arlotti (Sirch, 1994) tells of the Thursday evening musicales that Fontanelli held in the Roman palace, attended by many of the principal musicians of the city. His second book of published madrigals (1604) appeared during this period.

Presumably through the offices of Alessandro and other influential friends, Fontanelli was returned almost immediately to the good graces of Duke Cesare, whose official resident in the papal court he became in 1605. Fontanelli continued to travel widely, and to visit musicians wherever he was. It seems that he also continued to compose. A letter of Marco da Gagliano (Vogel, 1889, 552–3) reports that Fontanelli had been in Florence in June of 1608, that his visit had led to continuous music-making, and that he had delighted musicians there with his 'usual exquisite madrigals' – presumably unpublished ones. Fontanelli was frequently at the Florentine court in the first decade of the century, where he belonged to the musical Accademia degli Elevati (Strainchamps, 1976). He is mentioned in the preface to Peri's *Euridice* (1600) and the dedication to Del Turco's *Primo libro de madrigali* (RISM 1602[9]), and he stood as godfather to one of Peri's sons in March 1608 (Kirkendale, 1993).

In late November 1608 Fontanelli – apparently responding to heavy pressure from Duke Cesare, whose wife was a Medici – assumed the post of *maggiordomo maggiore e Cavaliere d'honore* at the court of the Archduchess Maria Maddalena of Austria, the recently arrived wife of Prince and soon-to-be Grand Duke of Florence, Cosimo II. On 24 December of the same year he was appointed *Capo principale et d'autorità* over all the musicians of the Medici court (Santi 1910, 357). It would appear that Fontanelli was brought in to try to calm the bitter internecine fighting that went on among the musicians of the Florentine court, fighting that had been especially marked during the wedding festivities in October 1608 (Carter, 1983). Contrary to what is reported in some scholarship, Fontanelli does not appear to have been directly involved in these October festivities, but to have been brought in afterwards to restore order and decorum in the Medici music establishment. He remained in the post until mid-January 1610, when he remarked in a letter to his friend Arlotti that he could 'take it no longer'.

In 1611–12 Fontanelli was sent to the court of Spain as the Este resident. In the next years he continued to travel widely in Italy (Milan, Turin, Venice, Rome) on missions for the Este court. By 1615 letters of his friend the poet Alessandro Tassoni remark on his renewed permanence in Rome, again in the circle of Cardinals Montalto and Scipione Borghese, among the richest and most powerful of the Roman cardinals. By early 1617 he had become increasingly involved with the Oratorio dei Filippini at the Chiesa Nuova (S Maria in Vallicella), for which he provided music at least from 1620 onwards. An undated letter from this period (Morelli, 1991, pp.26, 180–81) describes his life at this time, including musical visits to Cardinals Este, del Monte and Montalto. At the end of 1621 Fontanelli took priestly orders. A letter of Tassoni dated 5 March 1622 reports that he had died of an insect bite received in the Oratorio della Chiesa Nuova. The official record of his death gives the date as 11 February (Morelli, 1991).

2. Works. Fontanelli's music has long been both lauded and neglected. Becker wrote that he was among the best madrigalists of his time, and Einstein considered him the most gifted of the many noblemen-composers at the end of the century (whose number included such figures as Striggio and Gesualdo). His first printed book of madrigals is decisively in the new Ferrarese style of the 1590s, a style also represented by some pieces from Gesualdo's first four books and from Luzzaschi's fourth, fifth and sixth books. Like his colleagues in this style, Fontanelli was at times bold and experimental in his handling of dissonance and in his use of direct chromaticism and wide-ranging harmonies. But, like his mentor Luzzaschi and unlike Gesualdo, this is not the primary identifying feature of his style.

It is in his handling of texture that Fontanelli, like the later Luzzaschi, is distinctive. Fontanelli avoided the trio texture characteristic of the villanella and beloved of Marenzio, Wert and Monteverdi (mostly parallel 3rds or 6ths in the upper voices over an independent lowest voice). He also avoided almost entirely the diminution-like melismas characteristic of the 'luxuriant style' madrigals written for the various new *concerti di donne* of the 1580s. Much of his writing is discontinuous and complex in texture, with nervous imitation of jagged subjects declaimed in quavers and rich in cross-relations. Unlike almost all the madrigals of the closing years of the century, in many passages in Fontanelli's madrigals it is nearly impossible to imagine a *basso seguente* and accompaniment by a chordal instrument. He was a master at avoiding strong cadential articulations in the course of a piece, and, again like Luzzaschi, he knew the rhetorical and articulative value of silence: the rest for all voices, often preceded by the weakest of cadences or none at all. Sections isolated by this method were usually repeated with their material recomposed, often involving the vertical rearrangement of the component parts. As a madrigalist Fontanelli was a miniaturist. Most of his

pieces are no more than 35 breves long and take under three minutes to perform. The result was, as Gagliano said in 1608, *madrigali rarissimi* – exquisite lyric pieces meant for connoisseurs, both as performers and listeners. The preface to Fontanelli's second book (1604) says that the composer had been careful to avoid sameness of style, even lowering his style on occasion, in order to please all tastes. Although most of the pieces in the book are in the exquisite and rarified style of the first book, there is also a polyphonically much simpler style reflected mainly in the last pieces of the collection. One must recall that Fontanelli was no longer composing for the esoteric tastes of the Ferrarese court.

Although documents make it clear that Fontanelli continued to compose after 1604 (Vogel, 1889, Strainchamps, 1976 and Morelli, 1991), none of this music has been identified. It has been suggested (Newcomb, 1974) that a manuscript of anonymous madrigals (in *I-MOe*) is a collection of pieces written by Fontanelli in the years immediately preceding July 1590 (when he referred to a manuscript collection of madrigals from his pen). The pieces in this manuscript, in their expansiveness and in some of their texts, suggest a composer more oriented towards Rome than was Fontanelli in the first book of 1595. If the composer of the manuscript is indeed Fontanelli, this Roman quality may reflect his sojourns in Rome in the later 1580s; the manuscript also would offer the only full collection of datable pieces by a member of the new Ferrarese-Neapolitan school of the later 1590s written during the decade before 1594.

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ANTHONY NEWCOMB

Fontanes, Joaquim António Peres (*c*1750–*c*1820). Portuguese organ builder. He built two impressive organs for Lisbon Cathedral (one still in the cathedral, the other now in Santa Engrácia), and some instruments for provincial Franciscan churches, including Lamego (1791) and the convent of Nossa Senhora da Conceição (1797) at Ponta Delgada in the Azores. His involvement with the construction of the six organs for Mafra (1792–1807), undertaken by royal command, indicates that his reputation as a builder was more extensive than the surviving evidence suggests. A study of the relevant documentation and a comparison of components of the Mafra organs with counterparts made by Fontanes and António Machado e Cerveira elsewhere suggest that the principal builder may have been Fontanes, and that he subcontracted much of the work to Cerveira. The specifications of the Mafra organs may not have been entirely typical of Fontanes' tonal style. The organs built for Lisbon Cathedral suggest a preference for the older Baroque tradition, with façades that are more Baroque than Classical, a compass of 51 notes (*C–d‴*), and the inclusion of a small *eco* division. Nevertheless, there are features which are typical of foreign and contemporary organ building trends. Of 20 half-stops in the bass and treble, 13 are common; there is a Corneta inglesa eco in the treble and a treble Clarinette stop in both the Principal and *eco* divisions.

There are several references to builders by the name of Fontanes or Fontana, and there is circumstantial evidence to suggest that they were members of the same family. Simão Fontanes, from Santiago de Compostela, built a large organ for Orense Cathedral between 1731 and 1734 in collaboration with Filipe Felix Feijoo. He also built two monumental organs for Braga Cathedral between 1737 and 1738: his inscription on the gospel organ confirms both his Spanish and Franciscan origin. Following the project at Braga, he may have collaborated with his pupil FRANCISCO ANTÓNIO SOLHA in Amarante. Although nothing can be proved because the instrument is now in ruins, from the stylistic aspects it is possible that Fontanes was also responsible for the great organ of S Gonçalo. However, references to Simão Fontanes seem not to exist after 1738. An inscription found inside the wind-chest of the organ of S Vicente de Fora, Lisbon, refers to João Fontanes de Maqueisa and gives the date of rebuilding as 1765. A builder named Fontanes appears to have worked on the organ in the Episcopal palace, Coimbra, shortly before his death at Mafra in 1770, and there is an inscription dating from about 1763 in the

organ in the Seminary church, Coimbra, which refers to Bento Fontana de Sequeira (previously interpreted as Maqueixa or Maqueisa by Azevedo and others). The latter builder is known to have sold an organ to the Franciscan church of the Incarnation, Mafra, in about 1770; he was also an assistant organist at Mafra at that time.

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W.D. JORDAN

Fontanes, Simão (*fl* 1731–8). Portuguese organ builder. He is best known for his two organs built for Braga Cathedral (1737–8). He was possibly related to JOAQUIM ANTÓNIO PERES FONTANES.

Fontei [Fonte, Fonteio], **Nicolò** (*b* Orciano di Pesaro, nr Fano; *d* probably Verona or Venice, 1647 or later). Italian composer and organist. He had probably settled in Venice before 1634, by which time he was closely associated with GIULIO STROZZI and BARBARA STROZZI (also see below). There is no evidence of his relationship with them after 1636, though he may well have been one of the musicians who performed at the meetings of the Accademia degli Unisoni, which Giulio Strozzi founded in 1637. In January 1638/9 he was, according to the title-page of his 1638 book, organist 'in aede Sancte Mariae Cruciferorum' (presumably S Maria de' Crocicchieri, Venice), and he may have entered the priesthood at about this time. In the dedication to his op.5 (1640) he mentioned that he and his music had been favourably received at Verona, but its wording does not support Gaspari's conclusion that he was then living there. He certainly intended to continue his career as an organist in Venice, for on 22 January 1640 he competed against Giacomo Arrigoni, Cavalli and Monferrato for the post of second organist at S Marco. Although he was unsuccessful (the post was awarded to Cavalli) it is likely that he continued to live in Venice, where his only known opera was performed in 1642. In 1645, however, he did move to Verona, where on 13 May he succeeded Simone Zavaglioli as choirmaster of the cathedral and teacher of the acolytes. Apart from an absence between April and November 1646, he remained at Verona until 1647 and may have died there. Federico Mompellio's suggestion (in *MGG1*) that he left in 1647 to enter the service of the Duke of Mantua seems to be based on the ambiguous wording of the dedication to his op.6: the desire he expressed there to be regarded as the duke's servant appears to be a form of conventional politeness rather than an appeal for new employment.

Fontei wrote his first two books of *Bizzarrie poetiche poste in musica* for Barbara Strozzi; Giulio Strozzi provided all the texts for the first book and most of those for the second. The solo arias, many of them with a ritornello for one or two instruments, which make up the greater part of the first book are characterized by rather clumsy, short-breathed melodic phrases. Fontei's melodic style matured rapidly, however, and by the time of his op.4 (1639) he was able to handle the sensuous lines of the Venetian triple-time bel canto aria with complete assurance, as can be seen, for example, in the aria over an ostinato bass (marked 'as slowly as you can') that forms the central section of the lament *La bella Erinna su le sponde*. His continuing mastery of the Venetian triple-time aria can also be seen in his sacred music. In the solo motet *Peccavi, O bone Jesu* (RISM 1645[3]), for example, three stanzas set as strophic variations in an exquisite bel canto style are introduced by an arioso which includes a hint of the *genere concitato* in the setting of the phrase 'quoniam irritavi iram tuam'. Although Fontei wrote secular music for only one, two or three voices, the scoring of his sacred music encompasses a wider range, from solo works – some, such as *Laudate pueri* in op.6, with obbligato and optional instruments – to the eight-part ceremonial Mass in D minor in the same collection, which includes parts for continuo, two violins and three further, optional instruments.

Fontei was a pioneer of rondo or refrain structures in secular vocal music. His settings of *Hor tra l'aure* and *Beltà non ho* (both in op.1) seem to be the earliest published examples of rondo cantatas. The first of these comprises an opening section in triple time followed by three stanzas set as a strophic-bass cantata; between the stanzas a refrain in two sections and a ritornello are performed. Each of the three stanzas of the duet *Scorre amor* (in op.4; ed. in Whenham), the first two set as solos and the third as a duet, is rounded off by a triple-time duet refrain marked 'presto'. Fontei used rondo structure with more freedom in the pastoral dialogue of Lidio and Lilla, *Lilla, se Amor non fugga* (also in op.4), a complex work of considerable musical merit. Bearing in mind his connections with Giulio and Barbara Strozzi, it may be more than coincidence that its subject matter – the contrast between, and the interrelationship of, song and tears, love and misery – resembles that of the so-called *Contesa del Canto e delle Lagrime*, two papers read before the Accademia degli Unisoni and published in 1638. Although much of the text is set in alternate arioso and triple-time sections, focal points are provided by two strophic canzonettas, 'Amor fra 'l canto è ascoso' and 'Amor fra 'l duol s'asconde', sung by Lilla.

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all except anthologies published in Venice

SACRED

Melodiae sacrae, 2–5vv, op.3 (1638)

Compieta e letanie della Beata Vergine, 5vv, con sue antifone, in ciascun tempo dell'anno, 3vv, e con alcuni duplicati salmi, 3vv, 2 vn, 2 Confiteor, armonizata, op.5 (1640)

Messa, e salmi a diverse voci [1–8vv], et istromenti, op.6 (1647)

Salmi brevi, 8vv, con il primo choro concertato, op.7 (1647)

Laudate Dominum, ps, 5vv, 1641[3]; Congregati sunt inimici nostri, 3vv, bc, 1642[4]; Peccavi, O bone Jesu, 1v, bc, 1645[3]; Lauda Jerusalem Dominum, 5vv, vns, insts, *I-Nf* (? from op.6)

SECULAR

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JOHN WHENHAM

Fonteio [Fonteijo], **Giovanni.** *See* NIELSEN, HANS.

Fontenay, Hugues de (*b* ?Paris, late 16th century; *d* after 1635). French composer. The only established fact about him is that on 20 January 1615 Cardinal de Sourdis appointed him canon of St Emilion, Bordeaux. The letter of appointment was addressed to him as a cleric in the diocese of Paris, which may have been the basis of Fétis's claim that he was born there. Pierre Trichet, of Bordeaux, wrote an epigram in his honour in 1635, which indicates that he was still alive then: possibly it was meant to celebrate the 20th anniversary of his appointment at Bordeaux. All his music is lost. It is known to have included three separately published masses, two for four voices and one for six (Paris, 1622), which were still in the Ballard catalogue of 1707, and *Preces ecclesiasticae, liber primus* (Paris, 1625), which consisted of several motets, three five-part Tenebrae lessons and a *St Matthew Passion*.

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WILLIAM HAYS

Fonteyn, Dame **Margot** [Hookham, Margaret] (*b* Reigate, 18 May 1919; *d* Panama City, 21 Feb 1991). English dancer; *see* BALLET, §3(ii).

Fonteyns (*fl c*1400). English composer. He may have been connected with Fountains Abbey in Yorkshire. His only known composition, preserved in the Old Hall Manuscript (ed. in CMM, xlvi, 1969–73; no.51), is a three-part descant setting in score of the Marian antiphon *Regali ex progenie*. There is no reason to suggest an identification with PIERRE FONTAINE.

For bibliography *see* OLD HALL MANUSCRIPT.

MARGARET BENT

Fontyn, Jacqueline (*b* Antwerp, 27 Dec 1930). Belgian composer. She was taught the piano by Ignace Bolotine and Marcel Maas, and studied composition first with Marcel Quinet (1947–59), then in Paris (1954–5) with Max Deutsch, who introduced her to serial techniques. She furthered her studies in Vienna (1956) and at the Chapelle Musicale Reine Elisabeth, Belgium (1956–9). In 1961 she married the composer Camille Schmit, who encouraged and influenced her through the rigour of his own work. She held appointments as professor of counterpoint at the conservatories in Antwerp (1963–70) and Brussels (1969–71), and taught composition at the latter (1971–90). From 1991 she devoted herself entirely to her own composition. Among the awards she has received are the Oscar Espla Prize (Alicante, 1961) and the Arthur Honegger prize (1987). In 1988 she was awarded a commission by the Koussevitzky Foundation of the Library of Congress in Washington.

From the early *Danceries* (1953) – where a feeling of tonality is still present – to *La fenêtre ouverte* (1996), a constant evolution can be followed in Fontyn's musical style. With *Capriccio*(1954) she made a first step into dodecaphony which she adopted freely until 1979. From *Ephémères* on, she explored a new track, working on invented modes. *Filigrane* is the beginning of a controlled aleatorism with free playing on given notes, but done with great care and economy. Fontyn aims to invent a specific form for each composition, developing the musical material organically. She says that her favourite instrument is the orchestra; indeed, her compositions always show colourful instrumental combinations. Her style, a kind of modern impressionism, is characterized by clearness, transparency and well-balanced concision.

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(*selective list*)

Stage: Piedigrotta (ballet, 5 scenes), women's vv, orch, 1958
Orch: Mouvements concertants, 2 pf, str, 1957; 6 ébauches, 1964; Evoluon, 1972; Per archi, 1973; Vn Conc., 1976; 4 sites, 1977; Halo, hp, 16 insts, or chbr orch, 1978; Arachne, 1983; Créneaux, youth orch, 1983, rev. sym. band; In the Green Shade, 1988; Pf Conc. 'Rêverie et turbulence', 1989; Va Conc. 'A l'orée du songe', 1990; Vc Conc. 'Colinda', 1991; Aratoro, wind orch, 1992; On a Landscape by Turner, 1992; Vent d'est, accdn, str, 1995
Chbr and solo inst: Capriccio, pf, 1954; Pf Trio, 1956; Ballade, pf, 1963; Musica a quattro, vn, cl/va, vc, pf, 1966; Nonetto, fl, ob, cl, bn, hn, vn, va, vc, db, 1969; Filigrane, fl, hp, 1969; Strophes, vn, pf, 1970; Spirales, 2 pf, 1971; 6 climats, vc, pf, 1972; Horizons, str qt, 1977; Zones, fl, cl, vc, perc, pf, 1979; Le gong, pf, 1980; Analecta, 2 vn, 1981; Aura, pf, 1982; Controverse, b cl/t sax, perc, 1983; Either ... or, str qnt/str qt, cl, 1984; Zephyre, bn, pf, 1984; La devinière, vn, pf, 1987–8; Scurochiaro, fl, cl, bn, pf, vn, vc, db, 1989; Compagnon de la nuit, ob, pf, 1989; Polissonnerie, perc, pf, 1991; La quinta stagione, vn, 1991; Sul cuor della terra, fl, vn, va, vc, hp, 1993, also version for fl, cl, vn, vc, pf; Meglio tardi ..., fl, b cl, pf, 1994; La fenêtre ouverte, fl, va da gamba, hpd, 1996
Vocal: Psalmus tertius, Bar, chorus, orch, 1959; Ephémères, Mez, 11 insts, 1979, orchd, 1979; Alba, S, cl, vc, hp/perc, pf, 1981; Pro et antiverb(e)s, S, vc, 1984; Cheminement, S, 9 insts, 1986; Rosa, rosae, S, C, cl, vn, hp, pf, 1986; Ku soko, S/Mez, T/Bar, pf, 1989; Rose des sables, Mez, spkr, women's vv, orch, 1990; Blake's Mirror, Mez/C, wind orch, 1993; 7 Galgenlieder (C. Morgenstern), S, ob, vc, pf, 1994

Principal publishers: Bote & Bock, Peer Southern, Molenaar, Perform Our Music

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B. Brand: *Jacqueline Fontyn*, Klangportraits, ii (Berlin, 1991)

CHRISTINE BALLMAN

Foord, Thomas. *See* FORD, THOMAS.

Foort, Reginald (*b* Daventry, 21 Jan 1893; *d* California, 22 May 1980). English organist. He studied the organ with Parratt at the RCM and was appointed organist and choirmaster at St Mary's, Bryanston Square, in 1911, gaining the FRCO the same year. His theatre organ career began in Edinburgh in 1925 and he made his cinema début in 1926 at the New Gallery Cinema in London. He went on to become resident organist at many leading theatres. Foort was the first to broadcast on a Wurlitzer organ in Britain, and in 1936 became the first BBC staff theatre organist. He left the post after two years to tour vaudeville theatres with a 30-ton, five-manual pipe organ which became BBC Theatre Organ no.2 after World War II. In 1951 Foort went to live in America, where he remained for the rest of his life, becoming organist of Temple Sholom in Chicago and then of a temple in Miami. His recording output was immense, and he is best remembered for his transcriptions of well-known classical and light orchestral music on the theatre organ. He wrote *The Cinema Organ* (London, 1932) and composed several pieces in the lighter idiom.

NIGEL OGDEN

Foot (i). A section of a verse, usually of two or three syllables, one of which carries the ictus or principal stress. For example, an unaccented (or short) followed by an accented (or long) syllable (⏑–) comprises an iambic foot.

HOWARD MAYER BROWN/MARTIN RENSHAW

Foot (ii). In organ building, EIGHT FOOT (8′), SIXTEEN FOOT (16′), FOUR FOOT (4′), TWO FOOT (2′) and so on are used to differentiate stops that sound at written pitch from those that sound at higher or lower octaves or even at other intervals. The terminology derives from the fact that an open organ pipe sounding *c* will be approximately eight feet (2·4m) long (the other pipes of the same stop, will, of course, be different lengths). Thus an 8′ stop sounds at written pitch, a 16′ stop an octave lower, a 4′ stop an octave higher, a 2′ stop two octaves higher and so on. In a $2\frac{2}{3}'$ stop, depressing the *c* key will sound a pipe one-third as long as normal ($2\frac{2}{3}'$ being one-third of 8), i.e. a 12th above the written pitch, or *g′*, the third partial. Similarly, a $1\frac{3}{5}'$ stop sounds two octaves and a 3rd above written pitch (*e″* when the *c* key is depressed); a $3\frac{1}{5}'$ stop one octave and a 3rd above (*e′* for *c*); a $5\frac{1}{3}'$ stop a 5th above written pitch (*g* for *c*); and so on. By extension this terminology can be used to distinguish one octave from another (hence, 4′ octave, 8′ octave, and so on).

The terminology is also used by analogy to describe harpsichord registration: a unison set of strings is also called an '8′ stop' (whatever the actual length of the strings might be), an octave set a '4′ stop' and a sub-unison set a '16′ stop'.

Italian organ builders do not refer to feet but instead count diatonic scale degrees from the fundamental. Thus a $2\frac{2}{3}'$ stop is called in Italian 'alla duodecima' (at the 12th).

See also REGISTRATION.

HOWARD MAYER BROWN/MARTIN RENSHAW

Foot (iii). The part (usually the lowest) of an organ flue pipe below the mouth; it supports the pipe and conveys wind received in the toe-hole from the WIND-CHEST and directs it via the WINDWAY to the flue. The corresponding part of a reed pipe is known as the BOOT.

HOWARD MAYER BROWN/MARTIN RENSHAW

Foote, Arthur (William) (*b* Salem, MA, 5 March 1853; *d* Boston, 8 April 1937). American composer, organist, pianist, piano teacher and theorist. He began his study of music at the age of 12 with Fanny Paine, a local piano teacher. After two years she took him to play for the Boston musician B.J. Lang, on whose advice he enrolled in Stephen A. Emery's harmony class at the New England Conservatory. In 1870 he entered Harvard College, where he studied counterpoint and fugue with John Knowles Paine; he also led the Harvard Glee Club in the two years before his graduation in 1874. That summer he began organ lessons with Lang, who was so encouraging that Foote decided on a career in music rather than law. He returned to Harvard for another year's work with Paine and in 1875 received the first MA in music to be given by an American university. He made eight trips abroad over a 20-year period, beginning with the first Bayreuth Festival in 1876; he also took a few lessons with Stephen Heller in France in 1883.

On his graduation from Harvard Foote opened a teaching studio on Beacon Hill in Boston next door to the Harvard Musical Association, an organization in which he was active all his life. In 1876 he made his piano recital début in Boston and was appointed organist at the Church of the Disciples, moving two years later to the First Unitarian Church, a post he retained until 1910. He introduced a series of chamber music concerts in Boston in 1880 and was active as a piano recitalist until around 1895. He married Kate Grant Knowlton in 1880; their only daughter, Katharine, was born in 1881.

Foote's first compositions were three pieces for cello and piano op.1, and a set of three piano pieces op.3, both of which were published in 1882 by Arthur P. Schmidt of Boston, the firm which became virtually the sole agent for



Arthur Foote

his music. Foote composed steadily for 45 years, publishing his last numbered work (op.80) in 1919. Of his entire output, only 42 works were not published. He arranged and edited many piano pieces for Schmidt, often using the pseudonyms Ferdinand Meyer and Carl Erich. Most of his major orchestral works were given their premières by the Boston SO, and the Kneisel Quartet gave several first performances of the chamber works.

In his finest works Foote was a memorable composer. His style, firmly placed in the Romantic tradition, is characterized by lyrical melodies, expressive phrasing, and clear formal structure. He excelled in writing for strings and achieved particular popularity in his lifetime with the Suite in E major op.63 and *A Night Piece* for flute and strings. Of his works for full orchestra, the *Four Character Pieces after the Rubáiyát of Omar Khayyám* op.48 is noteworthy for its colourful instrumental writing. His strong melodic gift is exemplified in such songs as *I'm wearing awa'* and *An Irish Folk Song*.

Foote was highly regarded as a pedagogue, earning his livelihood mainly from private piano instruction. He was guest lecturer at the University of California, Berkeley, during the summer of 1911, and from 1921 until his death in 1937 taught piano at the New England Conservatory. With Walter R. Spalding as joint author, Foote wrote a popular theory text, *Modern Harmony in its Theory and Practice* (1905/*R*). He wrote two other short manuals, *Some Practical Things in Piano Playing* (1909) and *Modulation and Related Harmonic Questions* (1919/*R*), many journal articles, and *An Autobiography* (1946/*R*). He was one of the founding members of the American Guild of Organists and its national president from 1909 to 1912, and was active in the Music Teachers National Association during its early years. He was elected to the National Institute of Arts and Letters in 1898, to the American Academy of Arts and Sciences in 1913, and received honorary doctorates from Trinity College and Dartmouth College.

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(*printed works published in Boston unless otherwise stated*)

ORCHESTRAL

op.

14 In the Mountains, ov., 1886, rev. 1910, *US-Bp, NYp*

24 Francesca da Rimini, sym. prol., 1890 (1892)

25 Serenade, str, 1891 (1892/*R*1983) [rev. of Suite op.12, Air and Intermezzo from Suite, D, op.21, 1889]

33 Cello Concerto, begun 1887 as op.16, completed 1893, *NYp*; 2nd movt, Romanza, arr. vc, pf (1908) [additional version in op.22, see INSTRUMENTAL]; M

36 Suite, d, 1894–5 (1896)

48 Four Character Pieces after the Rubáiyát of Omar Khayyám, 1900 (1912) [rev. of pf pieces op.41]

63 Suite, E, str, 1907, rev. 1908 (1909/*R*1983)

— A Night Piece, fl, str, 1922 (1934) [rev. of Nocturne, see INSTRUMENTAL]

CHAMBER AND SOLO INSTRUMENTAL

1 Three Pieces, vc, pf, 1881 (1882); M

4 String Quartet no.1, g, 1883 (1885)

5 Piano Trio no.1, c, 1882, rev. 1883 (1884)

9 Three Pieces, vn, pf, ?1885 (1886)

20 Sonata, vn, pf, g, 1889 (1890)

22 Romance and Scherzo, vc, pf, by 10 Dec 1890 [see also ORCHESTRAL, op.33]; *NYp*; M

23 Piano Quartet, C, 1890 (1892)

31 Three Pieces, ob/fl, pf, ?1893 (Mainz, *c*1896)

32 String Quartet no.2, E, 1893; *Bc, Bh*; Tema con variazioni (1901)

38 Piano Quintet, a, 1897 (1898/*R*1984)

44 Melody, va, pf, ?1899 (1900) [also for va, vn]

65 Piano Trio no.2, B♭, 1907–8 (1909)

69 Ballade, f, vn, pf, ?1910 (1910)

70 String Quartet no.3, D, 1907–11 (London, 1911)

74 Two Pieces, vn, pf (1913)

76 Legend, vn, pf, ?1912–13, *Bh*

77 Aubade, vc, pf, 1912, *Bh*, American Academy of Arts and Letters, NY; M

78 Sonata, vc/va, pf, *Bh*; M

— Nocturne and Scherzo, fl, str qt, 1918, *Bc* [Nocturne rev. as A Night Piece, see ORCHESTRAL]

— Sarabande and Rigaudon, ob/fl, va/vn, pf, 1921, *Bh*, American Academy of Arts and Letters, NY

18 opp., 13 unnumbered pieces, pf; 6 opp., 5 unnumbered pieces, org; 11 opp., 10 unnumbered unpubd works; arrs., pf

VOCAL

11 The Farewell of Hiawatha (H.W. Longfellow), male chorus, orch, 1885 (1886)

17 The Wreck of the Hesperus (Longfellow), chorus, orch, 1887–8 (1888)

28 The Skeleton in Armor (Longfellow), chorus, orch, 1891 (1892)

46 O fear the immortals, ye children of men (after J.W. von Goethe: *Iphigenie in Tauris*), recit and aria, Mez, orch, 1900, *Bc*

58 Lygeia (G. Rogers), female chorus, orch (1906)

100 songs (14 opp., others unnumbered, some unpubd), 52 partsongs, 35 anthems

MSS, letters and scrapbooks in *US-Wc, Bp, Bc, Bh, NYp, R, PHf, CA, SA, WI*, Chicago Symphony Orchestra Archives American Academy of Arts and Letters, NY

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WILMA REID CIPOLLA

Foppa, Giuseppe Maria (*b* Venice, 12 Aug 1760; *d* Venice, 1845). Italian librettist. He was educated partly at a Jesuit college and became an archivist; later he held several government posts. Foppa was a prolific author: he wrote novels, poetry and plays, and translated many French dramatic works into Italian. Foppa's father was an amateur violinist, and music-making was important in the household (Galuppi was a close friend). Foppa studied singing with Girolamo Fortuni and harmony with Francesco Bianchi and Carlo Faggi, organist at S Marco. He was on familiar terms with Ferdinando Bertoni and other Venetian composers. During the 1790s he participated in Venetian musical life, particularly around the four

ospedali. For the Mendicanti he wrote the texts for several oratorios and cantatas, many of which were set by Mayr.

Foppa's first opera libretto was *Alonso e Cora*, produced during Carnival 1786. By the end of his career in 1819 he had written over 100 librettos which were set by many of the most important composers of the day, among them Andreozzi, Bianchi, Coccia, Fioravanti, Gardi, Generali, Nasolini, Paer, Portugal, Spontini and Zingarelli. He carried on long and important collaborations with Mayr (12 operas, 1796–1810), Farinelli (14 operas, 1800–17) and Pavesi (11 operas, 1803–19). For Rossini he wrote *L'inganno felice* (1812), *La scala di seta* (1812), *Il signor Bruschino* (1813) and *Sigismondo* (1814).

The librettos are mostly comic. Many are one-act *farse* (*farse giocose*), a genre popular in Venice from the early 1790s to about 1815. He also wrote full-length comic operas, *drammi giocosi* or *eroicomici*. Many of the works he called *commedie* combine spoken dialogue with musical numbers and reflect the influence of *opéra comique*. His one *tragicommedia* (*Ginevra degli Almieri*) and one *operetta di sentimento* (*La madre virtuosa*) demonstrate the influence of the French *larmoyante* genre. Foppa drew his comic material from the *commedia dell'arte*, the French and Neapolitan theatres and Goldoni.

Foppa's serious works are mainly *drammi per musica*. He preferred French sources, for example Marmontel (*Alonso e Cora* and *Lauso e Lidia*), Beaumarchais (*Eugenia*) and Corneille (*Euristea*), but also drew from mythology and ancient history as well as adapting some of his own spoken dramas (*Don Gusmano*). He also wrote a handful of dramas that mixed spoken dialogue with music, of which *Dorval e Virginia* (1793) is a celebrated example. Based on an episode from the French novel *Paul et Virginie* by Bernardin de Saint-Pierre, Foppa's libretto captured the ideological spirit of the age with its emphasis on the purity and innocence of youth, the wholesomeness of rustic life and the nobility of self-sacrifice.

In his *Memorie storiche*, published in Venice in 1840 (an appendix followed in 1842), Foppa reaffirmed the classic function of the theatre to educate, and warned against theatrical representations that undermined the morality and good habits of the public. While his admonitions may seem anachronistic against the backdrop of Italian Romanticism, his contributions to the operatic stage remain a testament to the philosophical idealism of a past era.

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RONALD SHAHEEN

Forberg, August Robert (*b* Lützen, nr Leipzig, 18 May 1833; *d* Leipzig, 10 Oct 1880). German music publisher. He opened a book and music shop in Leipzig in 1862. The company achieved international fame principally through the commission work undertaken by C.F.W. Siegel; Forberg's major activity was as a commissioning agent for well-known foreign music publishers. The founder's son Robert Max Forberg (1860–1920) became a partner in 1885 and the sole proprietor after 1888. In 1908 the company's catalogue carried over 6000 titles, which covered a wide range of musical taste. Both Forbergs contributed to the spread of Tchaikovsky's works in Germany; as the assign of the Jürgenson publishing firm, Robert Forberg's company helped the dissemination of many works by well-known Russian composers. Other composers promoted by the firm include Kienzl, Smetana, Richard Strauss, d'Albert, Hausegger and Reger. After suffering severe war damage in 1943, the firm moved to Bonn (1949) and to Bad Godesberg in 1951.

HANS-MARTIN PLESSKE

Forbes, Elliot (*b* Cambridge, MA, 30 Aug 1917). American musicologist and choral conductor. He studied with Archibald T. Davison, A. Tillman Merritt and Walter Piston at Harvard University, where he received the BA in 1941 and the MA in 1947. He taught at Princeton from 1947 until 1958, when he was appointed Fanny Peabody Professor of Music at Harvard. There he devoted his attention to undergraduate education and until 1970 conducted the Harvard Glee Club and Radcliffe Choral Society, a major university choral group. He has been professor emeritus since 1984. His historical writings are mainly concerned with choral music, especially that of Beethoven, and with Beethoven biography. His revised edition of Thayer's *Life of Beethoven* is a substantial contribution to Beethoven scholarship in English. Since 1959 Forbes has been general editor of the Harvard-Radcliffe Choral Music Series.

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PAULA MORGAN

Forbes, John (*d* Aberdeen, Nov 1675). Scottish music publisher. He was a stationer at Aberdeen, where he began publishing in 1656. In 1662 he and his son John (*b* Aberdeen; *d* Aberdeen, late 1704 or Jan 1705) were appointed official printers to the town and university by

Aberdeen town council. They immediately ventured into music printing, presumably with town council backing; their first musical publication was *Songs and Fancies: to Thre, Foure, or Five Partes, both Apt for Voices and Viols* (1662, 2/1666, 3/1682), which was Scotland's first secular printed music book. Its presentation and contents now appear old-fashioned, resembling London madrigal part-books around 1600; it is prefaced by a short 'Exposition of the Gamme', lifted almost word for word from Morley's *A Plaine and Easie Introduction* of 1597. The three editions vary slightly in content; altogether they contain 77 different songs, of which there are 23 by Dowland and his English contemporaries, six other English anonymous partsongs, ten ballad tunes, six Italian songs by Gastoldi with English texts, seven 'new English-Ayres' from recent Playford publications and, most importantly, 25 Scottish items, 16 from the 16th century. Curiously, only the cantus partbook was ever issued; it seems likely that Forbes was printing with sales to burgh music schools in mind (the Aberdeen music school is mentioned on the title-page). As music-school pupils mostly had unbroken voices, a preponderance of cantus copies would be required; other voice parts were perhaps supplied by Forbes in manuscript to individual order. The 1666 and 1682 editions also exist in impressions marked 'on sale in Edinburgh'. Only one copy of the 1662 edition is extant (now in *US-SM*).

In 1666 Forbes issued the first edition of the so-called Aberdeen Psalter, *Psalm Tunes to Four Voices*; it contains 14 metrical psalm tunes and one polyphonic psalm setting, 'Bon accord in reports'. The latter had originally appeared in the 1625 Psalter, also printed in Aberdeen and possibly the work of Andrew Melvill, doctor of the music school at the time. This collection, too, seems to have been aimed at the educational market. It was reprinted as *The Twelve Tunes, for the Church of Scotland* in 1671 and 1706. In 1681 the firm issued *Festival Songs, or Certain Hymns Adopted to the Principall Christian Solemnities*.

After the death of the younger John Forbes the business passed, in January 1705, to his widow Margaret, then in December 1710 to his son-in-law James Nicoll. Nicoll issued the fourth and fifth editions of the Aberdeen Psalter in 1714 and 1720.

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DAVID JOHNSON/KENNETH ELLIOTT

Forbes, Sebastian (*b* Amersham, Bucks., 22 May 1941). Scottish composer. He was the elder son of the viola player Watson Forbes. He was a choirboy at Hampstead Parish Church before studying at the RAM (1958–60) and at Cambridge (1960–64), where he was a bass in King's College Chapel Choir. After working as a BBC music producer in London (1964–7, during which time he founded the Aeolian Singers), he taught at the University of North Wales until 1972. He then joined the staff at Surrey, and in 1981 he became professor of music. Additionally he has held posts as organist in London and at Trinity College, Cambridge.

Like others of his generation, Forbes was much inspired by the modernist composers promoted by the BBC Third Programme under William Glock. The Concertante (1963) shows the clear influence of Schoenberg and Messiaen; later works point to Gerhard (with whom he had a single lesson), but his range of reference is impressively wide. A meticulous craftsman, his best music is formally ingenious with a fluency borne of subtle harmonic plotting. While he has addressed most genres, his music tends to be most characteristic when, as in the vocal works and String Quartet no.4 (based on his choral cycle *This is England*), he is responding to specific poetic images.

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Chbr: Pf Qnt, 1959–61; Concertante, cl, bn, vn, va, pf, 1963; Pf Trio, 1964; Theme and 4 Variations, 5 vc, 1964; Antiphony, vn, pf, 1965; Partita, cl, vc, pf, 1966; Str Qt no.1, 1969; Str Qt no.2, 1969; Serenade, cl, pf trio, 1970; Sonata for 14, 1975; Sonata for 21, 1976; Sonata for 9, 1977; Sonata for 8, 1978; Sonata for 16, 1979; Sonata for 10, 1980; Str Qt no.3, 1981–2; Sonata for 17, 1987; Str Qt no.4, 1996
Org: Sonata, 1968; Haec dies, 1969; Ite, missa est, Deo gratias, 1970; Tableau, 1971; Capriccio, 1972; Sanctus, 1983; Reflections, 1998
Other solo: Episodes, pf, 1965; Mosaics, hpd, 1974; 4 Fantasies: vc, 1974, vn, 1975, db, 1977, va, 1979 (arr. as Vn Fantasy no.2, 1979); Triple Canon, tpt, digital delay, 1988; Sonata-Rondo, pf, 1996

VOCAL

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Choral: 3 sequences of Carols, 1967–8 rev. 1971, 1989; Res Miranda, 1980; Voices of Autumn (8 Jap. tanka), chorus, pf, 1975; Aedis Christi no.1, 1980; This is England, 1981; Aedis Christi no.2, 1984; Seasonal Roundelay, 1984; This World of Wales, chorus, pf, 1989, Bristol Mass, chorus, org, 1991; Hymn to St Etheldreda, chorus, org, 1995; madrigals, anthems, motets, etc.
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CHRISTOPHER MARK

Forcer, Francis (*b* Durham, bap. 1 Dec 1649; *d* London, bur. 26 Jan 1705). English organist and composer. He was a chorister at Durham Cathedral from 1661 to 1665, when he became private organist to the Bishop of Durham.

In 1669 he ran away from the bishop's household while on a trip to London, and despite this became organist of Dulwich College on the recommendation of the Archbishop of Canterbury, who mentioned his 'skill in Musick' and his 'civill demeanor & sobriety of life'. He moved to St Giles Cripplegate in 1673 or 1674, and to St Sepulchre's, Holborn, probably in June 1676; he may also have been organist of St Bride's, Fleet Street, 1693–6. By the 1680s he was one of London's more prominent musicians. He was one of the Musical Society's stewards for the St Cecilia celebrations in 1684, and on 30 September 1686 he joined Blow, Purcell and John Moss in assessing the new organ at St Katherine Cree and choosing its organist.

Forcer also worked in the theatre. He wrote songs for Thomas Shadwell's *The Virtuoso* (May 1676), Aphra Behn's *Abdelazer* (?July 1676) and Thomas Otway's *The Orphan* (February 1680), all put on by the Duke's Company at Dorset Garden, and theatre suites for Mary Pix's *The Innocent Mistress* (?June 1697) and Charles Hopkins's *Boadicea, Queen of Britain* (November 1697), both put on by Betterton's company at Lincoln's Inn Fields. Some of his untitled suites were also probably written for plays. He was Richard Sadler's partner at Sadler's Wells, apparently from its opening in 1684, and on Sadler's death in about 1697 he went into partnership with James Miles. He was presumably responsible for establishing a music room there with an organ, and for putting on regular concerts in the summer. His son Francis (1677–1743) inherited property in Durham and Holborn, and eventually took over at Sadler's Wells.

Forcer was essentially a composer of light music. His songs are mostly simple tuneful airs, and while the dances of his theatre suites are attractive, he had difficulty coping with the demands of overtures; an extended five-part ground (in *US-NYp* Drexel 5061) is overambitious. His keyboard music is rather more interesting, and would repay investigation. He was the principal scribe of two manuscripts (*US-NH* Filmer 15 and 16), the first of which he seems to have used to teach Amy Filmer the keyboard, starting in the spring of 1678. It contains keyboard arrangements of songs by Purcell and William Turner, as well as pieces by Blow and at least one by Forcer himself.

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24 songs, 1679[7], 1681[4], 1683[5], 1684[3], 1685[4], 1685[6], 1687[6], 1689[5], 1689[6], 1691[6], 1693[6], 1698[2], *GB-Cfm*
O give thanks (anthem), *DRc* (inc.)
Consort suites and dances, a 3, a 4, 1677[4], *Lbl, Och, W, US-NH*
Ground, B♭, a 5, *NYp*
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PETER HOLMAN

Forcheim [Forchheim], **Johann Wilhelm.** *See* FURCHHEIM, JOHANN WILHELM.

Forchert, Arno (*b* Berlin, 29 Dec 1925). German musicologist. He was educated in Berlin: from 1947 to 1950 he studied music (with the piano as his main subject) at the Klindworth-Scharwenka Conservatory and the Hochschule für Musik; from 1950 he studied musicology with Gerstenberg, Adrio and Dräger at the Freie Universität, where he took the doctorate in 1957 with a dissertation on the late works of Praetorius. From 1956 to 1960 he was director of the department of music education at the John Petersen Conservatory, Berlin, and from 1959 to 1967 he was an assistant lecturer in the musicology department of the Free University, where he completed his *Habilitation* in musicology (1967) with studies on musical thought in the early 19th century. From 1960 to 1969 he was also a lecturer at the Berlin-Spandau School of Church Music. In 1972 he was appointed professor at the Music Academy of Detmold. He founded a music department in 1977 run jointly by Paderborn University and the Detmold Musikhochschule to facilitate cooperation between these institutions; located in its own building in Detmold, its organization is unique in Germany. Forchert was appointed professor at Paderborn University in 1981 and president of the Heinrich-Schütz Gesellschaft in 1988. He retired in 1991 and was honoured with a Festschrift on the occasion of his 60th birthday (*Festschrift Arno Forchert*, ed. G. Allroggen and D. Altenburg, Kassel, 1986). He is principally involved with music of the 17th and 19th centuries, and is the editor of the collected edition of the works of J.H. Schein and (from 1989) of the series Detmold-Paderborner Beiträge zur Musikwissenschaft.

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HANS HEINRICH EGGEBRECHT

Forcroy le neveu. *See* FORQUERAY family, (4).

Ford, Andrew (*b* Liverpool, 18 March 1957). English composer and writer, active in Australia. After studying with Cowie and Buller at the University of Lancaster, he became fellow in music at the University of Bradford (1978–82). In 1983 he moved to Australia to teach at the University of Wollongong's school of creative arts, producing many ensemble pieces and two operas for young performers, *The Piper's Promise* (1986–7) and *The World Knot* (1987–8). He was composer-in-residence at the Sydney Opera House (1985) and at the Australian Chamber Orchestra (1993–5). In 1995 he left academic life to become a broadcaster, producing a major 10-part retrospective of the 20th century, 'Illegal Harmonies' (1997). Ford's music demonstrates the influence and stimulus of language, literature and ideas and of a wide range of popular and art music. His works show a wide rhetorical range, particularly in vocal music, from wry or whimsical theatricality, as in *A Martian Sends a Postcard Home* (1986) and *Harbour* (1992), to a more elemental sense of musical ritual reminiscent at times of Birtwistle, as in *The Widening Gyre* (1993).

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(*selective list*)

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Orch: Conc. for Orch., 1980; Prologue, Chorale and Melodrama, 1981; Epilogue to an Op., 1982; The Big Parade, 8 insts, str qnt, str octet, 3 orch, 1985–6; Imaginings, solo pf, concertino group (vib, cel, hp, elec org), orch, 1990–91; The Widening Gyre, 2 vn, vc, chbr orch, 1993; The Great Memory, vc, orch, 1994; Manhattan Epiphanies, str, 1994–7

Ens: Chbr Conc. no.1, fl, cl, pf, vn, vc, 1979; Bright Ringing Morning, 2 fl, b cl, trbn, 3 perc, 2 vc, 2 db, 1981; Chbr Conc. no.2: Cries in Summer, fl, cl, pf, vn, vc, 1983; Deep Blue, fl, cl, trbn, perc, pf, vn, vc, 1986; On Canaan's Happier Shore, cl, mand, gui, perc, vn, va, db, 1987; Chbr Conc. no.3: In Constant Flight, fl, cl, perc, pf, vc, 1988; Pastoral, 3 vn, 2 va, 2 vc, db, 1991; Dance Maze, ens, 1997; The Unquiet Grave, va, ens, 1997–8; Tattoo, 12 timp, 4 pf, 1998; Icarus Drowning, 2 cl, hp, perc, str qt, 1998

2–4 insts: Pit, bn, db, pf, 1981; Boatsong, b cl, mar, 1982; Four Winds, sax qt, 1984; Foolish Fires, A-cl, pf, 1985, Str Qt, 1985; A Whole Lot of Shaking, vc, pf, 1988; Tuba Mirum I, 2 b trbn, 1989; The Art of Puffing: 17 Elegies for Thomas Chatterton, b cl, perc, 1989; Ringing the Changes, pic, b cl, pf, 1990; Alchemy, 4 perc, 1991; Getting Blue, a sax, vib, 1993; Jouissance, 2 tpt, vib, 1993; Mondriaan, fl, 3 perc, 1993; Tuba Mirum II, b trbn, tape, 1993

Solo inst: Portraits, pf, 1981; Like Icarus Ascending, vn, 1984; Swansong, va, 1987; A Kumquat for John Keats, pf, 1988; Spinning, a fl, 1988; Clarion, a cl, 1990; At a Slight Angle. . ., b cl, 1991; . . . les débris d'un rêve, pic, 1992; Becalmed, b fl, 1993; Memorial, vc, 1994; 24 Unusual Things to Do with a Violin, vn, 1994; Dark Side, db, 1995, rev. 1998; Rough Magic, hp, 1996

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Solo vocal: Est-il paradis? (13th century), S, C-cl, perc, 1981; Wedding Songs, (high v, vn)/(low v, vc), 1981; Rap (J. Donne), Bar, digital delay, 1984; A Terrible Whiteness (E. Smart), Mez, pf, 1984; 5 Cabaret Songs (P. Verlaine, C. Baudelaire, A. Rimbaud), 1v, insts, 1985; Sacred Places (C. Reid), T, ens, 1985; A Martian Sends a Postcard Home (C. Raine), T, hn, pf, 1986; Epithalamium (W. Shakespeare), T, vn, bell, 1991; Harbour (M. Morgan), T, 17 solo str, 1992; A Salt Girl, high v, pf, 1994; Dancing with Smoke, high v, hp, 1994; The Past, Ct, fl, str, didgeridoo, 1997

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PETER McCALLUM

Ford, Bruce (Edwin) (*b* Lubbock, TX, 15 Aug 1956). American tenor. His steady rise to a leading position among Mozart and Rossini tenors of his generation has been grounded in gifts of musicianship as well as technique, which have also equipped him to master many other musical styles, ranging from Rameau through Verdi to contemporary US composers such as Floyd and Glass. After study at the universities of West Texas State and Texas Tech, and a period with Houston Opera Studio, he made his début at Houston and spent periods in Germany (Wuppertal, 1983–5, Mannheim, 1985–7). A remarkable facility in both the highest and lowest registers and in intricate *fioriture* has given Ford unusual authority over Rossini's vocal writing, both in comic and serious tenor roles: he has sung Agorante (*Ricciardo e Zoraide*) at Pesaro, Almaviva at Covent Garden, James (*La donna del lago*) at La Scala, and Orestes (*Ermione*) at Glyndebourne. His wide vocal compass has also afforded him an impressive command of Mozart's Mithridates (notably at Covent Garden in 1992 and 1994). And in other Mozart roles, such as Belmonte, Ferrando (which he has sung at Salzburg) and Tamino, his graceful, long-breathed control of line and dynamics makes ample amends for an occasional rawness of timbre. Ford's recordings include Almaviva, Meyerbeer's *Il crociato in Egitto* and Mayr's *Medea in Corinto*.

MAX LOPPERT

Ford, Ernest (A. Clair) (*b* Warminster, 17 Feb 1858; *d* London, 2 June 1919). English composer and conductor. He was a chorister at Salisbury Cathedral, and won the first Goss Scholarship at the RAM (1875), where he was a pupil of Sullivan. He also spent some time in Paris studying with Lalo. In 1886 his motet *Exaudivit Dominus* was performed at the 250th anniversary of Harvard University. Most of his other compositions were for the theatre and included operas (*Daniel O'Rourke*, 1884; *Nydia*, 1889; *Joan*, 1890; *Jane Annie*, 1893; *Mr Jericho*, 1893) and ballet music, excerpts from his *Faust* being given under Henry Wood in 1897. Ford held a professorship of singing at the GSM, where he was in charge of the opera class. He conducted Sullivan's *Ivanhoe* at the Royal English Opera House, Cambridge Circus, and for some years directed the Royal Amateur Orchestral Society. His *Short History of Music in England* (London, 1912) is informative on Sullivan and late 19th-century musical life.

ROBIN H. LEGGE/E.D. MACKERNESS

Ford [Foard, Foord, Forde, Fourd, Fourde], **Thomas** (*d* London, bur. 17 Nov 1648). English composer and viol player. He was appointed one of the musicians to Prince Henry in 1611, initially at a yearly salary of £30, but from March 1612 he received £40. Later he became one of the lutes and voices to Prince Charles, serving him after his coronation and up to the Civil War in 1642. On 1 January 1627 Ford was among 31 musicians who received

as 'Newyeares gifts given by the Kinges Ma[tie] ... to each of them in guilt plate five ounces a peece'. In July 1634 he was granted a £20 increase of pension for life. The charter of the Corporation of Musick in Westminster (15 July 1635), which gave the King's musicians authority over the training and performance of musicians in the capital and its immediate environs, lists Ford as one of the Corporation's first two wardens (the second being Jerome Lanier) with the authority to administer the 'corporall oathes'. Ford was buried at St Margaret's, Westminster. Under the terms of his will, dated 12 November 1648, several musicians received bequests including Walter Porter and Henry Cooke. At his death he was apparently enjoying a double place, both as 'composer to the private musick' and as 'a viall, among the lutes and voices' at a combined yearly salary of £80 plus liveries. After the restoration of the monarchy in 1660 this double vacancy was filled with the appointments of Charles Coleman 'for ye Viall' and Henry Lawes as 'Composer'. Ford also seems to have been in receipt of an annuity of £120 granted by Charles when Prince of Wales.

Ford's *Musicke of Sundrie Kindes* (London, 1607) is in two parts, dedicated respectively to Sir Richard Weston of Skreens, Roxwell, Essex, and to Sir Richard Tichborne. Among the ayres are such famous pieces as *What then is love, sings Coridon, Faire sweet cruell, Since first I saw your face* and *There is a ladie, sweet and kind*. The ayres are given alternative four-part vocal settings. The lyra viol duets include *M. Southcote's Paven* with its galliard (MB, ix); other titles that might help to identify the circle in which Ford moved at this stage in his life are *The baggepipes: Sir Charles Howard's delight*, and *Snatch and away: Sir John Paulet's toy*. Some pieces contain indications of a pizzicato technique common in lyra viol playing: 'thumpe them with the first and second finger of the left hand according to the direction of the pricks'.

Ford contributed two anthems to Sir William Leighton's *Teares or Lamentacions of a Sorrowfull Soule* (RISM 1614[7]) and a large number of three-part songs (ATB) both sacred and secular survive in manuscript, notably at Winchester College and Christ Church, Oxford. A number require the support of a basso continuo (missing from the set in *GB-Och*). Also in manuscript are some six-part anthems and madrigals, including *'Tis now dead night*, a 'Passion on the Death of Prince Henry'. Ford's viol music includes six fine five-part fantasias (anonymous in *Lbl* Add.17792–6, but ascribed to him in *Lcm* 1145).

Although Ford's work in the context of his time has not yet been authoritively assessed, it is possible to say that the music merits better than its present relative obscurity. Hsieh has written of the anthems – perhaps the least well-known works – that some 'are equal to the works of the most eminent composers of the period'. The lute-songs, such as the delicately elegant *Since first I saw your face*, rank with the best in a genre not lacking in great works. The lyra viol duets are so finely idiomatic as to suggest that Ford must have been an excellent performer; the depth of expression and originality of one like the *Pauin, M. Maynes Choice* show him to have been a composer of true inspiration.

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19 anthems, 3–6vv, 1614[7], *GB-DRc, Lbl, Llp, Ob, Och, Ojc, US-NYp*; 2 ed. in EECM, xi (1970), 34, 146

4 sacred canons, 1652[10]

Musicke of Sundrie Kindes, 4vv, insts (London, 1607/*R*); songs ed. in EL, 1st ser., iii (1921, 2/1966); 2 lyra viol duets, ed. in MB, ix (1955, 2/1962), 205, 206

35 partsongs, 3vv, *GB-Och* [bc lost], *WCc*

6 fantasias a 5, *Ckc, Lbl, Lcm, Ob*; 1 ayre a 4, *Lbl, IRL-Dm*; 1 almaine a 3, *GB-Och*; Fa mee fa, 2 b viols, *Ob*

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IAN SPINK/FRANK TRAFICANTE

Forefall. A type of appoggiatura. *See* ORNAMENTS, §§3 and 6.

Foreground (Ger. *Vordergrund*). In Schenkerian analysis (*see* ANALYSIS, §II, 4) the LAYER in a piece or movement that preserves the contrapuntal and rhythmic essentials but lacks some ornamentation or its embellishment (including note repetition) or indications of scoring.

The word 'foreground' is sometimes used more loosely in analytical writings to denote the surface of the piece, as opposed to 'background' which is equated with structure.

WILLIAM DRABKIN

Forest (*fl* first half of the 15th century). English composer. No initial or forename is given in the sources, and no Forests with specifically musical credentials appear in archives. Identification therefore remains uncertain, though the name is not common, and there is only one strong candidate, John Forest, onetime Dean of Wells, who was born about 1365–70 (obtaining a papal dispensation by 1390 to take holy orders despite illegitimate birth) and died on 25 March 1446. Full details of his ecclesiastical preferments are given in A.B. Emden: *A Biographical Register of the University of Oxford to A.D. 1500* (Oxford, 1957–8). He was a member and benefactor of Lincoln College, Oxford, and a lifelong canon of Lincoln Cathedral, also holding prebends at various times at Durham, York, Lichfield, Southwell, Salisbury and Wells. He was Archdeacon of Surrey from 1415 and Dean of Wells from 1425 until his death, having obtained in 1429 a papal indult to visit his archdeaconry by deputy for five years, owing to old age, failing sight and infirmity. This has cast doubt upon the identity of John Forest with the composer as being inconsistent with the fresh, blossoming and youthful music presumably composed at this time. However, he lived for a further 17 years and cannot have been totally decrepit; also, it seems that some of his most advanced compositions may have been copied into the Old Hall Manuscript not much later than 1425. Identification with a close contemporary of Leonel Power's is stylistically convincing. John Forest was particularly active in the Winchester diocese, and closely associated with Cardinal Beaufort, Bishop of Winchester from 1404 (translated from Lincoln); this may reflect some personal patronage. Forest also appears in the records of Christ Church, Canterbury, perhaps significantly, given Leonel Power's association there after the death of his patron in 1421.

Forest was apparently one of the earliest English composers to cultivate the long panconsonant duets,

smoothly spun ornamental melodic lines, omnipresence of 3rds and essays in textual declamation, sometimes understood by the term *contenance angloise*. His name is mentioned, together with those of Dunstaple, Leonel, Plummer, Frye and others, in Hothby's *Dialogus*. Forest's style has much in common with that of the 'later' motets of Power, including an instability of metre, though he is perhaps more inclined to write strings of parallel 3rds and 6ths. Like Power also, Forest seems to have had a special partiality for *Alma Redemptoris mater*, having used the text in one antiphon setting (*Alma Redemptoris/Anima mea/Alma Redemptoris*) and the plainchant in another (*Ascendit Christus/Alma Redemptoris*: this marriage of the text of one antiphon with the plainchant of another is found in even closer form in Power's *Salve regina*, which is based on *Alma Redemptoris*). The reasons for assigning him the Credo on this melody (possibly an isolated survival from a cyclic mass) may turn out to be a circular argument, especially since they depended on Bukofzer's inaccurate observation (in MB, viii, 1953) that the plainchant usage was identical to that in *Ascendit Christus*. Its signatures (Є C Є) are not characteristic of Forest, who favoured O and C, though he did use major prolation for the lower parts of the Credo that is ascribed to him by name: its upper part is written in perfect time.

The two Old Hall antiphons and the anonymous Credo copied by the same scribe have long duets for discantus and contratenor, an unusual feature outside the isorhythmic motet, of which Forest's sole surviving example uses the classical structure of Dunstaple, with three statements of the colour, each of two taleae, and regular isorhythm in the upper voices.

Apart from tenor usage, there is no certain case of plainchant paraphrase, though clear allusions can be found to the relevant melodies in the upper parts of *Ascendit Christus* (see critical commentary to MB, vii, no.61) and *Tota pulcra es*. In one source only, *Alma Redemptoris* is provided with a different text to the second part (*Anima mea*), possibly as an alternative for liturgical reasons rather than to produce a simultaneous, motet-like rendering. Four of the texts associated with Forest's antiphon settings are for Vespers for the Vigil of the Assumption (he used four out of the six prescribed in the Sarum Antiphoner) and the other two are for the Nativity of the BVM.

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Credo, 3vv; ed. in DTÖ, lxi, Jg.xxxi (1924/*R*)

Alma redemptoris mater/Anima mea liquefacta est/Alma redemptoris, 3vv, *I-MOe* α.X.1.11, *Bc* Q15, *AO*, *TRmp* 90

Ascendit Christus/Alma redemptoris, 3vv, OH no.68, also ed. in MB, viii (1953, 2/1970)

Ave regina celorum, 3vv, *MOe* α.X.1.11, *TRmp* 87

Qualis est dilectus, 3vv, OH no.67

Tota pulcra es, 3vv; ed. in DTÖ, lxxvi, Jg.xl (1933/*R*)

Gaude martyr cum triumpho/Collaudemus venerantes, *MOe* α.X.1.11 (isorhythmic)

DOUBTFUL WORKS

Gloria, 3vv (ascribed to Forest in *D-Mbs* 3232a, and to Hugo de Lantins in *I-Bc* Q15; its pairing in the latter to a Credo by Hugo as well as the musical style suggests authorship by Lantins)

Credo Alma redemptoris mater, 3vv; ed. in DTÖ, lxi, Jg.xxxi (1924/*R*) (ascribed to 'Anglicanus')

Credo, 3vv, OH no.74 (anon. in source)

For bibliography *see* OLD HALL MANUSCRIPT.

MARGARET BENT

Forest, Jean Kurt (*b* Darmstadt, 2 April 1909; *d* Stahnsdorf, nr Berlin, 2 March 1975). German composer. Between the ages of six and 16 he studied at the Spangenberg Conservatory, Wiesbaden. He was subsequently (1926–41) employed as a violinist, viola player, répétiteur and Kapellmeister in several German cities. His first attempts at composition (from 1935) were occasional works that fulfilled specific practical demands. After military service and internment in the USSR (1942–8), he settled in Berlin, where he held various posts (consultant on choral music, chief conductor, deputy departmental head) at Berlin Radio (East), East German radio and East German television. From 1954 he dedicated himself exclusively to composition. He became a member of the DDR Academy of Arts in 1970.

Central to Forest's oeuvre are stage works designed to provoke moral confrontations with 20th-century historical topics such as fascism, war, and the explosion of the atomic bomb. In the 1960s he steadily reduced the size of his instrumental forces and derived all melodic and harmonic constellations from a single musical cell (although this sometimes took the form of a 12-note series, he did not adopt strictly serial procedures). The main features of his style are episodic forms, a vigorous and unadorned musicality, captivating orchestral effects and instrumental works on programmatic ideas.

WORKS
(*selective list*)

STAGE

Ops: Der arme Konrad (after F. Wolf), 1957, Berlin, 1959; Tai Yang erwacht (after Wolf), 1959, Halberstadt, 1960; Wie Tiere des Waldes (after Wolf), 1963, Stralsund, 1964; Die Passion des Johannes Hörder (after J.R. Becher), 1965, Stralsund, 1965; Die Blumen von Hiroshima (after E. Morris), 1966, Weimar, 1967; Die Odyssee der Kiu (after Nguyen Dun), 1969, Erfurt, 3 May 1969; Eine Fahne hab' ich zerrissen (after B. Brecht: *Die Gewehre der Frau Carrar*), 1971; Die Hamlet-Saga (opéra concertant, F. de Belleforest: *Histoires tragiques*, Saxo Grammaticus: *Historica danica* and W. Shakespeare), Berlin, 1973; Sisyphos und Polyander (after V. Ivanov), 1974; Tage ohne Krieg (after K. Simonov), 1974, unfinished

Ballets: Sadako, perf. 1964; Romeo und Julia und die Finsternis (TV ballet), 1967 [2 stage versions: 1, perf. Zittau, 1967; 2, perf. Erfurt, 1969]; Frühling an der Seine, 1971

Operettas and musicals; incid music for theatre, film and TV

OTHER WORKS

Orch: Habanera Cubana, 1934, rev. 1954, rev. 1962; Indiana-Rhapsodie, 1952; Spartakus, sym. portrait, 1954; Thüringisches Konzert 'Den Kämpfern von Buchenwald', hn, orch, 1958; Patria ardua Patria pulchra, 10 chbr concs., 1968; Va Conc. no.1, 1970; Va Conc. no.2 'Metamorphosen einer Reihe von Arnold Schönberg', 1970; Va Conc. no.3 'Ein Vierteljahrhundert' (K. Stitzer, E. Weinert), va, S, Mez, Bar, children's chorus, youth chorus, orch, 1971

Vocal: November-Kantate (W. Dehmel), 1948; Kantate auf Stalin (Kuba), 1949; Ein Mensch wächst auf in Lenins grossem Haus, 1952; Karl Marx hat gelebt und gelehrt (Kuba), 1953; Die Songs des Tran Dang Khoa, 1v, vn, 1972; Charilaos, oder Die Tugend des Schwertes (offertorio profano, after P. Wiens), 1974; see also Orch [Va Conc. no.3, 1971]; *c*250 lieder, sacred songs and chanson

Chbr and solo inst: Tor und Tod, fantasias, vn, 1962; Aus Lenins neuer Welt, 6 str qts, 1969; Serenata de Chile, vn pic, vn, vc, 1972; Für Pablo Casals, vc, 1973; Für Pablo Picasso, pf, 1973

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VERA GRÜTZNER

Forest Gate College of Music. London conservatory founded in 1885 and amalgamated with the London Academy of Music in 1904. *See* LONDON, §VII, 3.

Forestier, Mathurin (*fl c*1500–35). French composer. Lowinsky suggested he was the same person as Mathurin Dubuysson, a singer in the Ste Chapelle, Paris, between 1489 and 1513. If Forestier was close in age to the composers whose sacred music appears with his in manuscripts from the Netherlandish court scriptorium, he was probably born around 1470 and may have died as late as the 1530s. These works (all ed. in CMM, civ, 1996) include three Masses (*Missa 'Intemerata virgo'*, 4vv, on the third and fourth sections of Josquin's *Vultum tuum*; *Missa 'Baises moy'*, 5vv, on Josquin's chanson; and *Missa 'L'homme armé'*, 5vv, also attributed to Mouton) and two motets on sequence texts (*Alma chorus domini*, 4vv; and *Veni Sancte Spiritus*, 6vv, also attributed to Josquin) which reveal a fondness for canonic textures reminiscent of Josquin and Mouton, most remarkably in the final section of the *Missa 'L'homme armé'*, a canon for seven voices out of one on the well-known melody.

Three four-voice chansons in a more modern style (*L'aultre jour en ung jardin* in 1538[13], and *Frere Bidault* and *O cruaulté qui m'as mis* in 1541[7]) appear in sources later than any of the Mass manuscripts and may therefore have been written by a different man, especially since no first name is given for their author. Similarly, the earlier, untexted, three-voice setting of *La hault d'alemaigne* in 1504[3], attributed simply to 'Mathurin', may be by yet someone else, though no other composers of either name are currently known.

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THOMAS G. MACCRACKEN

Foresythe, Reginald (*b* London, 28 May 1907; *d* London, 23 Dec 1958). English jazz pianist, composer and bandleader. The son of a West African barrister and a German mother, he was educated in England. During the late 1920s he travelled to the USA, where he wrote arrangements for Earl Hines's orchestra and was commissioned by Paul Whiteman to compose new works. In 1933 he returned to Britain and formed a band made up of two clarinets, bassoon, three saxophones, piano, double bass and drums – an unconventional instrumentation for jazz and dance music at that time. For this and later ensembles he wrote many short pieces, including *Serenade for a Wealthy Widow/Angry Jungle* (1933, Col.), *The Autocrat before Breakfast* (1934, Col.), *Dodging a Divorcee* (1935, Col.) and *Swing for Roundabout* (1936, Decca). In 1934 Foresythe returned to the USA to perform with Whiteman, and the following year he recorded in New York with a band that included Benny Goodman, John Kirby and Gene Krupa; apart from this occasion, however, he made little use of improvisation. After World War II he led another band, but his final years were spent in obscurity, playing the piano in small drinking clubs in London around Soho and Kensington.

Foresythe's witty shorter compositions created a permanent impact on his pre-war jazz contemporaries and foreshadowed by a couple of decades the use that American jazz arrangers were to make of woodwind and classical counterpoint; he also wrote longer works, such as *Southern Holiday: a Phantasy of Negro Moods* (1935, Col.).

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CHARLES FOX/R

Forkel, Johann Nicolaus (*b* Meeder, nr Coburg, 22 Feb 1749; *d* 20 March 1818). German music historian, theorist and bibliographer. He is generally regarded as one of the founders of modern musicology.

1. LIFE. Forkel was the son of a cobbler, box maker and tax collector. He received early keyboard training from the local Kantor, Johann Heinrich Schulthesius; in matters of music theory he appears to have been largely self-taught, using printed treatises by Mattheson, J.A. Scheibe, Christoph Nichelmann and others as his guide. In 1766, at the age of 17, he left home for Lüneburg, where he served as a chorister at the Johannisschule (J.S. Bach had studied at the Michaelisschule, the town's other choir school). The following year Forkel moved to Schwerin, where he worked as a prefect, or assistant conductor, in the cathedral choir. There his skills were noticed by Duke Frederick 'der Fromme', who awarded him a stipend for two years of study at the University of Göttingen.

Forkel matriculated at the university in April 1769 and attended lectures in law, mathematics and ancient and modern philosophy. In 1770 he was appointed university organist, and from then until the end of his life he remained at the university, holding one academic music position or another. From winter 1772 he also gave private instruction, apparently until 1779, when he was appointed academic concertmaster and, soon thereafter, university music director. As music director, Forkel presented an annual concert series, typically consisting of 20 performances given between 5 p.m. and 7 p.m. on Sundays from Michaelmas to Easter. He supplemented these with lectures, often publishing related material in advance to stimulate interest (e.g. *Genauere Bestimmung einiger musikalischen Begriffe zur Ankündigung des akademischen Winter-Concerts von 1780–1781*, Göttingen, 1780; repr. in *Magazin der Musik*, ed. C.F. Cramer, i, Hamburg, 1783/*R*). The concerts continued until 1815; the lectures, until Forkel's death.

In 1781 Forkel married Margareta Sophia Dorothea Wedekind, the 16-year-old daughter of a Göttingen theologian. The union, which produced one son, ended in divorce in 1793. For his work as music historian and theorist, Forkel was awarded a doctorate 'without examination and without fees' by the university in 1787 and given the title *magister*. The first volume of his ambitious *Allgemeine Geschichte der Musik* appeared the next year, when Forkel also applied, unsuccessfully, for

the prestigious position of 'Director Musices und Cantor am Johanneum' in Hamburg that had been vacated by the death of his friend C.P.E. Bach; the post went to C.F.G. Schwencke. In 1792 Forkel issued his groundbreaking music bibliography, the *Allgemeine Litteratur der Musik*. He travelled in 1801 to Leipzig, Prague and Vienna to gather additional material for the *Allgemeine Geschichte*, the second volume of which appeared that year. Around this time Forkel also began to work with the Viennese archivist and librettist Joseph Sonnleithner on the *Denkmale der musikalischen Kunst*, a multivolume historical anthology of music. He sent off the manuscript to volume i in March 1803, and the music was subsequently engraved and proofed, but before it could be printed, the plates were melted down by French soldiers during the occupation of Vienna in 1806, and Forkel, disheartened, abandoned the project.

In 1801 Forkel began to serve as adviser for *Oeuvres complettes de Jean Sebastien Bach*, Hoffmeister & Kühnel's emerging series of Bach's keyboard music. This work led to the firm's publication, in 1802, of his important biography, *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke*, which was based on material that he had assembled for the third and last volume of the *Allgemeine Geschichte*. Despite the fact that Forkel continued to write and lecture for 16 more years, he did not return to the *Allgemeine Geschichte*, and it remained unfinished at the time of his death (five notebooks of material, *Miscellanea musica*, survive in *D-Bsb*).

2. Works. The *Allgemeine Geschichte*, the magnum opus of Forkel's historical studies, was the first German attempt at a comprehensive history of music. Volumes i and ii cover the period from antiquity to the end of the 16th century; volume iii, never completed, would have carried the account to Forkel's time. Its encompassing approach links it with the earlier histories of Hawkins and Burney, but the incorporation of late-18th-century theories on aesthetics, philosophy and sociology (Forkel was extremely well read and had a personal library of over 2500 books) gives it a distinctive, metaphysical slant. Forkel cast his survey within the framework of universal history then being taught at the University of Göttingen by Johann Christoph Gatterer (1727–99) and August Ludwig Schlözer (1735–1809), according to which history was viewed as a succession not of facts, but of ideas, and as the movement of mankind from natural wildness to a cultivated state of perfection. This perfection was to be achieved through constant progress and improvement (much like the growth of a person from infancy to adulthood) and the development of ethics and sublime mental capabilities. Universal history thus paralleled many aspects of Enlightenment philosophy. Forkel presented the history of music as a gradual evolution from simple to complex, ascribing a decisive role to the appearance of harmony, which enabled composers, in time, to liberate music from its reliance on words and to write instrumental music (which was sublime because it conveyed feeling in its purest guise). Music history thus gained a developmental and psychological dimension. In Forkel's opinion, fugue was the richest instrumental procedure, since its polyphonic combination of leading and imitative parts seemed to reflect the harmonious union of individuals from different levels of society working towards common goals: 'The general feeling of mankind itself pronounces the fugue as the highest and most dignified masterpiece of art that is worthy to be brought before posterity'. Perhaps for this reason Forkel departed from the Enlightenment idea of uninterrupted progress and held up Bach's music, with its fugal counterpoint, as the model for late-18th-century composers.

Forkel's approach to music theory, seen most clearly in *Ueber die Theorie* and the lengthy preface to volume i of the *Allgemeine Geschichte*, was to stress that music was a profound expression of human feeling rather than – as Rousseau and Burney believed – a superficial stimulation of the senses. He allied music not with mathematics, but with language: just as syllables gave rise to words and words to comprehensible paragraphs, so notes gave rise to melodies, and melodies to comprehensible forms. In this development, harmony, again, played the decisive role, placing music 'in the position of becoming a complete, rich, and diverse language of feelings, just as the most developed language of ideas had become for reason'. To Forkel, both melody and harmony were critical, but the feeling generated by the two was the most important element of all. For instance, in a published analysis of C.P.E. Bach's Sonata in F minor, H173 (W57.6) (discussed at length in Powers), Forkel judges the piece in terms of the emotions produced by its themes and movements and the composer's ability to balance and contrast those emotions. By promoting this subjective analytical approach at the University of Göttingen, Forkel was able to shift music from a science to a fine art, allied with language, philosophy, history and literature.

Forkel's remarkable *Allgemeine Litteratur* set the standard for later bibliographies in terms of thoroughness and organization. It contains some 3000 entries, from antiquity to the late 18th century, with well-ordered comments on the content and quality of each source. After Forkel's death the volume was expanded and translated into Italian by Peter Lichtenthal as part of his *Dizionario e bibliografia della musica* (vols.iii and iv; Milan, 1826), and it was updated and enlarged by the Leipzig organist and manuscript collector Carl Ferdinand Becker as *Systematisch-chronologische Darstellung der musikalischen Literatur* (Leipzig, 1836/*R*). In his original preface Forkel announced a comprehensive bibliography of music scores, but he never carried out the plan.

Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke, Forkel's seminal biography, marked the formal beginning of the Bach revival, and it remains a primary source. Based on information received directly from Bach's two eldest sons, Wilhelm Friedemann and Carl Philipp Emanuel, it contains many facts that would otherwise have been lost (such as the origin of the Goldberg Variations). Forkel focusses mainly on Bach's keyboard works and his accomplishments as a keyboard player, composer and teacher, portraying him as a German cultural hero ('Be proud of him, O Fatherland; be proud, but at the same time, be worthy of him!') whose preludes and fugues, trio sonatas and other masterpieces eclipsed the music of Forkel's day. He also claimed, incorrectly, that Bach had simplified and shortened his compositions, stripping them of 'useless diminutions and embellishments'. While Forkel was mistaken in his attempt to align Bach with the Enlightenment cause, his biography remains a primary source in Bach scholarship.

Forkel's own compositions were judged 'dry' in his own time and are largely forgotten today. In Göttingen

he published two sets of sonatas for keyboard (1778, 1779), a set of sonatas for keyboard, violin and cello (1783), and keyboard variations on *God Save the King* (1791). Other pieces were published in Augsburg and London; manuscripts of additional vocal, instrumental and keyboard works (especially keyboard concertos) survive, mainly in Berlin (*D-Bsb*).

Forkel was not the first to lecture on music at a university (C.G. Schröter, L.C. Mizler von Kolof and others did so before him), nor the first to write an extensive musical biography (John Mainwaring wrote his famous book on Handel some four decades earlier). Nevertheless, his activities at the University of Göttingen and his published writings helped to establish the discipline of musicology as we know it today.

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GEORGE B. STAUFFER

Forlana [furlana] (Fr. *forlane*). A lively north Italian folk dance, associated particularly with Venice; it became an aristocratic French court dance and instrumental *air*, flourishing from about 1697 to 1750. It was an energetic courtship dance from the Italian province of Friulia, a Slavonic region controlled by the Venetian republic, and therefore may have had its roots in Slavonic dances. According to Carlo Blasis (*The Code of Terpsichore*, 1828) it was a lusty, but graceful, dance of flirtation. One or more couples performed at once, the partners moving towards and away from each other, touching hands and feet, turning and beating the air with their arms. It was accompanied by mandolins, castanets and drums, and was popular with gondoliers and 'street people'.

References to the forlana appear in music as early as 1583 in Phalèse's *Chorearum molliorum collectanea*, which includes a 'ballo furlano', *L'arboscello*. This piece, which also appears in Jakob Paix's organ tablature book of 1583 as *L'arboscello, ballo furlano*, is in duple time and shows the characteristic repeated phrase segments of the forlana (ex.1).

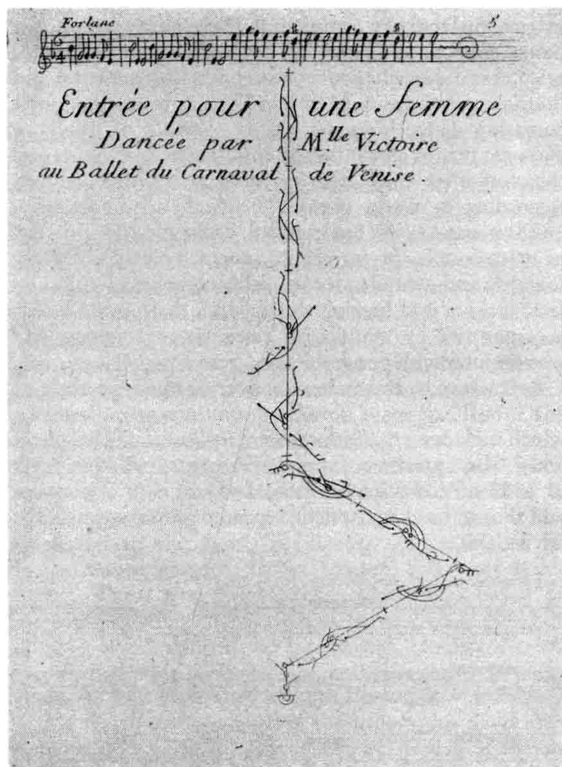
Ex.1 *L'arboscello ballo furlano* (from **RISM** 1583[21])



The popularity of the forlana in French court life seems to have been established with its use in Campra's *opéra-ballet L'Europe galante* (1697) and *comédie lyrique Le carnaval de Venise* (1699). The latter includes two forlanas, the first used as a dance entry for a troupe of Slavs, Armenians and Gypsies. The illustration shows the first strain of the second forlana, which exhibits several characteristics of the music: balanced, four-bar phrase structure, 6/4 or 6/8 metre in a moderate tempo, frequent repetition of phrase segments, an upbeat of a crotchet or quaver (depending on the time signature), simple harmonies, and an implied drone bass. The rondeau form prevailed, beginning and ending with a short refrain usually eight bars in length and containing one or more longer couplets.

14 forlana choreographies are extant in the Beauchamp-Feuillet notation; six of them are for theatre dances (including some in Campra's ballets) and the others are for social dancing (Little and Marsh, 159). The steps of the choreography generally fall two to a bar, corresponding to dotted minims in the music, and where there are three steps to the bar the rhythm is minim–crotchet–dotted minim. These steps include the more lively patterns of French court dancing, such as the *pas de rigaudon*, *pas de sissone*, *pas de bourrée* and *assemblé* – that is, steps using many leaps, hops and jumps. Since no choreographies exist for the Venetian forlana it is hard to make a comparison, but it is probable that much of the original lustiness was discarded in the French court versions. In England and France the forlana was also popular as a contredanse.

Music for danced forlanas, in addition to those already mentioned, may be found in Campra's *Les fêtes vénitiennes* (1710) and *Les âges* (1718), and in stage works by Mouret, Lalande and Rameau. Stylized forlanas were



Choreography and first strain of the second forlana 'Entrée pour une femme, dancée par Mlle Victoire' from Campra's comédie lyrique 'Le carnaval de Venise' (1699): engraving from Feuillet's 'Recüeil de dances' (1704)

composed by François Couperin (the fourth of the *Concerts royaux*, 1722), Bach (First Orchestral Suite BWV1066), William Corbett (Concerto no.6 in *Le bizzarie universali*, 1728) and G.J. Werner (*Der wiennerische Tändelmarckt*, *c*1750). A number of other pieces appear to be forlanas even though they are not designated as such: examples are the third movement of Mondonville's Trio Sonata op.2 no.2 (1734), the second movement of Leclair's Violin Sonata op.9 no.3 (1743) and the third movement of his Trio Sonata op.4 no.3 (*c*1731–3). Chausson included a forlana in his *Quelques danses pour piano* op.26 (1896), and there is also one in Ravel's *Le tombeau de Couperin* (1914–17). The third movement of Elliott Carter's Sonata for flute, oboe, cello and harpsichord (1952) is a forlana, according to the composer, although it is not so called. Other 20th-century composers of forlanas include Tailleferre, Pierre Ferroud and Claude Arrien.

The forlana is still found as a folk dance in many regions of Italy and in Italian communities in other countries.

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MEREDITH ELLIS LITTLE

Forlano, Marc'Antonio. *See* PORDENON, MARC'ANTONIO DA.

Form. The constructive or organizing element in music. This article is concerned with the concept of form itself, not with the historical evolution of particular forms or genres (for which see articles under appropriate titles). Form might be defined simply as what forms have in common, reflecting the fact that an organizing impulse is at the heart of any compositional enterprise, from the most modest to the most ambitious. Yet the act, and art, of composition is not synonymous with the selection and activation of formal templates, and composers oblige writers on music to confront the infinite flexibility of the relation between 'form' as a generic category (such as ternary, canon, sonata) and the musical work as the unique result of the deployment of particular materials and processes. Practice particularizes, just as theory generalizes, and discussion of musical form has been especially vulnerable to the tensions which arise between these very different ways of thinking.

Discussions which concentrate exclusively, or primarily, on matters of musical form lie within the domain of musical pedagogy, rather than of criticism or analysis: their object is to instruct fledgling composers in how musical structures are correctly put together. When the subject is that of particular, and valued, compositions, the critical discussion of musical character and style, or the technical examination of tonal or post-tonal structures and matters concerning motivic and rhythmic processes, tends to have priority over considerations of form as either a generic category or an organizational process or template, which might even be distinct from other modes of organization. For example, Salzer distinguishes between 'structure' as revealed in Schenkerian voice-leading and harmonic analysis, 'form' as 'the organization and division of that structure into definite sections, and the relation of those sections to each other', and 'design' as the organization of the compositional surface, in terms of its thematic and rhythmic material (Salzer; Rothstein).

Definitions of form in both pedagogical treatises and texts on musical aesthetics have commonly given priority to the need for form to be unified and integrated, with contrasts and diversities subordinate rather than predominant. Moreover, form has generally been theorized as implying not simply organization, but organicism – with frequent recourse to biological or botanical analogies. In *Fundamentals of Musical Composition*, Schoenberg declared that 'form means that a piece is organized: i.e. that it consists of elements functioning like those of a living organism . . . The chief requirements for the creation of a comprehensible form are *logic* and *coherence*'. For Langer, in contrast, form 'is always a perceptible, self-identical whole; like a natural being, it has a character of organic unity, selfsufficiency, individual reality'.

The argument that formal organization is essentially and inevitably organic reflects the principles of aesthetics formulated during the 18th century, notably by Shaftesbury and Baumgarten. These principles can be traced back to the Aristotelian description of a tragedy as the

'imitation of an action that is whole and complete in itself'. A whole is that which has a beginning, a middle and an end, but the relationship between these elements must not be arbitrary or obscure. Aristotle (*Poetics*, 7 and 9) wrote that 'of simple plots and actions the episodic are the worst' – 'episodic' meaning the absence of probability or necessity in the sequence of episodes which make up the plot as presented in the play. It is clear from this that form (as an organic or episodic sequence of events) and content ('plots and actions') are difficult to separate when the character of an art-work, and not simply its formal framework or structural model, is under discussion, and this difficulty has been a determining factor in studies of musical form which aspire to rise above the purely pedagogical.

Since the 18th century theorists of musical form have reiterated the need for wholeness, symmetry and proportion, though without necessarily imposing a limit to the number of acceptable compositional designs. In an apparent effort to resist the conventionalizing constraints of formal modelling, A.B. Marx argued that 'there are as many forms as works of art' (*see* ANALYSIS, §II, 3), but the tendency of theorizing forms has inevitably been to explore degrees of uniformity: the conditions under which formal frameworks can be defined, and successfully imitated, and in which particular formal categories – chaconne, minuet and trio, and so on – can provide a common organizational underpinning for an infinite variety of musical materials and compositional procedures. What has come to be known as formalist aesthetics – in Hanslick's formulation, the principle that 'the beautiful is not contingent upon nor in need of any subject introduced from without, but . . . consists wholly of sounds artistically combined' – does not in itself imply a limited category of 'beautiful' formal frameworks. Yet as theorizing became more systematic, and writing about music both critically and historically more formulaic, categorizations of various kinds gained the upper hand, until, as Dahlhaus observed, 'the theory of form was a description of genres'. As such, it was ill-equipped to confront the protracted crisis of 20th-century music and its fraught relationship to 20th-century social and political history.

The fact that there is more to composition than form, and that discussing form separately from content in all but the most directly technical sense is, as stated above, purely pedagogical, has encouraged musicological interpretation of the musical work as a multivalent entity. For Nattiez, a composition is not merely 'a whole composed of "structures". . . . Rather, the work is also constituted by the procedures that have engendered it (acts of composition), and the procedures to which it gives rise: acts of interpretation and perception'. The effect of this and other later 20th-century strategies is to challenge the stability and singularity of formal categorization as a means of defining and determining the essence of the musical work. Dahlhaus's assertion that 'to expect a discussion about musical form to produce definitions and prescriptions would be naive. It is by no means certain what form in music is, and any attempt to formulate rules would provoke nothing but derision' is provocative precisely because it turns conventional thinking on its head, and as such it fits well alongside the paradoxical reading of the 20th-century situation found in Adorno's understanding that 'form represents the progressive rationalization, integration and control of all aspects of the musical material at the same time as the material itself, as handed-down genres and forms, is tending towards fragmentation and disintegration'. Since, as Paddison notes, 'for Adorno the "critical" and "authentic" work strives for a consistency of form which is achieved without concealing the fragmentary character of its pre-formed, handed-down material', it is clear that the Schoenbergian prescription for formal comprehensibility – 'logic and coherence' – can no longer be taken at face value. It is as if, in *Fundamentals*, Schoenberg was identifying 'classical' procedures which students should first accept as models out of respect for tradition, but which are actually no longer available for authentic, free, post-tonal composition, however sincerely the composer strives to recover or re-create them. In Adorno's world, that striving cannot succeed, since 'art of the highest calibre' – including Schoenberg's – pushes beyond totality towards a state of fragmentation'.

Dahlhaus was willing to preserve the distinction between a concept of form signifying 'musical coherence on a large scale' and *musique informelle* (exemplified by the radical music of the 1950s and 60s) whose purpose was 'to draw undivided attention to the isolated detail, to the individual musical moment'. Since 'the symptom of extreme *musique informelle* is the heterogeneous nature of the details from which a musical shape is constructed' and 'disconnected matter stands side by side in sharp contrast', the distinction between 'formed' and 'unformed' music is clear, and aesthetic judgments can derive from this distinction, whether one is regarded as good and the other bad, or both are believed to have equal potential for successful or unsuccessful use. This second position can be traced in the attitude that seeks to project the nature of the musical work as dependent not on form as organic – a principle of design that is ultimately singular, rational in the Schoenbergian sense – but on a view of any composition (from any era) as a discourse, something in which the play of different, often ambiguous meanings is the decisive factor. Far from being restricted to the role of 'progressive rationalization', which *musique informelle* rejects, form from this perspective is freed to participate fully in a new world of decentred heterogeneity. This transformation of structure into discourse reinforces the contrast between 20th-century readings of form and those of earlier eras, following the perception that although music is not 'literally a language', it 'becomes most essentially itself when it emulates certain principles found in language' (Clarke).

Given that these principles still involve basic distinctions between similarities and contrasts, their analytical use does not of itself promote less rigorous, less systematic exploration of formal design, as Clarke's analysis of Haydn shows. Yet the implication is that music is emulating 'certain principles found in language' by 'saying' something as the result of adopting certain formal procedures. What the composition says is, however, inherently and irreducibly ambiguous, since the very identity of any text (musical or otherwise) is equivocal and multivalent. Post-structuralist thinking about form therefore proposes that a text itself 'subverts the very idea of identity, infinitely deferring the possibility of adding up the sum of a text's parts or meanings and reaching a totalized, integrated whole' (Johnson).

Such a position seems to be at the furthest possible remove from the Aristotelian principles which underlie classical aesthetics, and pre-20th-century theories of musical form. But the shift from classicism to modernism in composition has helped to promote the exploration of such anti-classical, deconstructive strategies, and just as the application of linguistic analysis to classical music enriches one's awareness of its essential unity and stability, so its employment in relation to post-classical and modernist compositions reinforces the post-structuralist perception that to seek to impose a unified framework on a modernist composition is no less 'violent' than to approach it as a sequence of fragments which may or may not achieve coherence through a balance of opposites. Johnson observes that 'if anything is destroyed in a deconstructive reading, it is not the text, but the claim to unequivocal domination of one mode of signifying over another', and the 'careful teasing out of warring forces within the text itself', which Johnson proposes as the goal of deconstructive analysis, is particularly appropriate as a means of exploring the formal richness and multiplicity of musical structures which move through time rather than existing as solid, visible objects in space.

It is inevitable, and appropriate, that the concept of deconstruction in musicology should be surrounded by controversy, given the proposition, as formulated by Subotnik, that 'characteristically, a deconstruction results in (at least) two readings of a single text that coexist but cannot be reconciled with each other. In deconstructionist terminology, the relative weight of these two readings is "undecidable"'. There will be many musical works, particularly from periods before the 20th century, for which different, irreconcilable readings of their basic form (as distinct from what that same work expresses through its particular materials and processes) will be unlikely, and even when the composer has consciously worked with more than one formal model, as in the case of Webern's Variations for Orchestra op.30, the alternatives are not so much irreconcilable as complementary and interactive. Subotnik's claim that 'in the deconstructionist view, a text is a profoundly indeterminate construct, functioning always as part of an ongoing, open-ended process of historical discourse' and that 'no single meaning can be definitively assigned to a text' underlines the sense in which 'meaning' is implicated in form, yet not identical with it. Even when the form can convincingly be assigned to traditional general categories like ternary, sonata, or variation, as with the movements of Beethoven's Symphony no.9, the meaning of the material through which the form is projected remains open to new and different interpretations (Cook). Ultimately, therefore, form is a factor making for relative stability in the inherently open-ended process of musical communication.

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ARNOLD WHITTALL

Formant. The relationship between amplification, or degree of resonance, and frequency, for any device (whether mechanical or electronic) that modifies, transmits or radiates sound. The graph representing the relationship between amplification and frequency is usually called the 'formant characteristic'.

Three typical examples of the source of a formant will help to clarify the meaning. The body of a violin converts the almost inaudible sound of the strings by a process of resonance and radiation into a very much louder sound, but in so doing it imposes its own formant on the sound; different frequency components in the string vibration are enhanced by different amounts, and so the timbre is changed. Second, the bore characteristics and the size, shape and position of the side holes of a woodwind instrument change the wave-form set up by the reed in the pipe and so impose a formant which leads to a characteristic timbre for each instrument. Third, the cavities of the throat and nose modify the harmonic-rich buzzing sound of the vocal chords and impose formants that are characteristic of the person and also of the different vowel sounds; each vowel sound – regardless of whether spoken by a male or female, adult or child – has formant peaks at well-defined frequencies. Problems arise if the recognizable strong peaks in a formant occur in regions for which no frequencies are present in the basic sound; thus it is difficult to distinguish one vowel from another in a high-pitched human voice, and the timbre differences between instruments are much less pronounced at high pitches than lower down the scale. *See also* SOUND, §6(iv).

CHARLES TAYLOR

Formé, Nicolas (*b* Paris, 26 April 1567; *d* Paris, 27 May 1638). French composer, singer and priest. He was probably educated at the choir school of Notre Dame, Paris. By the time he was 20 'his ability in both music and letter' was such that on 4 July 1587 he was admitted to the Ste Chapelle du Palais as a clerk; in a document of 28 February 1590 he described himself as a *chantre ordinaire* there. During the next two years the chapter reprimanded him on many occasions for drunkenness, lack of moderation and negligence in carrying out his duties. From the first quarter of 1592 his name appears in the records of the royal chapel as an *haute-contre*, with a salary of 150 livres. One of the *sous-maîtres* under whom he worked was Eustache Du Caurroy. As soon as Du Caurroy died, on 7 August 1609, he succeeded him as *sous-maître* and composer of the royal chapel in alternation with Eustach Picot. Formé held both offices until his death; in the year of his death he was thus able to write in the dedication to Louis XIII of his Mass for double chorus that as well as serving 'the late King Henry the Great for 18 years' he

had spent '28 years of humble service and continual allegiance' in Louis' household. He was sensitive and passionately devoted to music to the point of fainting when one of his works was performed in public. Yet he was also eager to obtain honours and lucrative benefices: in 1624 the king made him abbot *in commendam* of the abbey of Notre Dame de Reclus in the diocese of Troyes, although he resigned in 1634 in favour of his nephew; and on 11 November 1626 he was made a canon of the Ste Chapelle. Apart from these official privileges he assiduously set about increasing his wealth, through property, loans, recognizances and so on, as can be seen from his will, drawn up in 1631, and by the list of his possessions compiled after his death. The text of his epitaph survives (*F-Pn* fr.8219, p.47).

The numerous anecdotes about Formé sometimes illustrate his irritable, arrogant and undisciplined nature or his lax morals and fondness for drink but also the enthusiasm with which those in high places greeted his music. On the one hand, for example, he was at loggerheads with the other canons of the Ste Chapelle because he lived with his mistress in his own house. On the other hand, Richelieu invited him to direct a concert in his palace, and Dubois de l'Estourmière, Louis XIII's valet, related in his memoirs how he told Louis XIV of his father's particular affection for Formé's motet *Nonne Deo subjecta erit anima mea* (which is lost). One can also believe Sauval's report that after Formé's death, Louis XIII collected his works together and locked them away in a cupboard to which he held the key; it is possibly because of this that some at least of his music has survived. Sauval added that these works subsequently fell into the hands of Jean Veillot, 'who turned them to his own good account'.

As a composer Formé is known only by sacred works. In the dedication to Louis XIII of his celebrated Mass published in 1638, cited above, he prided himself on being the first Frenchman to write for double choir in the Venetian style, but this is an idle boast, since several others had done so before him, among them Le Jeune, Du Caurroy and d'Ambleville. In this mass, however, and also in the motets *Domine, salvum fac regem* and *Ecce tu pulchra es, amica mea*, he did break new ground in his explicit use of the concertante style, contrasting a quartet of soloists with a five-part choir: the style, partly fugal partly homophonic, heralds that of the *grands motets* of Versailles. There is no mention of instrumental accompaniment in the score. But it seems unlikely that, at a time when the continuo was becoming more and more accepted in France, such fundamentally modern music was conceived for *a cappella* performance. Moreover the nature of the music implies accompaniment, although it is doubtful if instruments other than organ were used because of the restrictions that the church imposed on the performance of liturgical music, especially masses. There survived in manuscript a series of *Magnificat* settings by Formé based on the eight church tones. Sections for four voices alternate with Gregorian chant, thus confirming that the works were intended for liturgical use, perhaps in the royal chapel or the Ste Chapelle. They are written in a basically unadorned syllabic style, which is, however, varied by imitative entries based on the chant and by the use of contrasted vocal groups. Formé's surviving music is fine enough for the loss of his other works to be a matter for regret.

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DENISE LAUNAY/JAMES R. ANTHONY

Formellis [Formelis], **Wilhelmus** [Guilelmus] (*b* *c*1541; *d* probably at Vienna, 4 Jan 1582). Composer and organist, possibly of Flemish birth, resident in Austria. He must have entered the Kapelle of the future Emperor Maximilian II in Vienna late in 1552 or in January 1553, since in a letter of January 1578 he requested a pension on completing 25 years' service. From 1566 various entries in the court account books show that, as well as playing the organ, he taught the instrument to Archduchess Anna (who later married Felipe II of Spain). He remained in Maximilian's service when he became emperor and then served Rudolf II; both showed their appreciation of him by several times giving him substantial grants of money. Only a few of his works have survived, all of them sacred. Five six-part motets appeared in anthologies of the 1560s (one in RISM 1564[3] and a total of four in 1568[2-4] and 1568[6]). The latter collection also includes the eight-part occasional motet *Arma manusque Dei* (ed. in CMM, lxiv, 1974), written in 1566 at the time of Maximilian II's campaign against the Turks. It uses *cori spezzati* technique, and its asymmetrical choral groupings produce dynamic gradations of a kind then very popular at the imperial court. A few other motets by Formellis survived

in manuscript, together with intabulations of chansons by Berchem and Lassus (see *EitnerQ* and *MGG1* for details), but some of these may not now be extant.

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ALBERT DUNNING

Formentelli, Barthélémy (*b* Courquetaine, Chaumes-en-Brie, 21 Jan 1939). French organ builder. He was apprenticed for seven years to Victor Gonzales's workshop at Châtillon-sous-Bagneux, and then worked for four years at Philipe Hartman and Jean Bourgarel's workshop in Rainant, Jura before moving to Verona, where he opened his own workshop. He finally settled in Pedemonte (near Verona) in January 1964, where in 1989 his eldest son, Michel Octave Formentelli (*b* 28 Dec 1970), began working as an assistant. By 1995 Barthélémy had built or restored more than 100 organs, 100 harpsichords and 40 fortepianos. Among his most important new organs are those at the conservatories at Parma (1971), Piacenza (1974) and Padua (1975), Rovereto Cathedral (1975), Meymac, Corrèze (1984), Lemmens Institute, Leuven (1990), Basilique Ste Bernadette, Lourdes (1992), St Etienne de la Cité, Périgueux (1993), and Stroppari, Vicenza (1995). His major restorations have included those carried out on two late 16th-century organs, by Claudio Merulo (Parma Conservatory, 1965) and Luca Biagi (S Giovanni in Laterano, Rome, 1988).

UMBERTO PINESCHI

Formes, Karl Johann (*b* Mülheim, 7 Aug 1815; *d* San Francisco, 15 Dec 1889). German bass. He made his début at Cologne in 1842 as Sarastro. Engaged at the Kärntnertortheater, Vienna, he created Plumkett in Flotow's *Martha* (1847). Forced to leave Vienna for political reasons, in 1849 he sang in London for the first time at Drury Lane. He made his Covent Garden début in 1850 as Caspar (*Der Freischütz*) and sang there regularly until 1868. His roles included Bertram (*Robert le diable*), Marcel (*Les Huguenots*), Leporello, Rocco and Peter the Great (*L'étoile du nord*). He also took part in the première of the three-act revision of Spohr's *Faust* (1852) and the first London performance of Berlioz's *Benvenuto Cellini* (1853), in which he sang the Cardinal. In 1857 he appeared at the New York Academy of Music, returning there for the next 20 years. In 1872 he took part in the première in the USA of Marschner's *Der Templer und die Jüdin*. After his retirement from the stage in 1878, he taught singing in San Francisco. His voice combined a solid, resonant lower register with considerable flexibility, and he was particularly admired as Caspar.

His brother Theodor (*b* Mülheim, 24 June 1826; *d* Endenich, 15 Oct 1875), a tenor, made his début in 1846 at Budapest as Edgardo (*Lucia di Lammermoor*). After singing in Olmütz, Vienna and Mannheim, he was engaged at the Berlin Hofoper (1851–64), where he sang the title roles in the first local performances of *Tannhäuser* (1856) and *Lohengrin* (1859). Two other brothers, Wilhelm (1831–1884) and Hubert, were also singers.

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ELIZABETH FORBES

Formes, Theodor. German tenor, brother of KARL JOHANN FORMES.

Formes fixes (Fr.: 'fixed forms'). Poetic forms, particularly of the 14th and 15th centuries, that directly affected the musical forms of practically all song settings of the period. For French song the main such forms are: the ballade, particularly important in the 14th century (*see* BALLADE (i)); the rondeau, which became by far the predominant form in the 15th century (*see* RONDEAU (i)); and the VIRELAI, which had something of a career in the 14th century but was then dropped until its revival in the middle of the 15th century. All three involve complex repetition patterns with a refrain and music in two main sections (*see* OUVERT). According to the early 15th-century *Reigles de la seconde rhetorique* (ed. E. Langlois, *Recueil d'arts de seconde rhétorique*, Paris, 1902, p.12), it was Philippe de Vitry who first used them. But all three forms can be found in one shape or another in the monophonic songs of the 13th century and earlier. Moreover, none of Vitry's songs has been identified: the earliest coherent such repertory is in the work of Guillaume de Machaut, who composed 42 ballades, 22 rondeaux and 33 virelais. Some time very late in the 15th century all three *formes fixes* were abandoned by composers, though traces of their design can be heard in French music through the first half of the 16th century, and the rondeau in particular continued to be cultivated by poets.

Slightly different versions of these forms were cultivated in the song repertories of other European languages. In mid-14th-century Italian music, the madrigal is important (*see* MADRIGAL, §1) but was largely replaced by the BALLATA, a form closely related to the virelai. Other forms related to the virelai include the 13th-century Spanish CANTIGA, the 15th-century English CAROL, the 15th- and 16th-century Spanish CANCIÓN and VILLANCICO, and the Italian BARZELLETTA (*see also* FROTTOLA). The German BAR FORM is loosely related to the ballade. All of these are sometimes called *formes fixes*.

See also CHANSON.

DAVID FALLOWS

Formica, Antonio [Antonino] (*b* Licata, Sicily, ?*c*1575; *d* Palermo, 17 March 1638). Italian composer. He came of a noble Palermo family and was the first pupil – at any rate in Palermo – of Antonio Il Verso, who included pieces by him in four of his own collections. On 1 April 1605 his fellow pupil G.B. Calì dedicated to him his book of two-part ricercares. On 31 August that year he was received (one year before his fellow pupil Giuseppe Palazzotto e Tagliavia) into the Congregazione dell'Oratorio dei Filippini at Palermo, and on 15 December he became a cleric. In February 1606 he became a deacon and priest. On 21 October 1608 he was made a full member of the order, in whose service he spent the rest of his life: from 1614 onwards he was several times appointed its director of music, and he was provost from 17 April 1621 to 28 May 1623 and during the period 1632–3. His music is characterized by skilful counterpoint, rhythmic variety and flexible harmony, achieving an effective realization of the sense of the words.

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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Formosa, Riccardo (*b* Rome, 1 Sept 1954). Australian composer. Formosa's initial professional experience was in rock music, as a member of the Little River Band in Melbourne. He subsequently enrolled at the NSW Conservatorium (now Sydney Conservatorium) in 1979–80, where his teachers included Don Banks and Martin Wesley-Smith; he then studied privately with Richard Toop before going to Rome to work with Donatoni at the Accademia di S Cecilia.

Donatoni had already been a major influence on Formosa during his Australian student years, though the most impressive work of this period, *Dedica* for amplified oboe and orchestra, embraces a much wider range of Italian influences, including Maderna. Direct contact with Donatoni led to more profound absorption of his teacher's methods, and his subsequent works are notable in equal measure for their arcane technical procedures (a series of codes, often extrapolated from the names of dedicatees) and a brilliant, lucid surface which unites immaculate craftmanship with memorable invention. The outstanding works of the mid-1980s are *Pour les vingt doigts*, *Iter* and *Vertigo*. Formosa's frankly tortuous compositional method, which made the production of anything but chamber works exceptionally difficult, led to a personal crisis. In 1987, after completing just 11 works, he stopped composing concert music and returned to the commercial world, working primarily as a studio arranger and producer. His decision to do so was widely regarded as an enormous loss to Australian music.

WORKS

Abacus, hpd, 1980; Sospiri, orch, 1981; Dedica, amp ob, orch, 1982; Tableaux, pic, vn, va, b cl, hpd, 1982; Pour les vingt doigts, 2 pf, 1983; Domino, E♭-cl, 1984; Durchführung, pf, str trio, 1984; Iter, vc, 1985; 5 variations pour Monsieur T., pf, 1986; Silhouette, fl, 1986; Vertigo, fl, ob, cl, pf, 1986

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RICHARD TOOP

Formschneider [Andre, Andreae, Grapheus, Enderlin, Endres], **Hieronymus** [Jeronimus] (*b* Mergentheim [now Bad Mergentheim]; *d* Nuremberg, 7 May 1556). German printer. It has been suggested that his father was Fritz Enderlin (Lenckner, 154), and he was certainly mentioned in an imperial document in 1515 as 'Iheronimussen Enderlin, formbsneider zu Nurnberg'. However, he used the latinization 'Andre' almost exclusively by 1504 and until the early 1520s, after which he replaced his family name with a designation of his principal profession, 'Formschneider'. ('Grapheus' is found only in three colophons presumably written by Hans Ott.)

Formschneider, resident in Nuremberg by 1515 and receiving citizenship in 1523, was Albrecht Dürer's principal woodcutter from 1515 to 1528 and the official die sinker of Nuremberg from 1535 to 1542. Although only a part-time printer, between 1525 and 1555 he printed at least one edition in each of all but three years. He did not have a shop for sales, and it appears that most of his printing was commissioned. One of the most gifted block and type cutters of the German Renaissance, he cut the many illustrations and diagrams in, among others, Dürer's treatises and Hans Gerle's lutebooks, and cut and cast the founts, including only the second single-impression music typeface in Germany and the famous Neudörfer-designed *Fraktur*; his finest print is Ostendorfer's *Warhafftige Beschreibung des andern Zugs in Osterreich.*



Opening of the discantus part of the introit 'Benedicta sit Sancta Trinitas' from Isaac's 'Choralis Constantinus', i (Nuremberg: Ott, 1550), printed by Hieronymus Formschneider

Formschneider's role solely as commissioned printer is seen most clearly in his six titles for Ott; the *Choralis constantinus*, the first volume of which was printed for Ott's widow (see illustration) and the others for the Augsburg bookseller Georg Willer; and Senfl's odes, the printing commissioned by Minervius through Hieronymus Baumgartner of Nuremberg. Although music became central to his printing activities, there is no evidence that he had any understanding of or special interest in it.

EDITIONS

H. Gerle: Musica teusch (1532); H. Gerle: Tabulatur auff die Laudten (1533); H. Ott, ed.: Der erst Teil: 121 newe Lieder (1534[17]); L. Senfl, ed. S. Minervius: Varia carminum genera (1534); [H. Ott], ed.: Schöne auszerlesne Lieder (1536[9]); H. Gerle: Musica teutsch (1537); H. Gerle: Tabulatur auff die Lauten (1537), lost; L. Senfl: Magnificat octo tonorum (1537); H. Ott, ed.: Novum et insigne opus musicum (1537[1])

H. Ott, ed.: Secundus tomus novi operis musici (1538[3]); Trium vocum carmina (1538[9]); H. Ott, ed.: Missae tredecim, 4vv (1539[2]); H. Gerle: Musica und Tabulatur (1546[31]); H. Isaac: Choralis constantinus, i (1550); H. Gerle: Ein newes sehr künstlichs Lautenbuch (1552[31]); H. Gerle: Teutsche musica (1553), lost; H. Isaac: Choralis constantinus, ii (1555); H. Isaac: Choralis constantinus, iii (1555)

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ROYSTON GUSTAVSON

Fornaci, Giacomo (*b* Chieti; *fl* early 17th century). Italian composer. He was a Celestine monk. He is known by *Amorosi respiri musicali*, for one to three voices and continuo (Venice, 1617; 1 song ed. in Goldschmidt, appx, 39f; 1 dialogue ed. in Racek, 244f). The 20 pieces it contains, over half of them monodies, cover a wide range of forms current at the time and include settings of some specially popular poems such as Guarini's *Tirsi morir volea*, but the music is relentlessly undistinguished. According to Gerber he also published *Melodiae ecclesiasticae* (Venice, 1622), of which no copy survives.

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J. Racek: *Stilprobleme der italienischen Monodie* (Prague, 1965)
J. Whenham: *Duet and Dialogue in the Age of Monteverdi* (Ann Arbor, 1982)

NIGEL FORTUNE

Fornari, Andrea (*b* Venice, *c*1753; *d* Venice, 26 Oct 1841). Italian woodwind instrument maker. In a petition dated 18 January 1792 he claimed to have made – besides instruments for the study of mathematics and physics and for navigation – all kind of woodwinds, including flutes and recorders in different sizes, shawms and 'salmuò' (Chalumeau). He also names the renowned oboists Pietro and Giuseppe Ferlendis as testifying to the quality of his work. Surviving instruments by Fornari are mainly oboes and english horns (respectively 20 and 27 listed in *YoungHI*). Most of his instruments are dated (1791–1832) and show accurate craftsmanship. The earlier oboes have an original vase-shaped top joint without a bulb. Those made after 1810 show the influence of the Dresden school. All the english horns are curved and covered with leather. The earlier instruments include precious materials such as ivory (even for the keys) and ebony; the later ones are less opulent (perhaps due to the economic crisis in Venice). Fornari also invented a sort of basset-oboe, now in the Museo Teatrale a Scala in Milan. His son Pietro (*b* 1793) played the clarinet and also made woodwind instruments. Some of the later instruments with the stamp FORNARI / A VENEZIA may have been made by him.

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A. Bernardini: 'Woodwind Makers in Venice, 1790–1900', *JAMIS*, xv (1989), 52–73

ALFREDO BERNARDINI

Fornari, Matteo [Matteuccio] (*b* Lucca, *c*1655; *d* Rome, Nov 1722). Italian violinist. Corelli's favourite pupil and close friend, he was one of the greatest violin virtuosos active in Rome at the end of the 17th century and the beginning of the 18th. From 1678 (when he played for the first time at S Luigi dei Francesi on the feast day of the church's patron saint) almost until Corelli's death, he rarely failed to appear alongside his teacher as second violinist. He must have begun his apprenticeship with Corelli before 1678, because his payment at S Luigi dei Francesi was higher than that of the other violinists except for Corelli himself, indicating that he was already a fully formed player. In 1678 also Fornari became a member of the Congregazione di S Cecilia, a necessary qualification for practising as a musician in Rome. From the beginning of the 1680s master and pupil became inseparable. They took up residence together in the Palazzo al Corso of their patron Cardinal Benedetto Pamphili, and together moved in 1690 to the Palazzo della Cancelleria of a rival patron, Cardinal Pietro Ottoboni. Wherever Corelli was asked to play – at meetings of the Arcadian Academy, at celebrations of the Accademia del Disegno di S Luca or at S Luigi dei Francesi and S Marcello – Fornari was almost always his second violin. When Corelli became too ill to play in public Fornari frequently stood in for him, and when his teacher died in 1713 he took his place at the head of Ottoboni's orchestra at the Cancelleria, directing it until 1720. It was, however, Giuseppe Valentini, an excellent violinist and successful composer, who inherited Corelli's post at S Luigi dei Francesi. Corelli left Fornari all his violins and manuscripts, as well as the responsibility for overseeing the publication of his Concerti grossi op.6, which appeared in 1714, dedicated to Fornari.

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ENRICO CARERI

Förner, Christian (*b* Löbejün, 1610; *d* Wettin, 1678). German organ builder. He was the son of the master builder and mayor of Wettin, Lorenz (?Martin) Förner, and was taught by his brother-in-law, J.W. Stegmann (*d* 1637; probably identical with 'Johannes N. von Wettin', who was dismissed for his critical remarks on the occasion of the examination of the famous Gröningen organ). Förner was interested in mathematics and physics and attempted to use scientific knowledge in organ building, as he described in *Vollkommener Bericht, wie eine Orgel aus wahrem Grunde der Natur in allen ihren Stücken nach Anweisung der mathematischen Wissenschaft soll gemacht, probieret und gebauet werden* (1684). He invented the hydraulic wind pressure gauge.

Förner's work included repairs to the organs built by David Beck at Schloss Gröningen (1592–6) and St Martini, Halberstadt, and to the instrument built by Esaias Compenius at St Martini, Croppenstedt, as well as four new organs: at Halle Cathedral (1665–7; the instrument Handel played as organist from 1702 to 1703); at Ulrichskirche, Halle (1673–5; built to Förner's specifications and under his supervision by L. Compenius); at Schloss Neu-Augustusburg, Weissenfels (1673; frequently played by Bach, several of whose works take its peculiarities into acount); and at Fischbeck an der Weser. It is possible that Förner was the teacher of Bernhard Schmidt (1629–1708; later known in England as 'Father Smith'). Förner, with his experimental approach to organ building, may be regarded as a clear model for the important central German organ builders Johann Tobias Gottfried (who was his pupil) and Tobias Heinrich Gottfried Trost.

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F. Friedrich: *Der Orgelbauer Heinrich Gottfried Trost* (Leipzig, 1989)

HANS KLOTZ/FELIX FRIEDRICH

Fornerod, Aloÿs-Henri-Gérard (*b* Montet-Cudrefin, 16 Nov 1890; *d* Fribourg, 8 Jan 1965). Swiss composer. He studied music in Pully, Lausanne, and from 1909 at the Schola Cantorum in Paris under d'Indy (composition), Sérieyx (counterpoint) and Lejeune (violin). For one term (1910–11) he followed Pfitzner's orchestration course, at Strasbourg and then returned to Lausanne, where he played the violin in the symphony orchestra (1911–13) and conducted choirs (1916–18) for which he wrote several religious pieces. His conducting work continued with the Choeur des Alpes of Montreux and then the Harmonie des Alpes of Bex (1932–8). He worked as a theory teacher in Lausanne at the Institut de Ribaupierre (1921–49) and the conservatory (from 1926); he also taught in Morges (1940–47) and Saint Maurice, Valais (1948–54), and from 1954 until his death he was director of the Fribourg Conservatoire. In addition, he worked as a critic for the *Tribune de Lausanne* and the *Semaine littéraire* of Geneva, and from 1960 to 1965 he was French editor of the *Revue musicale suisse*.

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(*selective list*)

Stage: Oedipe roi, op.5 (incid music), chorus, orch; Antigone, op.5b (incid music), chorus, orch, 1952; Geneviève, op.36 (opéra comique, J. Bruyr, after Boccaccio), 1951–2, Lausanne, 1954

Orch: Sym. no.1, F, op.1, 1915–17, disowned; Sym. no.2, E, op.8, 1919–22, disowned; Pastorale, op.19, vn, orch, arr. vn, pf; Le voyage de printemps, op.28, 1940–41; Suite, orch; Pf Conc., op.29, 1943–4; Prométhée enchaîné, op.34, 1948; Deuxième concert, op.35, chbr orch, 1949

Sacred vocal: 3 Motets, op.2, SATB, 1918; 3 Motets, op.4, SATB, 1918; Ave Maria, op.6, 1v, org, 1919; Messe brève, op.12, SATB (1926); 3 Motets, op.15, SATB; Angelus Domini, op.22, chorus; Messe brève, op.23, SAB, org, 1934; Missa septimi toni, op.25, SATB, 1935; Salve regina, op.26, SATB; TeD, op.37 (Ronsard), solo vv, chorus, orch, 1954; Messe solennelle 'Ancilla Domini', op.38, solo vv, chorus, orch, 1957; Ps ciii, op.41, male chorus, 1959; Hymne à la très-sainte Trinité, op.43 (G. de Reynold), chorus, brass, db, perc, 1961; Ave Maria, op.44, male chorus

Secular vocal: 2 choeurs, op.7 (T. de Banville), 1921; Elaine, op.9, solo vv, male chorus, orch, 1923; 2 mélodies, op.10, ?1924; 3 mélodies, op.13, before 1927; Une jeune fille parle, op.17 (Moréas), chorus, *c*1927; Chanson de toile, op.18 (Fornerod), 1v, pf, unpubd; Déesse aux yeux d'azur, op.20 (Moréas), female chorus, orch/pf; Madrigal, op.21 (Calderón, trans. J.P. Florian), 1v, pf, 1930; 5 chansons françaises, op.30, 1v, pf, 1944; 4 chansons de Savoie, op.32, 1v, pf, 1947; Bucoliques, op.33 (Virgil, trans. X. de Magallon), 1v, pf, 1947; 9 vocalises, op.46, 1v, pf, unpubd; other songs and choral pieces

Chbr: Sonata, op.11, vn, pf, 1925; Concert, op.16, 2 vn, pf (1959); Sonata, op.24, vc, pf, 1934; Divertissement pastoral, op.31, ob, cl, bn, 1946; Str Qt, op.47, 1964; other pieces

Kbd: 4 interludes dans les tons grégoriens, op.3, org, 1920; 2 petites pièces, op.14, pf, 1927; Le voyage de printemps, op.27, suite, pf, 1940–41; Sonatine, op.39, pf, 1959; other pieces

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ETIENNE DARBELLAY

Forns y Cuadras, José (*b* Madrid, 12 Jan 1898; *d* Geneva, 6 Sept 1952). Spanish musicologist and composer. He studied music at the Madrid Conservatory, where he was taught composition by Emilio Serrano and won the conservatory's composition prize (1919). From 1921 to

his death he held the chair of music history and aesthetics at the Madrid Conservatory. As a composer he wrote mostly zarzuelas (including *El toque de oración*, *La veneciana* and *Flores de lujo*) and scores for various films. But he was more influential in disseminating knowledge of the history and aesthetics of music, particularly through his two books, *Estética aplicada a la música* (Madrid ?1924, 7/1943), and *Historia de la música* (Madrid, 1925–33), which have appeared in several editions and for many years were standard textbooks in nearly every conservatory in Spain as well as many in Latin America. He was also notable for his untiring defence of the rights of Spanish musicians (having also taken the doctorate in law), through various national and international societies of which he was a member.

JOSÉ LÓPEZ-CALO

Foroni, Jacopo (*b* Valeggio, nr Verona, 25 July 1825; *d* Stockholm, 8 Sept 1858). Italian composer and conductor. He studied in Verona with his father Domenico Foroni. His first opera, *Margherita* (1848), was reviewed favourably by Alberto Mazzucato in the *Gazzetta musicale di Milano*. In 1849 he was appointed conductor of the orchestra of the royal theatre and chapel in Stockholm, where he presented works which were still unperformed in Italy, such as symphonies by Shumann and orchestral works by Berlioz. In 1850 he wrote the opera *Cristina di Svezia* for Stockholm and three sinfonias (single-movement overtures) for Milan. The sinfonias were published immediately by Ricordi, a unique occurrence in mid-19th-century Italy. Their appearance in score meant that they were widely circulated: the first one in particular remained in the repertory of Italian conductors from Angelo Mariani in the 19th century to Toscanini in the 20th. In his last opera, *I gladiatori* (1851), Foroni applied his new style of orchestral writing. In a letter to Mazzucato (1856) he stated that he had finished a treatise on orchestration (now lost) in which he analysed different techniques from Bach to Verdi.

Like Michael Costa and Mariani, Foroni was one of the first musicians to combine the activities of *concertatore* (assistant conductor and coach) and conductor, which at that time in Italy were still undertaken by two people. As an orchestral composer he displayed a vast knowledge of contemporary music. Thanks to his activity as a conductor abroad he could assimilate Berlioz and Liszt's technique of thematic transformation, even though he did not abandon completely the Italian formal tradition of the Rossinian ouverture. Nevertheless, Foroni developed further the Italian symphonic tradition, especially as regards the orchestration. In 1878 Filippo Filippi defined him as 'a symphonist to take your hat off to' and in 1879 Franco Faccio noted 'the irresistible enthusiasm of all audiences' for his sinfonias.

WORKS

OPERAS

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Cristina di Svezia (dramma, 5, after G. Casanova), Stockholm, 1850

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OTHER WORKS

Vocal: L'italiana (grido di guerra), unison vv, pf, 1847; Ai lombardi (canto di guerra, A. Zoncada), 3vv, 1848; Cantata sinfonica, for the birthday of the King of Sweden, 1850; Tre romanze, 1v, pf, 1850: La lontananza, Il desiderio, L'âme du purgatoire

Orch: 3 sinfonias, c, e, A, 1850

Pf: Deux broderies sur Luisa Strozzi de Sanelli, 1847; Rialto-Polka, 1847; Sogno malinconico, 1847; Ricordanza dagli Orazi e Curiazi di Mercadante, capriccio brillante, op.6, 1848; Studio melodico, 1850 [for left hand, according to Schmidl]

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ANTONIO ROSTAGNO

Forqueray [Forcroy]. French family of composers, viol players and organists.

(1) **Antoine Forqueray** [*'le père'*] (*b* Paris, 1672; *d* Mantes, 28 June 1745). Son of Michel Forqueray (1650–1714/5), a violinist and dancing-master who settled in Paris in 1670. The *Mercure galant* of April 1682 records that at an early age Forqueray

> had the honour ... of playing the *basse de violon* before the king, making His Majesty so pleased that he commanded that someone should teach [Forqueray] to play the bass viol ... he profited so much from the lessons that ... there are few who equal him.

According to his obituarist, he remained at court for five or six years and was educated with the court pages. At least six viol players were employed at court, including Marin Marais, but several sources state that he was taught only by his father, and d'Aquin noted that he was never a pupil of Marais. Forqueray often entertained the king during mealtimes and was called upon to play for foreign ambassadors. At the end of the 1689 he became *ordinaire de la chambre du roi*. La Borde recorded that by the age of 20 he was 'the most accomplished viol player of his time'. He also built up a reputation as a teacher; the Duke of Orléans (the future regent) and his son Louis, the exiled Duke of Bavaria and the Duke of Burgundy were among his pupils.

In 1697 he married Henriette-Angélique Houssu, daughter of an organist and herself a harpsichordist. They lived for a time at the residence of the Prince of Carignan, where (3) Jean-Baptiste Forqueray was born. Antoine gave concerts with his wife, but the marriage was unsuccessful: his wife left him five times, describing her husband as hot-headed. They separated in 1710, after which Antoine lived in high style, neglecting his impoverished family until ordered to provide for them. In 1731 he retired to Mantes. There was some reconciliation with his family, although he altered his will several times to exclude his son: he evetually left him 20,000 livres and some valuable viols, although the bulk of his estate went to his surviving daughter.

Contemporary writings reveal Forqueray as a player of exceptional virtuosity, keenly interested in the latest developments from Italy. The *Mercure de France* (August 1738) describes how 'he wished to do on the viol everything that they [the Italian violinists] could do on the violin'. The report continues that he succeeded in his ambition, translating their technical acrobatics into passage-work for the viol 'with startling accuracy'; this made his music 'more piquant and more recherché' than that of Marais. Above all Forqueray possessed a brilliant

gift for improvisation; his obituarist testifies to his 'lively and fertile imagination' and Le Blanc recalls he would 'affect to be whimsical, fantastic and bizarre'. The regent showed his appreciation of Forqueray's extraordinary talents by presenting him with lavish gifts that included covering him for a debt of 100,000 livres from speculation in the Mississippi company. Although Forqueray's obituarist refers to 'about 300 pieces' surviving by him, apart from the book of *pièces de viole* published as his, by his son, in 1747 (see below), only five *pièces de viole* (four in *F-Pn* Vm[7] 6296), two transcriptions by Visée for theorbo (*B* 279152), a handful of dance melodies and a manuscript for three viols ascribed to 'Forcroy' (in *Lm*) are known. These pieces are limited in harmonic vocabulary but demonstrate a love of virtuosity and a delight in the use of high registers.

(2) **Michel Forqueray** (*b* Chaumes-en-Brie, bap. 15 Feb 1681; *d* Montfort-l'Amaury, 30 May 1757). Cousin of (1) Antoine Forqueray. A pupil of Jean-Baptiste-Antoine Dupuis, organist at Chaumes Abbey, Michel arrived in Paris between 1698 and 1702. He became organist of St Martin-des-Champs in 1703 and on 20 July 1704 organist of St Séverin; he retained both posts until he died. D'Aquin wrote in 1752 that 'M. Forqueray, organist of St Séverin, still preserves the beautiful touch and the graces that attracted so much praise in his youth'. An inventory taken at his death included a Ruckers harpsichord valued at 800 livres.

(3) **Jean-Baptiste(-Antoine) Forqueray** [*'le fils'*] (*b* Paris, 3 April 1699; *d* Paris, 19 July 1782). Son of (1) Antoine Forqueray. Like his father, who taught him, Forqueray was a child prodigy. When he played to Louis XIV at the age of five or six the court was astonished 'by the prodigious technique he possessed at so young an age' (La Borde). He suffered the neglect and jealousy of his father, who about 1715 had him incarcerated in Bicêstre prison and in 1725 had him banished from the country. Fortunately he already had pupils of influence (including Le Monflambert) who rallied to his support and had the sentence revoked; Forqueray returned to France in February 1726 after a two-month exile. Later the same year Quantz remarked on Forqueray's skill in the *petit choeur* at the Académie Royal; in 1727 he toured Rennes and Nantes with Guignon.

On 29 July 1732 Forqueray married Jeanne Nolson and went to live with her at the house of her brother-in-law and guardian, Chevalier Etienne Boucon. Boucon was a great amateur of all the arts; his daughter Anne, who like Jeanne Nolson was an accomplished harpischordist, married Mondonville; Rameau was also a member of the Boucon family circle, as was Guignon. During the 1730s Forqueray played regularly at the house of the *fermier-général* Ferrand, and in autumn 1737 played Telemann's 'Paris Quartets' with the composer. Telemann recalled in his autobiography with awe: 'if only words could describe the wonderful way the Quartets were played by Herren Blavet, Guignon, Forcroy the Son and Edouard [cellist]'. Following the death of Jeanne Nolson on 22 December 1740 (there were no children from the marriage), Forqueray married the celebrated harpsichordist Marie-Rose Dubois on 13 March 1741. D'Aquin wrote: 'everyone knows of the talents of Madame Forqueray: her reputation is magnificent'. On 14 September 1742 Forqueray officially succeeded to his father's court position, which he held until 7 July 1779. Contemporary descriptions of his playing rank him almost with his father, indeed d'Aquin believed them to be quite equal.

In 1760 he seems largely to have retired from playing and taken up a new career editing Italian works for publication; Mme Leclair remained his engraver. He received a court pension from 1 January 1761 and after that appeared as a 'vétéran de la musique du roi'. He also worked for the Prince de Conti, retiring only at the prince's death in 1776. At a feast given by the prince in 1766 Espérandieu, secretary to Prince Friedrich Wilhelm of Prussia, heard Forqueray play. At Espérandieu's request Forqueray sent five letters to the viol-playing crown prince, containing advice on the best viols to acquire, viol set-up, good fingering and sound bowing technique (*c*1768, *D-Bsb*; facs. in *Viole de gambe: methodes et traités*, ed. J.-M. Fuzeau, Courlay, 1997). Forqueray declined a request to visit the prince in Potsdam due to poor health; later he suffered from paralysis.

In 1747 Forqueray published a volume dedicated to his pupil Princess Henriette-Anne (daughter of Louis XV) entitled *Pieces de viole avec la basse continuë composées par Mr Forqueray le père* (Paris, 1747/*R*; ed. C. Denti, Fribourg, 1984–). The attribution of these pieces to Antoine Forqueray is enigmatic for they are progressive works, grandly conceived in a style similar to that of Leclair. Harmonically, the pieces are full of diminished and augmented chords, Neapolitan sixths, chords of the ninth and colourful progressions. In the *avertissement* to the publication Forqueray admits to adding the bass (and thus the figures) and fingering the viol part himself. Three pieces which he claims are solely his work are marked with an asterisk, but they are stylistically indistinguishable from the other 29, ostensibly by Antoine. It thus remains unclear to what extent these are the father's work or the son's. To maximise the distribution of the pieces, Jean-Baptiste published them simultaneously in a version for solo harpsichord, possibly made by Marie-Rose (1747/*R*; ed. C. Tilney, Paris, 1970). These idiomatic transcriptions fundamentally reinterpret the material, making greater use of counterpoint, bass octaves and flowing arpeggiated bass figurations.

Forqueray's *Pieces de viole* represent the culmination of the French virtuoso viol tradition. Examined in conjunction with the letters that he wrote to Prince Friedrich Wilhelm, they provide us with a unique source not only on mid-18th-century French viol technique but also on the performance of (unmarked) contemporary violin music, notably by Leclair and Guignon. Forqueray meticulously marked his music with most progressive fingerings (notably using high positions across the strings and sequences employing matching fingerings), intricate italianate bowings and ornamentation (with two types of vibrato). Most striking of all is his experimentation with seven different timbres (using high positions on the bass strings) and 260 different chord patterns, including 42 different arrangements of diminished chords. The boldly creative and individual approach displays a profound understanding of the viol's potential and is stimulated far more by contemporary French violinists than by viol playes such as Dollé or Roland Marais.

(4) **Nicolas-Gilles Forqueray** [*'le neveu'*] (*b* Chaumes-en-Brie, bap. 15 Feb 1703; *d* Chaumes-en-Brie, 22 Oct 1761). Nephew of (2) Michel Forqueray and second cousin of (3) Jean-Baptiste Forqueray. He studied with

Dupuis, settled in Paris in 1719 and soon, as an organist, achieved the position of *maître de la chapelle et musique* to Louis XV. In due course he obtained many organ posts: he succeeded Charles Houssu at the church of the Cimetière des Innocents (1731), Fouquet at St Laurent (1732) and St Eustache (1733) and Dandrieu at St Merri (*c*1738). In 1734 he married Elisabeth-Nicole Séjan and taught her nephew, Nicolas Séjan (also his godson), who later became organist at Notre Dame. Poor health forced him to relinquish his positions, although he took over St Séverin at his uncle's death before retiring to Chaumes. Ancelet listed him, alongside Marchand, Daquin and L.-N. Clérambaulb, as one of 'the most highly regarded organists' of his day. None of his compositions for keyboard is known to have survived, and even the *airs à boire* ascribed to 'Forcroy le neveu' might be the work of (2) Michel Forqueray; these were published in the Ballard *Recueils* of August and October 1719, April, June and December 1721, and July 1722.

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LUCY ROBINSON

Forrest, George. American composer and lyricist. He collaborated with ROBERT WRIGHT.

Forrester, Maureen (Kathleen Stuart) (*b* Montreal, 25 July 1930). Canadian contralto. After studies with Sally Martin, Frank Rowe and Bernard Diamant, she concentrated on a concert career. Her New York début (Town Hall, 1956) attracted extraordinary critical attention and engagements soon followed with leading American orchestras. In Europe she appeared at festivals in Berlin, Montreux and Edinburgh, and the Holland festival, earning particular praise for her Mahler singing; she sang in Verdi's Requiem under Sargent at a Promenade Concert in 1957. Her first major operatic engagement was as Gluck's Orpheus, in Toronto in 1962. Subsequently she sang, among other roles, Cornelia in *Giulio Cesare* (1966, New York City Opera), La Cieca in *La Gioconda* (1967, San Francisco), Erda (1975, Metropolitan), Madame Flora in Menotti's *The Medium*, Mistress Quickly, Brangäne, Arnalta (*L'incoronazione di Poppea*), Ulrica, Clytemnestra, Mme de Croissy (*Dialogues des Carmélites*) and the Countess (*The Queen of Spades*), which she sang at La Scala in 1990. A character actress of considerable wit, she was a singer of rare tonal opulence with a high standard of musicianship and interpretative imagination. She has made many recordings, including Gluck's Orpheus, Handel operas and works by Mahler.

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MARTIN BERNHEIMER/R

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Forsell, (Carl) John [Johan] **(Jacob)** (*b* Stockholm, 6 Nov 1868; *d* Stockholm, 30 May 1941). Swedish baritone. He made his début as Rossini's Figaro at the Stockholm Opera in 1896 and sang there regularly until 1911, and as a guest until 1938. In 1909–10 he appeared with success at Covent Garden as Don Giovanni, and at the Metropolitan in numerous roles including Telramund, Amfortas, Germont, Tonio and Prince Yeletsky. He was notable, especially as Don Giovanni, not only for the beauty and skill of his singing, but for the vivacity and zest of his whole dramatic performance – qualities which were still evident as late as 1930, when his fiery and elegant Don Giovanni, in Italian at Salzburg, provided a marked contrast to the sedateness of an otherwise German-speaking cast. From 1924 to 1939 Forsell was director of the Stockholm Opera; from 1924 to 1931 he taught at the Stockholm Conservatory, where his pupils included Jussi Björling and Set Svanholm. He made numerous recordings, all in Swedish, between 1903 and 1925.

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DESMOND SHAWE-TAYLOR

Forssell, Jonas (Carl Arne) (*b* Stockholm, 7 Dec 1957). Swedish composer and administrator. He studied composition with Eklund and instrumentation with Mellnäs at the Royal College of Music in Stockholm (1979–82), where he also studied jazz and arrangement with Bengt-Arne Wallin. He chiefly plays the clarinet and baritone sax. He has also worked as a theatre musician and actor and has also written music for the municipal theatres in Göteborg and Uppsala and for the National Theatre which tours throughout the country. He was the director of the Norrlandsopera from 1996 to 1998.

The Norrlandsopera commissioned from him the artistically successful *Hästen och gossen* ('The Horse and the Boy', 1988). His breakthrough work, however, was the comic opera *Riket är ditt* ('Thine Is the Kingdom', 1990–91), the subject of which was nuns' concealment of refugees threatened with deportation; this attracted attention because of its lighthearted treatment of a current and

controversial topic. Performed at the Vadstena Academy in 1991 and 1992, this prizewinning opera was also broadcast on radio and television.

WORKS
(*selective list*)

Stage: Show (theatre music), chorus, speaking chorus, b cl, trbn, vc, 1983; Hästen och gossen [The Horse and the Boy], op, 3, 11vv, spkr, fiddler, orch, 1988; Riket är ditt [Thine Is the Kingdom] (op buffa, 3, Forssell), 9 vv, mute actors, chbr ens, 1990–91; En herrgårdssägen [A Mansion House Legend], vv, insts, 1993; Purpurporten [The Purple Gate], 4vv, pic, hn, tuba, vn, hp, perc, 1994; Kampen om kronan eller Gustav Vasa hade fyra söner [The Struggle for the Crown or Gustavus Vasa Had Four Sons], spkr, orch, 1994–5; Prinsessan och månen [The Princess and the Moon], op for children and adults, 1995–6

Vocal: Vaggsång till Maria [Lullaby to Mary], SATB, 1979; Hönsskit [Poultry Shit], music-dramatic scene, B, pf, 1982; 3 Songs, 1v, perc: Älskandes klagan [Complaint of the Lovers], 1984; Påsk 1968 [Easter 1968], 1991; Tiden och en flicka [Time and a Girl], 1991

Chbr: Epitaphium, sax, org, 1978; A Midsummer Night's Wake, b sax, 1979; Vintermörkret formar tankens lus och toner till en kristall [Winter darkness shapes the light and the tunes of the thought into a crystal], a fl, 3 fl ad lib, b cl, pf/org, tape, 1980; Mia, a sax, pf, 1981; Tyst vår [Silent Spring], sax qt, 1986; Rå skinka [Raw Chicken], brass qnt, 1994; Sette peccati mortali, cl, pf, 1994; Sista natten [Last Night], sax

ROLF HAGLUND

Forster. English family of violin makers and music publishers. They were working in London from *c*1760 to 1841.

(1) **William Forster (i)** (*b* Brampton, Cumberland, 1739; *d* London, 14 Dec 1808), known as 'Old Forster', was instructed by his father in the making of spinning-wheels and violins. He went to London in 1759 and within a short time had established himself in St Martin's Lane. By the early 1770s his violins, copies of Stainer instruments, were in demand, and he had learnt to make the thick dark-red varnish with which almost all Forster instruments are covered. In due course, in common with his London contemporaries, he came to be influenced by Cremonese instruments, particularly those of the Amatis. Benefited by royal patronage, he moved to the Strand about 1785, by which time he was styling himself 'violin maker to the Prince of Wales and Duke of Cumberland'. He also made violas, cellos and double basses (including three at the king's command), and had excellent bows made for him. He was also active as a music seller and publisher, issuing instrumental music by J.C. Bach, G.M. Cambini and Haydn (over 100 works; Forster made an agreement with Haydn in 1781 for the publication rights in England of his music and many of the manuscript copies he received from the composer are now in the British Library).

(2) **William Forster (ii)** (*b* London, 7 Jan 1764; *d* London, 24 July 1824), the son of William Forster (i), followed in his father's trade; his earliest known violins were made in 1779. For many years the two worked side by side, writing in respectively 'Senr' and 'Junr' on the printed label. Most of the instruments were also signed in ink on the rib above the tail-button, together with the date and serial number. William Forster (ii) took over the selling and publishing side of his father's business after his marriage in July 1786, and as well as reissuing some of his father's publications he published annual country-dance books. In 1816, following a speculation in a business of which he was not knowledgeable, he went bankrupt. His last years showed declining business activity, and his sudden death in a young woman's chambers prompted a coroner's inquest.

(3) **William Forster (iii)** (*b* 14 Dec 1788; *d* 8 Oct 1824), son of William Forster (ii), was trained as a violin maker but became an entertainer. Simon Andrew Forster (*b* 13 May 1801; *d* 2 Feb 1870), another son, carried on the business after his father's death and made about 60 good instruments. Much of his work was of a lesser character, although he was capable of finer work of the calibre of his ancestors. His *The History of the Violin* (London, 1864) gives much valuable information about his family and other English makers and lists all the numbered Forster instruments, in most cases with the name of the first purchaser.

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CHARLES BEARE, PETER WARD JONES, PHILIP J. KASS

Förster. German firm of piano makers. Friedrich August Förster (*b* Oberseifersdorf, nr Zittau, 30 July 1829; *d* Löbau, 18 Feb 1897) founded the firm in Löbau (1859) and was producing about 500 uprights a year by the 1880s. Franz Cäser Förster (*b* Löbau, 7 Feb 1864; *d* Löbau, 20 Feb 1915), the son and successor of the founder, established a second factory in Georgswalde, Bohemia, in 1900. From 1924 to 1931 the company built several quarter-tone instruments (*see* MICROTONAL INSTRUMENTS, Table 2; described in A. Förster: *Der Viertelton-Flügel*, Löbau, 1925) to accommodate music by such composers as Alois Hába. Even though the important Grotrian-Steinweg firm took an interest in quarter-tone pianos for a while, the instruments never attained a wide distribution. Förster went on to make an electric piano, the Elektrochord, to the design Oscar Vierling of Berlin patented in 1933. Although the instrument was in other respects a conventional grand piano, electrical amplification enabled the attack and decay of the note and the harmonic development from each fundamental to be modified. Like the earlier Neo-Bechstein-Flügel, a similar instrument but without any soundboard, it could have a radio and gramophone built into it. Besides these experiments, the firm has maintained a steady production of medium-quality instruments, reaching a total of 161,500 pianos in 1995 under the management of Wolfgang Förster (*b* Löbau, 6 May 1933).

MARGARET CRANMER

Förster, Christoph (Heinrich) (*b* Bibra, Thuringia, 30 Nov 1693; *d* Rudolstadt, ?5/6 Dec 1745). German composer. He studied first with the organist Pitzler, then left Bibra for Weissenfels where he learnt thoroughbass and composition from Heinichen. When Heinichen went to Italy, Förster became a pupil of Georg Friedrich Kauffmann at Merseburg. In 1717 he was appointed violinist in the Merseburg court orchestra and later became Konzertmeister there. While employed at the court Förster dedicated six sonatas, six cantatas and 12 concertos to the duchess; he also learnt Italian, the predominant language for secular vocal music. Förster was granted

leave of absence from Merseburg on several occasions: in 1719 he visited Heinichen at Dresden and in 1723 went to Prague where he met Fux, Caldara, Conti and other eminent musicians involved in the coronation celebrations of Charles VI. In August 1742 he played a leading part (under Johann Graf) in the birthday festivities of Prince Friedrich Anton of Schwarzburg-Rudolstadt, and the following year was appointed vice-Kapellmeister at Rudolstadt. Among works written for this court is a birthday cantata dedicated to Princess Bernhardine (5 May 1745). When Graf died in 1745 Förster succeeded him as Kapellmeister, but held this post for only a few weeks before his own death. There is some confusion surrounding Förster's activities between 1739 and 1743. Loewenberg (*Grove5*) stated that he held an appointment at Sondershausen during this period, but in Förster's application for the post at Rudolstadt (3 March 1743) he merely said he had been Kammermusikus and Konzertmeister at Merseburg 'for a long time'.

In his own day Förster was greatly respected as a composer of church music. Gerber thought highly of the cantatas; when a boy he had sung many 'agreeable' arias by Förster in the local church at Sondershausen. In his instrumental music, Förster has been described as one of the leading exponents of the French overture: the overture in A major (ed. Riemann) shows a fine sense of form and a keen appreciation of instrumental colour. Whereas the orchestral suites are indebted to French models, the sinfonias and concertos display the influence of the Italian style. Förster's chamber music invites comparison with Telemann's. Both composers show the same ability to combine learned counterpoint and melodious themes, the same predilection for voice change and love of short melodic phrases in the *galant* manner.

Few of Förster's works were printed in the 18th century. The two main publications were a set of six symphonies published by Haffner (Nuremberg, 1747) and six *Duetti oder Trii* for two violins and optional continuo engraved by Telemann (see Mattheson). Förster was an extremely prolific composer. According to Walther he had written over 300 pieces by 1732, and the Breitkopf catalogues mention numerous works by him. It is obvious that existing work-lists are far from complete. Unfortunately many manuscripts lack the distinguishing Christian name so that authorship is open to dispute. The list below contains only works positively identified as Förster's.

WORKS

STAGE

music lost

Das Verlangen als die Quelle aller menschlichen Affecten (serenata), Sondershausen, 1740

Der auserlesene Beytrag zum vergnügten Alter (serenata), Sondershausen, 1740

2 It. ops, Rudolstadt, 1743, 1745

VOCAL

Laudate Dominum (Ps. cxvii), 4vv, orch; Sanctus, 5vv, orch; Mass (Ky, Gl), 4vv, orch: all *D-Bsb*

At least 26 church cants.: complete yearly cycle of 22 formerly owned by C.P.E. Bach; others, *SHs*, *B-Bc*

6 It. cants., solo vv, chorus, orch, some in *D-SHs*: Inimica d'amore; Zeffiretti; Clori, sei tutta bella; Vieni ô morte; Zeffiretto; Sei gentile, advertised in Breitkopf catalogue (1765–8)

Birthday cant., 4vv, insts, 1745, *RUl*

2 wedding cants., 4vv, insts, *SHs*

INSTRUMENTAL

6 overtures (suites) a 6–8, *D-LEt*

6 sinfonie, 2 vn, va, vc, hpd (Nuremberg, 1747); ?same as 6 sinfonie, Racc. I or II, lost, advertised in Breitkopf catalogue

Sei duetti, 2 vn, ad lib, op.1 (Paris, n.d.); ?same as 6 Duetti oder Trii, 2 vn with/without bc, lost, engraved by Telemann before 1740

At least 12 concs., incl. 1 for hn in *Dl*; 6 sonatas, vn, bc, 1724–7, *MERa*; 3 duets, 2 vn, no.3 also arr. as trio sonata, *Mbs*

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PIPPA DRUMMOND

Förster, Emanuel Aloys (*b* Niederstaina, Saxony, 26 Jan 1748; *d* Vienna, 12 Nov 1823). Austrian composer and teacher. Between 1766 and 1768 he served as a bandsman in the Prussian army. In 1768 he settled in Mittelwalde (now Mezibor), northern Bohemia, where he composed his first work, a set of variations in G minor, in 1769. He dedicated many of his simple divertimentos and keyboard concertos written between 1772 and 1774 to one Constanzia Genedl. Förster may have visited Vienna as early as 1776, and settled there permanently as a freelance artist during the 1780s. He became acquainted with Haydn, Mozart, and subsequently Beethoven, who recommended him highly as a composition teacher and whose op.18 may well have been influenced by Förster's quartets.

Förster's main achievements are his piano sonatas and his chamber music. His early keyboard works show his attempts to assimilate the pre-Classical style and *Empfindsamkeit* of (especially) C.P.E. Bach; he revealed himself as a mature composer with an individual style in the op.5 flute sonatas, the op.7 quartets and the op.12 piano sonatas. Many of his later piano sonatas are highly imaginative and original compositions, though the piano writing is sometimes awkward. The quartets and quintets are similarly often powerful and dramatic, and a few of the later unpublished quartets and sonatas are quite experimental harbingers of Romanticism. Mozart's works of the late 1780s, especially those in the minor mode, such as the C minor Fantasy K475 and Sonata K457 (which Förster arranged for string quintet), the G minor Quintet K516, and the G minor Symphony K550, and Haydn's opp.76–7 quartets were Förster's main points of departure. He was also a pioneer in composing large chamber ensembles for piano, strings and wind; the piano quartets feature the opposition of the keyboard to the string trio and quite elaborate viola writing. Förster was an important link between the mature styles of Mozart and Haydn and the early works of Beethoven, and his experiments with form and tonality helped to undermine the equilibrium of the High Classic period.

Förster's music enjoyed at best a *succès d'estime*. He had to publish much of his music at his own expense, and

his only musical works published after 1804 were illustrations (mostly preludes and fugues) to later editions of his *Anleitung zum General-Bass* (Leipzig, 1805), and contributions to such collective publications as *In questa tomba oscura* (Vienna, 1808) and the Diabelli Variations of 1823. Only a few of his works are available in modern editions.

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unless otherwise indicated, all works without publication details are in manuscript in A-Wn, and all printed works were published in Vienna; for spurious works see Longyear (1975)

CHAMBER

Edition: *E.A. Förster: 2 Quartetten, 3 Quintetten*, ed. K. Weigl, DTÖ, lxvii, Jg.xxv/1 (1928) [incl. thematic index of chamber music] [W]

Strs: Divertimento, vn, va, vc, *c*1770; 6 str qts, op.7 (1794); 6 str qts, op.16 (1801), nos. 4–5 in W; 12 str qts, 1801; Str Qnt, 2 vn, 2 va, vc, op.19 (1801), W; Str Qnt, 2 vn, 2 va, vc, op.20 (1802), W; 6 str qts, op.21 (1802–3); Str Qnt, 2 vn, 2 va, vc, op.26 (1804), W; 18 str qts, 1805

With pf: 12 divertimentos (sonatas), pf, str, 1771–4; 3 duets, fl, pf, opp.5–7 (1791); 2 pf qts, op.8 (Offenbach, 1794); Sextet, pf, fl, bn, vn, va, vc, op.9 (Offenbach, 1796); 2 pf qts, op.10 (Offenbach, 1796); 2 pf qts, op.10 (1795), as op.11 (Offenbach, 1796); Rondo a polacca, pf, str qnt/orch, *c*1800; 3 pf trios, op.18 (1801–2); Octet, pf, ob, hn, bn, vn, va, vc, db, 1802; 4 sonatas, vn, pf, 1808, incl. 3 with vc ad lib

PIANO

Sonatas: 6, 1774; 6 Easy Sonatas, *c*1780; 2, F, E♭, with 10 variations on theme from G. Sarti: I finti eredi (n.p., ?1788) [cf KAnh.C.26.06], also sonatas only as op.13 (1802); 2, G, D [op.1] (1788), also as op.12 (1796); 2, A [variations on theme from V. Martín y Soler: Una cosa rara], E♭ [op.2] (1788); 6, opp.1–2, *c*1791; 3 as op.15 (1801); 3 as op.17 (1798); 3 as op.22 (1802–?3); 1 for pf 4 hands, op.23 (1802); Fantasy and Sonata, op.25 (1803); 6 Easy Sonatas, op.26 (1803); 3, E♭, C, d, *c*1805

Other: Variations, g, 1769; 2 divertissements de clavessin, 1771; Pièces de clavessin, 2 sets, *c*1771; 3 divertimentos, *c*1774; 2 pf duets, *c*1780; 7 variations on theme of Mozart (Speyer, 1788) [with Mozart's variations K374b/360]; Rondo no.1 (1789), no.2 (1791); Ländlerische (*c*1790), lost; 12 tedeschi (*c*1790), lost; 8 variations, A (Heilbronn and Vienna, *c*1792); Variations on theme from V. Martín y Soler: Una cosa rara (Offenbach, 1794); miscellaneous toccatas and fugues, *c*1803; Capriccio on theme of Diabelli, in Vaterländischer Künstlerverein, ii (1823); Fugue, g (*c*1825); 10 variations, A♭ (n.p., n.d.); cadenzas for Mozart's pf concs. K271, K413, K416

OTHER WORKS

Vocal: Kantate auf die Huldigungs-Feyer Sr ... Majestät Franz als Erzherzog von Oesterreich (Vienna and Linz, 1792); 12 neue deutsche Lieder, op.13 (Vienna, 1798); In questa tomba oscura (G. Carpani), song, in In questa tomba oscura (1808); Er machte Frieden (Claudius), song, 1v, kbd (Vienna, ?*c*1825)

Orch: several pf concs., 1774–?85 incl. 3 with complete instrumentation, *A-Wn*, *Wgm*; Notturno concertante no.1 (Augsburg, *c*1797)

Pedagogical: Anleitung zum General-Bass (Leipzig, 1805, enlarged 2/1823, 3/1840); Praktische Beyspiele als Fortsetzung zu seiner Anleitung, i–iii (1818); 30 Praeludien, org/pf, als Fortsetzung der praktischen Beispiele (1830); 30 Fughetten, org/pf, als Fortsetzung der praktischen Beispiele (1830); 4 Fugen, org/pf, als Fortsetzung der praktischen Beispiele (1830); 50 Präludien, pf (Prague, after 1828)

Arrs.: J.S. Bach: Das wohltemperirte Clavièr for str qt, *c*1780; W.A. Mozart: Fantasy and Sonata in c for str qnt, *c*1803, and Sym. no.41 K551 for 2 pf (1803)

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D. Edge: 'Recent Discoveries in Viennese Copies of Mozart's Concertos', *Mozart's Piano Concertos*, ed. N. Zaslaw (Ann Arbor, 1996), 51–65

R.M. LONGYEAR/MICHAEL LORENZ

Forster, Georg (*b* Amberg, Upper Palatinate, *c*1510; *d* Nuremberg, 12 Nov 1568). German editor and composer. While a chorister at Elector Ludwig V's court in Heidelberg around 1521, he began to study ancient languages at the university, receiving the BA in 1528. Together with his colleagues in the electoral choir, Caspar Othmayr, Jobst vom Brandt and Stephan Zirler, he received instruction in composition from the Kapellmeister Lorenz Lemlin. Forster's years in Heidelberg were decisive, for during this time he started to collect songs.

He moved to Ingolstadt in 1531 where he studied medicine. From 1534 until 1539 he continued his studies at Wittenberg. He pursued his interest in literature under Philipp Melancthon's tutelage. Luther included him among his dinner-table companions and encouraged him to compose settings of biblical texts. It is very likely that in selecting pieces for the first and second parts of the *Frische teutsche Liedlein*, Forster followed Luther's wishes. Furthermore, Forster may have had a close relationship with the Wittenberg printer Georg Rhau, who published most of his 18 sacred compositions.

In 1539 Forster began to practise medicine in Amberg. At the same time he began his work as an editor, publishing the first two parts of the *Frische teutsche Liedlein* (1539–40) and a collection of motets (1540). He transferred his medical practice to Würzburg in 1541 and in 1542 entered the service of the Count Palatine Wolfgang in Heidelberg, whom he accompanied as personal physician on a French campaign. After taking the doctor's degree at Tübingen in September 1544, he returned to Amberg and from early 1545 to Easter 1547 served as the city physician. Finally he moved to Nuremberg, where he remained until his death.

Forster was highly esteemed as a physician, scholar and musician. In the preface to the second edition of his treatise, *De arte canendi* (1540), Haiden referred to him as 'Vir ut literarum et Medicinae ita et Musicae peritissimus'. His personal library, numbering about 100 volumes, shows the broadness of his interests and learning.

In music, his secondary field of interest, he was a collector, editor, composer, arranger and writer of texts. All these capabilities combine to give the *Frische teutsche Liedlein*, Forster's single most important contribution, its particular character. The largest work of its kind in the 16th century, it contains 382 songs mainly for four voices, covering the course of the German Tenorlied from the late 15th century to the end of its flowering in the middle of the 16th. Among the approximately 50 composers represented are Isaac, Hofhaimer, Senfl, Othmayr and Brandt. It is also very important because it includes the works of many lesser masters in a wide range of genres and compositional styles. The work enjoyed great popularity: the first part was reprinted four times, the second three and the third twice. The melodies used for tenors and occasionally discants were taken predominantly from highly cultivated *Hofweisen* (court songs) and Gesellschaftslieder. Nevertheless, the number of folksongs and folklike tunes is relatively large, particularly in the second part; several survive only because they were included in this collection. Forster was concerned to provide the possibility for a completely vocal performance. This is specially true of the first part, which contains primarily

earlier works, originally with text only in the tenor. Forster texted subordinate voices, constantly improved underlay and composed his own texts for pieces whose texts were lacking or unsuitable. The second part contains mostly pieces which Forster himself performed during his student years at Amberg and Wittenberg. The majority of his own 36 secular songs and the compositions of his Heidelberg friends are found in the last three parts. The greatest number of pieces (51) was written by Jobst vom Brandt, followed by Forster himself and Ludwig Senfl.

Forster's talents as a composer far exceed the level of a dilettante, but in general he was quite conservative. In some pieces he adhered strictly to cantus firmus technique and used a moderate amount of imitation. In his songs he paired voices only occasionally, which distinguishes him from his more progressive contemporary Othmayr.

The importance of Forster's work as an editor and collector extended far beyond his own lifetime. Numerous composers used his *Frische teutsche Liedlein* well into the 17th century as a textual source for German lieder.

EDITIONS

Ein Ausszug guter alter und newer teutscher Liedlein, einer rechten teutschen Art (Nuremberg, 1539[27]); ed. in EDM, xx (1942)
Der ander Theil, kurtzweiliger guter frischer teutscher Liedlein (Nuremberg, 1540[21]); ed. in EDM, lx (1969)
Der dritte Teyl, schöner, lieblicher, alter, und newer teutscher Liedlein (Nuremberg, 1549[37]); ed. in EDM, lxi (1976)
Der vierdt Theyl schöner frölicher frischer alter und newer teutscher Liedlein (Nuremberg, 1556[28]); ed. in EDM, lxii (1987)
Der fünffte Theil schöner frölicher frischer alter und newer teutscher Liedlein (Nuremberg, 1556[29]); ed. in EDM, lxiii (1997)
Selectissimarum mutetarum, 4–5vv, tomus primus (Nuremberg, 1540[6])
Tomus tertius psalmorum selectorum (Nuremberg, 1542[6])

Some songs ed. in Cw, lxiii (1957)

WORKS

16 sacred works in 1538[8], 1539[14], 1540[5], 1542[8], 1544[21], 1545[6]
36 German songs in 1539[27], 1540[21], 1549[37], 1556[28], 1556[29]

Some sacred works ed. in DDT, xxxiv (1908/*R*) and in *G. Rhau: Musikdrucke aus den Jahren 1538–1545*, iii–iv, ed. H. Albrecht (Kassel, 1955); for edns. of songs see Editions

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H. Kallenbach: *Georg Forsters Frische teutsche Liedlein* (diss., U. of Giessen, 1931)
C.P. Reinhardt: *Die Heidelberger Liedmeister des 16. Jahrhunderts* (Kassel, 1939)
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KURT GUDEWILL/R

Förster, Josef. *See* FOERSTER, JOSEF.

Förster, Josef Bohuslav. *See* FOERSTER, JOSEF BOHUSLAV.

Förster, Kaspar (*b* Danzig [now Gdańsk], bap. 28 Feb 1616; *d* Oliva [now Oliwa], nr Danzig, 2 Feb 1673). German composer and singer. He received his early instruction in music from his father (who was also called Kaspar and who was a bookseller in Danzig and Kapellmeister of the Marienkirche there from 1627 until his death in 1652). He then studied composition with Marco Scacchi, director of music at the Polish court in Warsaw, and from 1633 to 1636 in Rome with Carissimi. By 1637 he had returned to Danzig and was then employed as singer and choral conductor at the Polish court until 1652. The same year he was appointed Kapellmeister to King Frederik III of Denmark. In 1655 he returned to Danzig to fill his father's post at the Marienkirche, but stayed only two years before returning to Italy and Venice, where he served as an army captain in the fifth Turkish war. For this he was made a Knight of the Order of St Mark. In 1660 he revisited Rome, performing under Carissimi. He resumed his post in Copenhagen in 1661 and retired from it to Oliva in 1667.

Matheson provided an account of Förster's singing:

> In the year 1667 Kapellmeister Förster came to Hamburg and visited our [Christoph] Bernhard. They performed a Latin piece by Förster for ATB. He had brought the alto, a castrato, with him from Copenhagen. Bernhard sang tenor and Förster sang bass, playing continuo at the same time. His voice sounded like a soft and pleasing sub bass [an organ pedal stop] in the room, but outside the room like a trombone. He sang from the A above middle C down to the A three octaves below.

Many of Förster's surviving vocal compositions are indeed scored for three solo voices, with very low bass parts. All his surviving compositions are in the Düben collection (in *S-Uu*) with some concordances in German collections. The sources are secondary copies, and the date and place of composition are in most cases hard to establish. Förster's music shows strong Italian influences in its colourful, dissonant harmonic language and smoothly flowing melodies. His sacred concertos all have Latin texts and resemble contemporary Italian small-scale motets. They are scored for one to six solo voices and strings, with a typically italianate predominance of three voices and two violins.

Most of the concertos include extended solo sections in arioso style; some of them contain distinct recitatives and arias (e.g. *O plausus orantes*). The soprano duet *Dulcis amor Jesu* is typical of Förster's fine, emotive settings of mystical texts. The dramatic biblical dialogues are clearly modelled on Roman examples, especially those of Carissimi.

According to Mattheson, a sonata by Förster 'in *stylo phantastico*', for two violins and bass viol, was performed at the house of Christoph Bernhard in Hamburg in 1666. The seven sonatas by Förster that survive are in several distinct sections and include vigorous fugal writing, virtuoso solo passages and dance sections. Förster must be considered a major figure among his generation of north German musicians, particularly for his role in the transmission of the Italian style to the north (an influence that can be traced in the music of Buxtehude). In Bernhard's *Tractatus compositionis augmentatus* Förster is recommended as a good example of German music, together with Schütz and Kerll.

WORKS

in S-Uu unless otherwise stated

Catalogue in Przybyszewska-Jarmińska (1987)

DRAMATIC BIBLICAL DIALOGUES

Ah peccatores graves, SSATTB, 2 vn, 2 va, bc
Congregantes Philistei [Dialogi Davidis cum Philisteo], SATB, 2 vn, va, bc, *D-Bsb*, *S-Uu*; ed. B. Przybyszewska-Jarmińska (Warsaw, 1995)
Et cum Jesus ingressus, ATB, bc
Quid faciam misera, SSB, 2 vn, bc; ed. Noske (1992)

Vanitas vanitatum [Dialogo de Divite et paupere Lazaro], STB, 2 vn, 2 va, bc; ed. in ŹHMP, xxxiv (1994)
Viri israelite [Dialogus de Judith et Holoferne], SATB, 2 vn, 2 va, bc; ed. B. Przybyszewska-Jarmińska (Kraków, 1997)

OTHER SACRED VOCAL

Ad arma fideles, SSB, [5 va], bc, *D-Bsb*, *S-Uu*; Beatus vir, SAB, 2 vn, bc; Benedicam Dominum, SAB, 2 vn, bc; Celebramus te Jehova, SS, 2 vn, bc; Confitebor tibi Domine, d, SATB, 2 vn, bc; Confitebor tibi Domine, F, SATB, 2 vn, va, bc; Confitebor tibi Domine, C, SSATTB, 7 insts, bc; Credo quod redemptor, AT, 2 vn, bc
Domine Dominus noster, SSATB, 5 va, bc; Dulcis amor Jesu, SS, 2 vn, bc; Gentes redemptae, ATB, 2 vn, bc; Intenderunt arcum, SAB, bc; Inter bracchia Salvatoris mei, S, 4 va, bc; In tribulationibus, SATB, [2 vn, 2 va], bc; Jesu dulcis memoria, B, 2 vn, bc, *D-Bsb*, *Dl*, *S-Uu*, ed. F. Kessler, *Danziger Kirchen-Musik* (Neuhausen-Stuttgart, 1973)
Laetentur coeli, SSB, [2 vn], bc; Lauda Jerusalem Dominum, SSATB, 2 vn, 2 va, vle, bc; Laudate pueri Dominum, ATB, 2 vn, vle, bc; O bone Jesu, SAB, 2 vn, [va], bc, *D-Dl*, *S-Uu*; O dulcis Jesu, SS, bc; O plausus orantes, ATB, 2 vn, bc; O quam dulcis, SAT, 2 vn, vle, bc; O vos omnes, SAB, 2 vn, b viol, bc
Peccavi super numerum, SATB, 2 vn, bc, *D-Bsb*, *S-Uu*; Quanta fecisti Domine, SATB, 2 vn, b viol, bc; Quid faciam misera, SSB, 2 va, bc; Redemptor Deus, SS, 2 vn, bc; Repleta est malis, ATB, 2 vn, bc, ed. B. Przybyszewska-Jarmińska (Warsaw, 1995); Stillate rores, ATB, vn, bc; Vulnerasti cor meum, SSB, bc

SECULAR VOCAL

Cosi va chi serve donna, canzonetta, SSB, bc
Onda che presto, aria, SAB, bc
Silentio mortali, aria, SSB, bc
Sotto la luna, aria, ATB, 2 vn, bc
Der lobwürdige Cadmus (op, A.F. Werner), Copenhagen, 25 Sept 1663, lost

INSTRUMENTAL

6 sonatas a 3 (B♭, d, c, F, G, G), 2 vn, b viol/vle/bn, bc; 4 ed. in Berglund (1994), 1 ed. F. Kessler, *Danziger Instrumentalmusik des 17. und 18. Jahrhunderts* (Neuhausen-Stuttgart, 1979)
Sonata a 7, 2 cornettos, bn, 2 vn, va, vle, bc; ed. F. Kessler (Neuhausen-Stuttgart, 1979); ed. R.P. Block (London, 1979)
2 untexted 3-part canons in M. Scacchi, *Xenia apollinea* (1643), 213ff

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KERALA J. SNYDER/LARS BERGLUND

Forster & Andrews. English firm of organ builders. The firm was founded in 1843 by James Alderson Forster (*b* Hull, *c*1818; *d* Upper Norwood, Surrey, 15 May 1886) and Joseph King Andrews (*b* London, *c*1820; *d* Hull, 5 Nov 1896), both of whom had been apprenticed to J.C. Bishop (*see* BISHOP). Working from premises in Charlotte Street, Hull, they built large numbers of organs for churches and chapels in the north of England, and further afield.

Their earlier instruments had classical specifications, low wind pressures and long compasses down to *G′*; *C*-compasses began to be used after 1850. Edmund Schulze influenced the firm's work; Forster and Andrews visited him often while he was erecting the Doncaster Parish Church organ, and he recommended them for work he had declined at the Kinnaird Hall, Dundee. It is said that they employed a German flue voicer, one Vogel; the German influence may be at least partly responsible for the vigour and brilliance of their best work compared to the typical mid-Victorian English organ. Typical large schemes of this period included All Souls, Halifax (1868), West Bromwich Town Hall (1878) and Holy Trinity, Southport (1880).

James Forster (1847–1925) took over management of the business on his father's death, by which time it had 120 employees. In 1897 he engaged Philip Selfe as manager. Selfe introduced pneumatic actions (little used until then) and modernised the firm's conservative tonal schemes. He became a partner and assumed direction when Forster retired in 1904. He was responsible for ambitious new instruments for the Queen's Hall (1907) and the City Hall, Hull (1911). The business was bought by John Christie in 1924 and finally absorbed by Hill, Norman & Beard in 1956.

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N.J. Thistlethwaite: *The Making of the Victorian Organ* (Cambridge, 1990)

GUY OLDHAM/NICHOLAS THISTLETHWAITE

Forster Virginal Book [Will Forster's Virginal Book] (*GB-Lbl* R.M.24.d.3). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(vi).

Forsyth. English firm of publishers and music and instrument dealers. The brothers Henry Forsyth (*d* July 1885) and James Forsyth (*b* 1833; *d* Manchester, 2 Jan 1907) were the third generation of Forsyths to work for Broadwood; they started their own business in Manchester in 1857, selling, hiring, tuning and repairing pianos. They published music from 1858, but this activity became important only in 1873, when they produced the first numbers of Charles Hallé's *Practical Pianoforte School* and opened a London publishing house at Oxford Circus. Their list grew to include works by Stephen Heller (a friend of Hallé), Berlioz, Stanford and Delius. The firm also shared significantly in the management of leading concerts in Manchester, in particular the Hallé concerts. In 1901 the firm became a limited company; it now sells pianos, orchestral and school instruments, sheet music by all publishers and records. James's son Algernon Forsyth (*b* 28 Oct 1863; *d* Manchester, 31 October 1961) succeeded his father. The firm remains a family business, and concentrates on educational music: Hallé's tutor was followed by the Walter Carroll piano albums, the most famous of which, *Scenes at a Farm*, was unique in its day for the use of rhymes to stimulate the child's musical imagination.

The Forsyth Collection of antique instruments, keyboard, strings and woodwind, although it does not belong to the firm, is housed at its Manchester premises.

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List of Pianofortes ... Exhibited by John Broadwood and Sons, International Exhibition, London, 1862 (London, 1862)

MARGARET CRANMER

Forsyth, Cecil (*b* Greenwich, 30 Nov 1870; *d* New York, 7 Dec 1941). English writer on music and composer. He studied at Edinburgh University and then at RCM with C.H.H. Parry and C.V. Stanford. After playing the viola in the Queen's Hall Orchestra for some years, he moved to New York in 1914, and worked for the music publishers H.W. Gray until his death. His compositions include two operas (*Westward Ho!* and *Cinderella*), two masses, a viola concerto, choral, orchestral and chamber works; he is chiefly remembered, however, for his writings, particularly his orchestration manual, in its time the most comprehensive treatment of the subject.

WRITINGS

Music and Nationalism: a Study of English Opera (London, 1911)
Orchestration (London and New York, 1914, 2/1935/*R*)
with C.V. Stanford: *A History of Music* (London, 1916/*R*, 2/1925/*R*)
Choral Orchestration (London, 1920)
A Digest of Music History (St Louis, 1923, rev. 2/1938 by E. C. Krohn, rev. 3/1952 by M. Stellborn)

H.C. COLLES/R

Forsyth, Malcolm (Denis) (*b* Pietermaritzburg, 8 Dec 1936). Canadian composer and trombonist of South African origin. He earned undergraduate and postgraduate degrees from the University of Cape Town. After playing the trombone with the Cape Town SO (1961–7), he emigrated to Canada in 1968 where he joined the music faculty at the University of Alberta. He continued his orchestral playing with the Edmonton SO (1968–71, 1973–80). His first major composition, *Sketches from Natal* (1970), is strongly influenced by the African melodies and rhythms that surrounded him as a youth. Other works including the Symphony no.1 (1972), *Music for Mouths, Marimba, Mbira and Roto-Toms* (1973), *African Ode* (1981–7) and 'Chopi', the third movement of *Tre toccate* (1987), share similar characteristics. *Atayoskewin* (1984), however, evokes the atmosphere of his adopted homeland, the Canadian North. A prominent feature of his style is the intricate manipulation of intervallic cells, orchestral textures and rhythmic patterns derived from African and popular musics. Other important aspects of his work are an appreciation of wit and humour revealed in the forms of pastiche and parody and a desire to communicate with a wide audience. The recipient of numerous commissions, Forsyth was recognized as Canadian Composer of the Year in 1989, and has received three Juno awards, for *Atayoskewin* (1987), *Sketches from Natal* (1995), and *Elektra rising* (1998).

WORKS
(*selective list*)

INSTRUMENTAL

Orch: Sketches from Natal, 1970; Sym.no.1, 1972; Pf Conc., 1973–9; Conc. grosso no.1 'Sagittarius', brass qnt, orch, 1975; Conc. grosso no.2 'Quinquefid', brass qnt, orch, 1976–7; Sym. no.2 '. . . a host of nomads . . .', 1976; Colour Wheel, band, 1978; African Ode (Sym. no.3), 1981–7; Conc. grosso no.3 'The Slapinx', str qt, orch, 1981; Images of Night, 1982; ukuZalwa, 1983; Atayoskewin, 1984; Songs from the Qu'appelle Valley, band, 1987; Tpt Conc., 1987; Kaleidoscope, band, 1989; Valley of a Thousand Hills, 1989; These Cloud Capp'd Towers, trbn, orch, 1990; Tre vie, sax, orch, 1992; Natal Landscapes, 1993; Elektra rising, vc, chbr orch, 1995; Siyajabula! Rejoice!, 1996

Chbr and solo inst: The Melancholy Clown: a Frippery in Three Flaps, fl/E♭-cl, B♭-cl, bn/b cl, 1962–7; The Golyardes' Grounde, brass qnt, 1972; Qt '74, 4 trbn, 1974; 4 Pieces, brass qnt, 1976–80; Steps . . ., va, pf, 1978; Strange Spaces, pf, 1978; Fanfare and 3 Masquerades, hn, ww ens/pf, 1979; Two Gentil Knyghtes, b trbn, tuba, 1979; 6 Episodes after Keats, vn, vc, pf, 1980; Suite for Haydn's Band, 2 ob, 2 bn, 2 hn, 1980; Rhapsody for 14 Str, 1982; Quintette for Winds or . . ., 1986; Serenade, str, 1986; 3 toccate, pf, 1987; The Tempest: Duets and Choruses, ob, str qt/qnt, 1990; Breaking Through, sax, pf, 1991; Little Traveller before the Dawn, fl/vn, vc, pf, 1991; Sonata, tpt, pf, 1995

VOCAL

Choral: Music for Mouths, Marimba, Mbira and Roto-Toms (abstract phonics), SATB, perc, 1973; 3 Partsongs (D. Parker, D.G. Rossetti, B. Patten), 1980; 3 Zulu Songs (B.W. Vilakazi), SSA, fl, ob, 1988; Endymion's Dream (J. Keats), 1993; 3 Love Poems of John Donne, 1994; Northern Journey, female chorus, 1998

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WESLEY BERG

Forsyth, W(esley) O(ctavius) (*b* Markham Township, ON, 26 Jan 1859; *d* Toronto, 7 May 1937). Canadian pianist. He began musical studies in Toronto with Edward Fisher and from 1886 to 1889 studied in Leipzig with Bruno Zwintscher, Richard Hoffman, Martin Krause and Salomon Jadassohn. He returned to Toronto and joined the piano faculty of the Toronto College of Music. In 1891 he went to the college of music at Hamilton, Ontario, but moved to the Toronto Conservatory in 1893. From 1895 to 1912 he was head of the new Metropolitan School of Music. He taught the piano for several other institutions in Toronto until in 1924 the amalgamation of some of these took him back into the Toronto Conservatory, where he remained until his death. He was a frequent lecturer and critic, and contributed regularly to publications in Canada and the USA. He composed many songs and piano pieces. His style was conservative but he had a fine sense of the piano and a gift for writing attractive melodies. Forsyth was an outstanding piano teacher with a national and even international reputation.

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CARL MOREY

Forte (It.: 'loud', 'strong'). A performance instruction often abbreviated *For.* or *F* in the 18th century and customarily notated *f* in modern editions. Its superlative *fortissimo* ('very loud') was abbreviated *Fortiss.*, *ffmo* and *FF* in the 18th century. Brossard (1703), however, categorically stated that the correct abbreviation for *fortissimo* was *fff* and that *ff* stood for *più forte* ('louder'), and many 18th-century theorists agreed with him. The extremes of *ffff* and *fffff* are more or less confined to the last years of the 19th century.

The introduction of *forte* in Giovanni Gabrieli's *Sonata pian e forte* (1597) was the model for the manner of its

use over the next century: *piano* was primarily an echo effect, and *forte* in the great majority of its early uses was merely an instruction to return to the normal dynamic. As late as 1802 H.C. Koch could state that in the absence of any instruction a movement should be assumed to begin loudly and that the subject of a fugue should normally be played *forte*. In 1768 Rousseau had written that the French needed no superlative equivalent to the Italian *fortissimo* because they always sang as loudly as possible anyway. But Printz (1668) had represented a more flexible viewpoint: he asserted that the normal dynamic was *frequentato* but that this was used only after a *forte* section to denote a return to normal; his view is endorsed by J.F.B.C. Mayer's definition of *frequentato* (*Museum musicum*, Schwäbisch Hall, 1732) as 'nicht zu leise und nicht zu stark' and by Walther (also 1732), who gave it as 'mit rechtmässiger Stimme, wie man insgemein zu singen pflegt'. Leopold Mozart (*Violinschule*, 1756) wrote that 'whenever a *forte* is written the tone is to be used with moderation, without foolish scrapings, especially in the accompaniment of a solo part'. In the mid-20th century attempts at serial treatment of dynamics assumed a more precise absolute, and relative, level (implied by *f*, *p*, etc.) than was the case.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Forte, Allen (*b* Portland, OR, 23 Dec 1926). American music theorist. He was educated at Columbia University, where he received the BA in 1950 and the MA in 1952. From 1953 to 1959 he taught at Columbia University Teachers' College, and from 1957 to 1959 he was a member of the theory faculty at the Mannes College of Music. In 1959 he joined the music department of Yale University; he was appointed professor of music there in 1968. He was editor of the *Journal of Music Theory* between 1960 and 1967. From 1977 to 1982 he was president of the Society for Music Theory. He was named a fellow of the American Academy of Arts and Sciences in 1995.

Forte's theoretical writings range from *Tonal Harmony*, a textbook on the underlying principles of harmonic practice, to analyses of the music of Webern. Much of his work shows the influence of Schenkerian theory. More recently he has investigated the uses of set theory and computer technology in the analysis of atonal music. His interests also include the music of the 18th and 19th centuries, and American popular song.

See also ANALYSIS, §II, 6.

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PAULA MORGAN

Fortepiano (i). A term sometimes used today for the piano of the 18th and early 19th centuries in order to distinguish it from the 20th-century instrument. German writers sometimes use the terms 'Hammerklavier' and 'Hammerflügel' for the same purpose. *See* PIANOFORTE, §I, 1, 6–8.

EDWIN M. RIPIN

Fortepiano (ii). *See* MUSICAL BOX.

Fortepiano a tavola (It.). *See* SQUARE PIANOFORTE.

Fortep'yanov, Vasily. *See* BOTKIN, VASILY PETROVICH.

Forti, Anton (*b* Vienna, 8 June 1790; *d* Vienna, 16 June 1859). Austrian baritone. He began his career playing the viola in the orchestra of the Theater an der Wien. In 1808 he was engaged as a singer by Prince Esterházy for his theatre at Eisenstadt. During his three seasons there he sang Dandini in the German-language première of Isouard's *Cendrillon*. From 1813 to 1834 he appeared at the Kärntnertortheater in Vienna. A very stylish singer and actor, he excelled in Mozart roles, especially Don Giovanni, the Count in *Le nozze di Figaro* and Sarastro. In 1814 he sang Pizarro in the first performance of the final version of *Fidelio*, and in 1823 he created Lysiart in *Euryanthe*. He also sang a number of tenor roles, including Rossini's Othello, Mozart's Titus and Max (*Der Freischütz*). His wife Henriette (1796–1818) sang Cherubino, and Zerlina to her husband's Don Giovanni.

ELIZABETH FORBES

Fortia de Piles, Alphonse-Toussaint-Joseph-André-Marie-Marseille, Comte de (*b* Marseilles, 18 Aug 1758; *d* Sisteron, Basses Alpes, 18 Feb 1826). French writer and composer, of Catalan ancestry. His father was *gouverneur-viguier* of Marseilles, and Alphonse was himself a godson of the city, an honour which is reflected in the inclusion of 'Marseille' among his christian names. He was an officer in the army until the outbreak of the Revolution. According to Choron he studied with the Neapolitan Ligori, a pupil of Durante. From 1782 instrumental works by him appeared in Paris, and between 1784 and 1786 four comic operas were produced in Nancy. He left France in 1790, but returned in 1792 to make his living in Paris as a journalist. In 1801 he retired to Sisteron and became a successful writer on philosophical, political and satirical subjects. Two of his works, the pamphlet *Quelques réflexions d'un homme du monde sur*

les spectacles, la musique, le jeu et le duel (Paris, 1812) and its sequel *A bas les masques! ou Réplique amicale* (Paris, 1813), deal with music criticism and aesthetics, and show him to have been an adherent of Gluck and Méhul.

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all printed works published in Paris

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Le pouvoir de l'amour (op), Nancy, 1785
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OTHER WORKS

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6 str qts, opp.6, 8 (1786–7); 6 sonatas, pf, vn obbl, opp.7, 9 (1787–8); 3 sonatas, vc, b obbl, op.4 (*c*1785)
Bn conc., op.2; trios, op.3; qnts, fl, ob, vn, va, b; wind qt, 2 ariettes: lost, cited in *BrookSF*, *Choron-FayolleD*
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ROGER COTTE

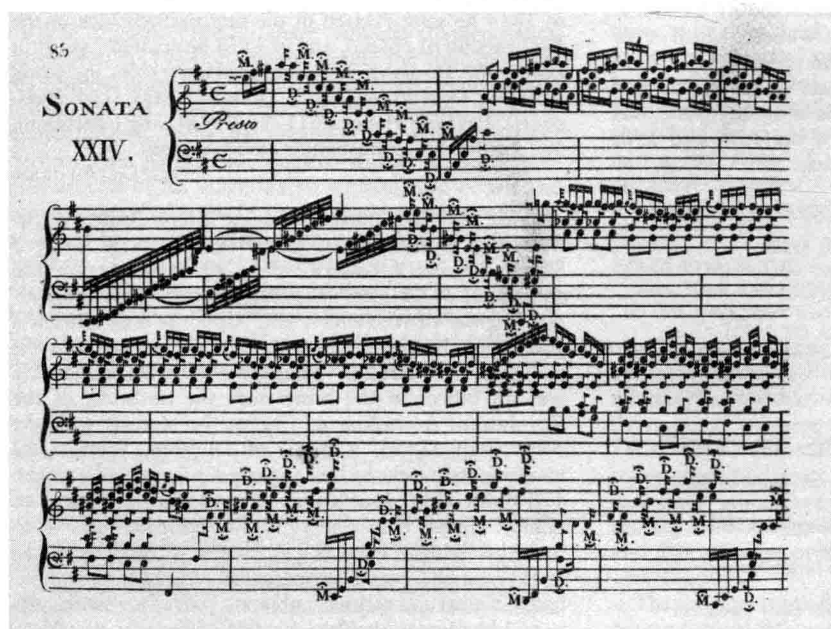
Fortier, B. (*fl c*1736–40). French music engraver and printer, active in England. Though his musical activities in London were apparently short-lived (according to Hawkins he was also a watchmaker), he is renowned for the excellence of his engraving, particularly in his superb edition of Domenico Scarlatti's *Essercizi per gravicembalo* (1739), with notes and staves of a larger size than usual (see illustration). Other fine engravings by Fortier include Porpora's *Sinfonie da camera ... opra II* (1736), De Fesch's *XII sonate, VI per il violino e basso per l'organo ... e VI a duoi violoncelli ... opera ottava* (1736), a song by Farinelli, *Ossequioso ringraziamento* (*c*1737), Giuseppe Sammartini's *VI concerti grossi ... opra II* (1738) and Guerini's *Sonate a violino con viola da gamba ó cembalo* (*c*1740).

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WILLIAM C. SMITH/PETER WARD JONES

Fortner, Wolfgang (*b* Leipzig, 12 Oct 1907; *d* Heidelberg, 5 Sept 1987). German composer and teacher. As a child he was taught the piano and the organ, and began to compose when he was only nine years old. After leaving school he studied in Leipzig: composition with Hermann Grabner, the organ with Karl Straube, musicology with Theodor Kroyer, German studies with Hermann August Korff and philosophy with Hans Driesch. In 1931, after taking the state examination for teaching the arts in higher schools, he was appointed lecturer in composition and music theory at the Heidelberg Institute of Church Music. Here, and at the Darmstadt summer courses started in 1946 by him and Wolfgang Steinecke, the North-West German Music Academy in Detmold (1954–7) and at the Musikhochschule in Freiburg (1957–73), Fortner established his reputation as one of the foremost composition teachers of his time. It is impossible to overestimate his influence on a whole generation of young composers from the 1950s to the 1970s. While effective in transmitting skills and techniques, he also took care to discover and encourage each student's individual talent, an ability borne out by the number of his former pupils who became successful composers, including, among others, Henze, Kelemen, Kelterborn, Paik and Zender. Over the same period Fortner was active in cultural-political bodies: he was a member of the Berlin Academy of Arts from 1955, the Bavarian Academy of Fine Arts from 1956, president of the German section of the ISCM (1957–71), president of the Dramatists' Union in 1975 and artistic director of Musica Viva in Munich (1964–78). His awards include the Berlin Schreker prize (1948), the Brunswick Spohr prize (1953), the North Rhine-Westphalia Grand Art Prize (1955), the Hamburg Bach prize (1960), the Freiburg



Opening of Sonata XXIV from Domenico Scarlatti's 'Essercizi per gravicembalo' (London, 1739), engraved by Fortier

Reinhold Schneider prize and the Gold Pin of the Dramatists' Union in 1977. On his 70th birthday he was awarded the Grosses Verdienstkreuz der Bundesrepublik Deutschland and honorary doctorates from the universities of Heidelberg and Freiburg.

While a student Fortner had two works performed in public: his massive choral work *Die vier marianischen Antiphonen* (later withdrawn) was given at the Lower Rhineland Festival in Düsseldorf in 1928, and his First String Quartet in Königsberg in 1930. These works testify to the composer's affinity to the Protestant church music tradition in Leipzig, which he encountered not only in his organ lessons with Straube (then Thomaskantor), but also in the Bach-Verein concerts Straube conducted, and in his composition lessons with Grabner, a former pupil of Reger. In later years Fortner emphasized J.S. Bach's considerable importance for his own work in the essay 'Bach in unsere Zeit' (1960); in Bach's fugues he admired 'the high science of the counterpoint' ('die hohe Lehre des Kontrapunkts') and 'the resurrection of the old motet principle of imitation out of a new structural thinking, rendered necessary and possible by major–minor tonality and self-sufficient instrumental music'. For Fortner, the linear counterpoint of 15th- and 16th- century *a cappella* music (which he found again in the works of Hindemith), Bach's fugal art and the serial structural thinking of Anton Webern all belonged in a single historical line of development. Fortner's compositions of the 1930s are mostly sacred and chamber works – polyphonic, with modal harmonies, Gregorian thematic material and also a more modern chromaticism, characteristics which increasingly reveal a freely tonal approach to gestural expression in sound, and a rhythmic cogency such as Fortner admired in Stravinsky. Reviews of the premières of the Violin Concerto, the *Shakespeare Songs*, the cantata *An die Nachgeborenen* on Brecht's poem and the Symphony, all works from the mid- to late-1940s, mention Fortner's innovative and individual style, and in particular the direct emotional appeal of the musical language, which was found to be disconcerting, captivating, aggressive, temperamentally expansive and exciting.

Fortner was intensely preoccupied with 12-note techniques in this period after 1945. He developed a specific principle related to the tradition of linear counterpoint, which he explained in his essay 'Zur Zwölftontechnik' (1952): 'I would identify as a principle used by myself the so-called "cutting" of a mode from the 12 notes, with non-serial relations within this mode. [I lay down] six notes, say (or maybe more, maybe fewer), as a harmonic field and use the remainder to form a mode, in which the melodic formation then proceeds freely but not serially'. An example of Fortner's contrapuntal procedure, using a mode of this kind, is found in the interlude of his cantata *Mitte des Lebens* (1951). In his serial works he sought equality among the 12 notes of the row, without restricting the usual contrapuntal and melodic-motivic working. He later extended this principle towards total serialism, predetermining rhythm above all, but also harmony.

Fortner's first works for the theatre consisted of incidental music for stagings by Karl Heinz Stroux of *Lysistrata* and *Ein Wintermärchen* (both 1946) and *Bluthochzeit* (1950). In his essay 'Zur Situation des musikalischen Theaters' (1950) he wrote, 'whether I shall ever write an opera is still very doubtful . . . I must confess that neither music drama nor the reversion to the old lyric opera represents the type of musical theatre that I could enjoy'. In the end he presented his idea of a music theatre appropriate to the age in works which elude categorization as operas. The lyric tragedy *Bluthochzeit* (after Lorca, 1956) is in actuality an expanded incidental music score, in which Andalusian folk idioms are combined with 12-note technique. In the three decades following its première in 1957, the work was given 22 other productions, which makes it one of the most successful operas composed since 1945. In Fortner's next work on a play by Lorca, *In seinem Garten liebt Don Perlimplín Belisa* (1961–3), he used 12-note elements in a leitmotivic way in the service of a subtle textual interpretation, without sacrificing the erotic sound-colour inspired by the original text. The orchestral improvisations prescribed for these passages are expanded in the full-length opera *Elisabeth Tudor* (libretto by Matthias Braun, 1968–71), as is the use of electronic means, which led to the use of live electronics in his last dramatic work, the one-act opera *That Time* (after Beckett, 1977).

Religious questions were a constant preoccupation, although as time went on Fortner composed increasingly less liturgical music. Rather his interest lay in sacred music outside the context of the church service. In the essay 'Geistliche Musik heute' (1956) he explained his view that there is 'no difference between spiritual and secular music'; any difference is confined 'to the subject matter of the work of art. In other words, if a present-day composer employs, say, 12-note melodic and harmonic techniques and . . . a predetermined serial rhythmic structure' – as Fortner himself did in his *Creation* (1954) – 'because these are the grammatical elements of his language, a language capable of expressing the eternal contents and subjects of art in a new way for present-day listeners, the spiritual subject can . . . be given musical form only in this language'.

This provides an explanation for the logical, consistent way in which Fortner developed as a composer. He found his own language through a detailed knowledge of tradition. Melodic expressivity, eruptive rhythm and rich sound colouring, obligation not to any school but solely to his own development: these are the distinguishing marks of his powerful compositions.

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STAGE

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ORCHESTRAL

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CHAMBER AND INSTRUMENTAL

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Principal publisher: Schott

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BRIGITTA WEBER

Förtsch, Johann Philipp (*b* Wertheim am Main, bap. 14 May 1652; *d* Eutin, nr Lübeck, 14 Dec 1732). German composer. At the age of seven he entered the Frankfurt am Main Gymnasium, where he received his early training in music, possibly including lessons with Johann Andreas Herbst. In 1671 he matriculated at the University of Jena, studying philosophy and medicine for three terms. He continued his education the following year at Erfurt, where he studied law. He left Erfurt in 1674, and for four years his whereabouts are difficult to trace. It is known that he travelled extensively, spending time in Hamburg and Helmstedt as well as in many other areas of Germany and in France. It was at this period that he must have continued his musical training, perhaps, as J.G. Walther reported (*Musicalisches Lexicon*, 1732), working with Johann Philipp Krieger.

In 1678 Förtsch moved to Hamburg, and his career during the next 12 years assured his place in music history. At first he sang with the Ratschor, but soon he joined the opera as a singer. In 1680 he succeeded Theile as director of the Hofkapelle at Schloss Gottorf, Schleswig, the residence of Christian Albrecht of Schleswig-Holstein. In 1681 he temporarily returned to his university education and completed a doctorate in medicine at the University of Kiel. He returned from Gottorf to Hamburg more than once during the next several years because of a war between Schleswig-Holstein and Denmark. Between 1684 and 1690 he became the foremost composer of the Hamburg opera, writing at least 12 operas. He then ended his official connection with music in order to pursue a lengthy and remarkable career, first in 1690 as court physician at Schleswig and then in 1692 as physician to the Bishop of Lübeck at his residence in Eutin. Förtsch lived for the rest of his life in Eutin, where he carried out numerous political and diplomatic assignments, including the role of privy councillor to the bishop; and for a period after the death of the bishop in 1705, he actually administered the bishopric (Weidemann gives a complete account of his colourful career at Eutin).

Förtsch began his brief period with the Hamburg opera just six years after the opening of the theatre, and his operas were almost the only ones heard there during this period. Unfortunately all of them seem to be lost; so also are two manuscript collections containing 20 arias from seven of them, though excerpts were published by Wolff. From these excerpts one can perceive a strongly personal style, characteristically German in its use of strophic, songlike arias and strong bass lines and in its affective rhythmic and harmonic treatment of the words. Förtsch was also a prolific composer of church cantatas, which he probably composed at Gottorf between 1686 and 1688.

WORKS

OPERAS

all music lost

Croesus (L. von Bostel, after Minato), Hamburg, 1684
Das unmöglichste Ding (von Bostel, after F. Lope de Vega: *El mayor impossible*), Hamburg, 1684
Alexander in Sidon (Förtsch, after op by M.A. Ziani), Hamburg, 1688
Die heilige Eugenia (C.H. Postel), Hamburg, 1688
Der im Christentum biss in den Tod beständige Märtyrer Polyeuct (H. Elmenhorst), Hamburg, 1688
Xerxes in Abydus (after Minato), Hamburg, 1689
Cain und Abel (Postel), Hamburg, 1689
Das betrübte und erfreute Cimbria (Postel), Hamburg, 1689
Die grossmächtige Thalestris, oder Letzte Königin der Amazonen (Postel), Hamburg, 1690
Ancile Romanum, das ist Des Römischen Reichs Glücks-Schild (Postel), Hamburg, 1690
Bajazeth und Tamerlan (Postel, after C. Marlowe), Hamburg, 1690

Der irrende Ritter Don Quixotte de la Mancia (H. Hinsch, after M. de Cervantes: *Don Quixote*), Hamburg, 1690

20 arias from 7 of the above, formerly *D-Hs*, lost

OTHER MUSICAL WORKS

80 church cantatas, *D-Bim*; titles in Kümmerling (1970)
2 collections of inst canons on Christ der du bist der helle Tag, *Bsb*; incl. several didactic pieces of doubtful authenticity

THEORETICAL WORKS

Musicalischer Compositions Tractat (MS, *D-Bsb*)
Von dem dreyfachen Contrapunct (MS, *Bsb*)

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H.C. Wolff: *Die Barockoper in Hamburg 1678–1738* (Wolfenbüttel, 1957)
H. Kümmerling: *Katalog der Sammlung Bokemeyer* (Kassel, 1970), 112ff

GEORGE J. BUELOW

Fortspinnung (Ger.: 'spinning out'). A term devised by Wilhelm Fischer (1915) to stand for the process of continuation or development of musical material, usually with reference to its melodic line, by which a short idea or motif is 'spun out' into an entire phrase or period by such techniques as sequential treatment, intervallic transformation and even mere repetition. In ex.1 a four-note motif is spun out over a 12-bar period by threefold repetition within each bar and intervallic transformation from one bar to the next; as in many examples of the process, the harmony moves through a descending circle of 5ths. *Fortspinnung* has been contrasted with the building of periods and period-like structures by symmetrical or complementary phrases (*see* ANTECEDENT AND CONSEQUENT). However, the two techniques should be viewed not so much as distinct types of construction but rather as organizing principles – typifying respectively the Baroque and the Classical – whose interaction and coordination is of fundamental importance.

Ex.1 Bach: Partita in E for unaccompanied violin BWV1006, 1st movt



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WILLIAM DRABKIN

Fortunati, Gian Francesco (*b* Parma, 27 Feb 1746; *d* Parma, 20 Dec 1821). Italian composer and conductor. After moving with his father to Piacenza, he began his musical studies under Omobono Nicolini. With financial assistance from the ducal court he was able to travel to Bologna where from 1767 to 1769 he completed his studies under Padre Martini. On his return to Parma in 1769 his first opera, *I cacciatori e la vendilatte*, was staged and well received. Subsequently he succeeded Traetta as *maestro di cappella* there and, in 1774, was entrusted with the direction of the singing school, succeeding Francesco Poncini. In 1780 he became conductor of the orchestra at the ducal theatre, a position which he held until 1796. In 1787 he was appointed music instructor to the duke's daughters. He made several journeys to Germany, on the recommendation of Maria Amalia, Duchess of Parma, to superintend performances of his operas; some of his vocal and instrumental music was thus written in Dresden and Berlin for Friedrich Wilhelm II. He retained his musical posts in Parma until the death of Duke Ferdinand II in 1802. In 1810 he became one of the eight members of the music section of the Institute of Sciences and Letters founded in Parma under the auspices of the French government.

Fortunati's music is of no extraordinary interest; it soon waned in popularity and was dropped from opera repertories. His importance as a teacher was more lasting; among his pupils was Paer. His son Ferdinando (*b* Parma, 1772; *d* ?after 1812), an oboist and horn player, served in the Berlin court orchestra from 1797 to 1801, and was shortly thereafter entrusted by Dessalines with the military music of the island republic of San Domingo.

WORKS

STAGE

music lost unless otherwise stated

I cacciatori e la vendilatte (melodramma giocoso), Parma, Ducale, 1769
La notte critica (L. Salvoni, after C. Goldoni), Parma, Ducale, 1771
Le gare degli amanti (melodramma giocoso, Salvoni), Colorno, Real, 1772
Le négociant (opera comica), Berlin, 1772, *D-Bsb*
Ipermestra (os, P. Metastasio), Modena, Corte, 1773
L'ospite incomodo (dg), Parma, Colorno, aut. 1778
L'incontro inaspettato o fortunato, Parma, Ducale, 1800

Arias in: Antigono, *I-PAc*; Artaserse, *F-Pn*

OTHER VOCAL

Messa (Ky, Gl), 4vv, insts; Cr, 4vv, insts; 9 lamentazioni: all *D-Dl*
4 arie, solo vv, orch; Mucio o Fernando, recit and quartet; Perfidi al mio furore: all *I-PAc*; Canzonette, 2 S, b; La contesa delle Muse, cant., 4 solo vv: both *D-Dl*; 6 cants., with insts, *I-Nc*
Lost: Cr, C, 3vv; 12 ariette sacre e 6 profane, 3vv, 1817, ded. Maria Luisa of Bourbon; 6 ariette, S, pf, 1818, ded. Maria Luigia, Infanta of Spain; 6 duetti di camera, 2 S, 2 vn, va, b

INSTRUMENTAL

6 suonate, pf, op.13; 12 suonate, pf: all *I-PAc*
2 sinfonie concertanti, 2 concertoni a 3 and a 4; 6 quartetti; 6 minuetti; 2 sonatine; 4 contraddanze, pf; Variazioni, pf; all formerly in Königliche Hausbibliothek, Berlin

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GIAN PAOLO MINARDI

Fortunatus, Venantius (*b* nr Treviso, 530–40; *d* Poitiers, *c*600). Poet and churchman. He was educated at Ravenna, at that time under the rule of Byzantium. In 565 he went to Gaul, a journey that he later described as a pilgrimage to the shrine of St Martin at Tours. The immediate reason for the visit was more likely the wedding at Metz in 566

of King Sigebert to the Visigothic princess Brunhild, after which he spent a year at Sigebert's court and a winter at the court of Sigebert's brother Charibert in Paris. After a pilgrimage to Tours, he settled at Poitiers, where he became a close friend of Radegund, the widow of Clotaire, king of the Franks, and Agnes, abbess of the convent that Radegund had founded before the death of her husband. Fortunatus became Bishop of Poitiers not long before his death and was venerated as a saint during the Middle Ages (but was never canonized).

Fortunatus's works include a verse life of St Martin, a biography of Radegund, and many occasional works addressed to notable personages. Three of his religious poems were adopted in the liturgy of Holy Week and Easter: *Vexilla regis*, as a hymn for Vespers in Passiontide; *Pange lingua ... proelium*, to accompany the ceremony of the Veneration of the Cross on Good Friday; and *Salve festa dies*, for the procession of the newly baptized at Easter. The latter work is an excerpt from *Tempora florigero*, a poem in elegiac couplets on the subject of Easter, addressed to Bishop Felix of Nantes. These poems were very popular: a number of imitations of *Pange lingua* and adaptations of *Salve festa dies* were composed, for use on various feasts.

Most of Fortunatus's works were originally composed to honour specific events. *Vexilla regis* and *Pange lingua* commemorate the installation in 569 of a fragment of the True Cross in Radegund's convent in Poitiers. Although *Vexilla regis* is in the distinctively Christian form of iambic dimeter and Ambrosian stanzas, it evokes the pagan rhetorical form of the *basilikos logos*, used in late antiquity for the panegyric to a ruler delivered during the imperial *adventus* ceremonies, and adapted by Christians to welcome a bishop or celebrate the entry of relics. *Pange lingua* is in trochaic tetrameter catalectic (the metre of the marching chants of the Roman armies) and its phraseology shows the influence of works by Prudentius.

In his use of classical metres and style, Fortunatus was one of the most important late Latin poets, and his works illuminate many aspects of Merovingian culture and society. His influence on the Middle Ages was very significant; his idealized descriptions of Radegund seem to foreshadow the poetry of courtly love; and his poems on the Cross are among the first, and the finest, in a long tradition.

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RUTH STEINER/SUSAN BOYNTON

Fortune, Nigel (Cameron) (*b* Birmingham, 5 Dec 1924). English musicologist. He read music and Italian at Birmingham University (1947–50; BA 1950), and his research into the development of Italian monody at Cambridge (1950–54) was supervised by Thurston Dart (PhD 1954). From 1956 to 1959 he was music librarian of London University; in 1959 he was appointed lecturer in music at Birmingham University and in 1969 became reader in music; he retired in 1985. From 1957 to 1971 he was secretary of the Royal Musical Association, and he edited the fourth and fifth volumes of its *Research Chronicle*; in 1971 he was elected a vice-president. He was a member of the Purcell Society committee (1963–94), serving as honorary secretary, 1976–83. He sat on the editorial committee of Musica Britannica 1975–7. He was a senior member of the editorial comittee of the *New Grove Dictionary* (1980) and played a part in the editorial work on the *New Oxford History of Music*. In 1981 he became co-editor of *Music and Letters*. His own research, notable for its care and precision, has dealt with Italian and English vocal music of the 17th century; his wide range of sympathies is reflected in his editorial work and in his teaching.

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DAVID SCOTT/R

Forzando [forzato]. *See* SFORZANDO.

Forzano, Giovacchino (*b* Borgo San Lorenzo, Florence, 19 Nov 1884; *d* Rome, 18 Oct 1970). Italian playwright, librettist and director. After studying medicine he began

his career as a baritone, and then turned to the study of law. Having graduated, he became active as a journalist, contributing regularly to several of Italy's leading newspapers. In 1914 he made the acquaintance of Puccini, with whom he collaborated on *Suor Angelica* and *Gianni Schicchi* (both 1918), the last two panels of *Il trittico*, having declined *Il tabarro* on the grounds that he preferred to devise his own plots. Other composers to profit from Forzano's resourcefulness and adaptability as a librettist included Franchetti (*Notte di leggenda*, 1915; *Glauco*, 1922), Leoncavallo (*Edipo re*, 1920), Wolf-Ferrari (*Gli amanti sposi*, 1925; *Sly*, 1927) and Giordano (*Il re*, 1929); the temporary triumph of Mascagni's *Il piccolo Marat* (1921) was partly due to the powerful, almost cinematic vividness of Forzano's scenario. He was a stage director at La Scala (1920–30), and later directed propaganda films for the Fascist regime. His volume of reminiscences, *Come li ho conosciuti* (Turin, 1957), offers revealing sidelights on the composers with whom he worked.

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JULIAN BUDDEN

Foscarini, Giovanni Paolo (*fl* 1629–47). Italian composer, guitarist, lutenist and theorist. He was one of the most important 17th-century guitar composers and served as a professional guitarist and lutenist in Brussels, Rome, Paris and Venice. A member of the Accademia dei Caliginosi at Ancona, he used the society's name together with his own academic name, 'Il furioso', as a pseudonym in his earliest publications. His first book for guitar is no longer extant but its contents, and those of the second book, were reprinted in part in his later collections. *Il primo, secondo e terzo libro* was the earliest engraved Italian guitar tablature; it contains selections from Foscarini's first two books in the *battute* style, and an additional third book, which introduces the pizzicato technique. Foscarini's fourth and fifth books were published together with the earlier material, using the original plates but with some changes to the dedications. *Il primo, secondo e terzo libro* and *Li cinque libri* include an elegant portrait of Foscarini (reproduced in Kirkendale, p.xii). He also published a philosophical discourse, *Dell'armonia del mondo, lettione due*, in 1647.

In the preface to *Il primo, secondo e terzo libro*, Foscarini indicated three distinct guitar styles: the older *battute* style; the strict pizzicato style, which he claimed is more appropriate to the lute than the guitar; and a style combining the two, which he particularly emphasized and which may have been his own innovation. This last style was favoured by later guitarists such as Corbetta, Bartolotti and Granata. Although his notation is sometimes inconsistent and incomplete, Foscarini's works cover the entire spectrum of Italian guitar music up to 1640 and they were highly regarded and copied in his own time and later.

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GARY R. BOYE

Foss, Hubert J(ames) (*b* Croydon, 2 May 1899; *d* London, 27 May 1953). English publisher and writer on music. He joined the Oxford University Press in 1921 and, after brief periods in the army and as assistant editor of *Land and Water*, in 1925 founded its London publishing department. A man of great energy and a musician of varied accomplishments as composer, pianist and concert promoter, he was able in the course of 20 years to initiate series of publications of church music, of English songs, and of commentaries (the Musical Pilgrim booklets), and to act as sole publisher for Vaughan Williams, Walton and Rawsthorne. He was also a friend and champion of Warlock, Moeran and Van Dieren. He edited three volumes of critical biographies of major composers, *The Heritage of Music*, and was himself the author of the first full-length study of Vaughan Williams; he also made substantial revisions to the second edition of Warlock's study of Delius and translated Leon Vallas's *La véritable histoire de César Franck* (Paris, 1950; Eng. trans., 1951/*R*). He prepared new editions of Tovey's *Essays on Musical Analysis: Chamber Music* (London, 1944/*R*), *Beethoven* (London, 1945/*R*), and *Essays and Lectures on Music* (London, 1949). Foss wrote a number of songs, notably seven settings of Hardy, and provided piano accompaniments with Vaughan Williams and Clive Carey for Maud Karpeles's *Folk Songs from Newfoundland* (London, 1934). In 1926 he founded the Bach Cantata Club for the systematic presentation of Bach's cantatas and occasionally conducted its concerts. He was interested in fine printing and founded the Double Crown Club; he was consequently able to assist in the production of the Oxford Lectern Bible. He resigned from the OUP in 1941 and devoted the last ten years of his life to freelance journalism, including the writing of programme notes, adjudicating and broadcasting. He was married to the singer Dora Stevens, and sometimes accompanied her in recitals.

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H.C. COLLES/FRANK HOWES

Foss [Fuchs], **Lukas** (*b* Berlin, 15 Aug 1922). American composer, conductor and pianist. He began studies in the piano and theory in Berlin with Julius Goldstein. From 1933 to 1937 he was in Paris, where he studied the piano with Lazare Lévy, composition with Noël Gallon, orchestration with Felix Wolfes and the flute with Louis Moyse. Having moved to the USA with his family in 1937, he continued his studies at the Curtis Institute, where his teachers included Isabelle Vengerova (piano), Rosario Scalero and Thompson (composition) and Fritz Reiner (conducting). He also studied conducting with Koussevitzky during summers at the Berkshire Music Center (1939–43) and composition with Hindemith as a special student at Yale University (1939–40).

Precociously gifted, Foss began to compose at the age of seven, and at 22 he won wide acclaim for the cantata *The Prairie* on Carl Sandburg's poem. After its first performance by the Collegiate Chorale under the direction of Robert Shaw in 1944 this work received the New York Music Critics' Circle Award. From 1944 to 1950 Foss was pianist in the Boston SO and in 1945 he became the youngest composer ever to receive a Guggenheim Fellowship. In 1950–51 he was a Fellow of the American Academy in Rome and in 1950–52 the recipient of a Fulbright grant. His international reputation was enhanced with the première of his Piano Concerto no.2 in Venice (7 October 1951); he was the soloist.

In February 1953 Foss was appointed professor of music (composition and conducting) at UCLA, where in 1957 he founded the Improvisation Chamber Ensemble (clarinet, piano, cello and percussion). While living in California, he was music director of the Ojai Festival and directed 12 'marathon' concerts, each devoted to the music of one composer, or music from one region, at the Hollywood Bowl with the Los Angeles PO. He was elected to the National Institute of Arts and Letters in 1962. From 1963 to 1970 he was music director and conductor of the Buffalo PO. In 1963 at SUNY, Buffalo, he founded the Center for Creative and Performing Arts and presented concerts of new music. In 1971 he was appointed conductor of the Brooklyn Philharmonia (which changed its name in 1982 to the Brooklyn PO) and from 1972 to 1976 served as conductor of the Kol Israel Orchestra of Jerusalem. In Brooklyn, Foss gave more 'marathon' concerts, and in 1973 he began Meet the Moderns, a series of new music concerts and discussions with composers. In 1981, while continuing to hold his Brooklyn post and live in New York, Foss became music director of the Milwaukee SO, a position he retained until 1986. He has appeared as guest conductor with many orchestras in the USA and Europe, and has lectured widely at colleges and universities in North America.

Foss's development as a composer may be divided into three main periods, with a transitional phase of 'controlled improvisation' (1956–61). The first period (1944–60) was predominantly neo-classical and eclectic, represented by such works as the Symphony in G, the early concertos, various choral works, and the orchestral *Symphony of Chorales* based on chorales by Bach. Also present is an element of American populism, as in the setting of Sandburg's *The Prairie* and the comic opera *The Jumping Frog of Calaveras County* on the story by Mark Twain.

The transitional phase began in 1956 when Foss decided to experiment with ensemble improvisation, primarily for the benefit of his students at UCLA. A year later he founded the Improvisation Chamber Ensemble and formulated what he called 'system and chance music', a kind of controlled improvisation. This experience led to a profound change in Foss's compositional techniques: he abandoned tonality and fixed forms and opted for serialism, indeterminacy and graphic notation. A transitional work, *Time Cycle* for soprano and orchestra (1959–60), sets texts by W.H. Auden, A.E. Housman, Franz Kafka and Friedrich Nietzsche that probe the nature of time; originally performed with improvised interludes by Foss's group, *Time Cycle* won the New York Music Critics' Circle Award of 1961 and has remained Foss's most performed and recorded work. *Echoi* for four soloists (the players of Foss's ensemble) marks the definitive beginning of the experimental phase. Its point of departure is serialism, but used 'in a free, willful manner', with the performers invited to skip back and forth between different pages of the score.

Three works of this period – *Elytres*, *Fragments of Archilochos*, *For 24 Winds* – 'are based on the idea of a score containing on every page a sum total from which a different selection is extracted for each performance'. *Baroque Variations* (on themes by Handel, Scarlatti and Bach) includes a surrealist element in that the variations are 'dreams' in which the original music is fragmented and distorted. This surrealism pervades Variation III (*Phorion*), on Bach's Partita in E for solo violin; he described its desired effect as 'torrents of baroque semiquavers ... submerging into and emerging out of inaudibility'. There are little jokes too, such as the xylophone's spelling out of 'Johann Sebastian Bach' in morse code. The autobiographical suggestions in *Phorion* become explicit in *Curriculum Vitae with Time Bomb*: while an accordion plays themes remembered from Foss's own childhood (a Hungarian Dance by Brahms, Mozart's Turkish March, the Nazi anthem, etc.), percussion ominously ticks off a countdown; the final explosion, however, turns out to be a gentle pop from a child's cap pistol.

Foss has used the revelations of electronic techniques to refresh live performance. In *Ni bruit, ni vitesse* he explores the ability of two pianos to produce 'electronic' sounds, while in *MAP, a Musical Game* the players make tapes of themselves and then compete against the tapes and each other. Similarly, his String Quartet no.3 and *Solo* for piano both use hypnotic repetition in the minimalist style, but even here Foss cannot resist subtly altering the patterns. With the more conservative musical taste of the 1980s and 90s, Foss revisited the neo-classicism and Americana of his first period, composing again in traditional instrumental and choral genres, but not forgetting the experimental techniques of his second period. In his *American Cantata* (1976) he strove 'to be as crazy as I was in my avant-garde music and yet tonal'. His guitar concerto, *American Landscapes*, combines folk guitar styles and tunes with novel plucking and percussion techniques in the solo part. Similarly, in the wistful and antiquarian *Renaissance Concerto*, the solo flute's key clicks add percussive effect. These later works present music that is frank in sentiment, imaginative in an almost pictorial way, yet refined and witty in execution.

For all their diverse styles, Foss's works spring from a distinct personality: enthusiastic, curious and receptive to every kind of musical idea. Not coincidentally, these are the same attitudes he has instilled in audiences with his performances of the classical repertory and new music. In short, he has been one of his era's most communicative and representative composer-performers.

WORKS

DRAMATIC

The Tempest (incid music, W. Shakespeare), 1940; The Heart Remembers (ballet), pf, 1944; Within these Walls (ballet), pf, 1944; Gift of the Magi (ballet), orch, 1945; The Jumping Frog of Calaveras County (op, 2, J. Karsavina, after M. Twain), 1949, Bloomington, IN, 18 May 1950; Griffelkin (op, A. Reed, after H. Foss), 1955, broadcast, NBC TV, 6 Nov 1956, staged, New York, 7 Oct 1993; Introductions and Goodbyes (op, 1, G.C. Menotti), B, chorus, 1959, New York, 5 May 1960; Search into Darkness (film score), 1962

ORCHESTRAL

2 Sym. Pieces, 1939–40, lost; Cl Conc., 1941–2, rev. as Pf Conc. no.1, 1944; 2 Pieces: Dance Sketch, Allegro concertante, 1941; Suite from The Prairie, 1944 [after cant.]; Sym., G, 1944; Ode, 1945, rev. 1958; Pantomime, 1946 [after ballet Gift of the Magi]; Ob Conc., 1948; Recordare, 1948; Elegy, cl, orch, 1949 [after Pf Conc. no.1]; Pf Conc. no.2, 1949, rev. 1953; Griffelkin Parade, 1955 [after op]; Sym. of Chorales, 1956–8; Baroque Variations, 1967 [3rd variation arr. as Phorion: str, hpd, elec org, elec gui, 1967; orch, 1994]; Concert, vc, orch, 1967; Geod, 4 orch groups, 1969; Orpheus, vn/va/vc, small orch, 1972, rev. as Orpheus and Euridice, 2 vn, orch, 1984; Fanfare, 1973;

Perc Conc., 1974; Folksong, 1975; Solomon Rossi Suite, 1975; Night Music for John Lennon, brass qnt, orch, 1979-80; Qnts for Orch, 1979 [after Brass Qnt]; 200 Cellos, a Celebration, 1982; Exeunt, 1982; Solo Observed, pf, orch, 1982 [after chbr work]; Renaissance Conc., fl, orch, 1985; 3 American Pieces, vn/fl, orch, 1986 [after 3 Pieces, 1944]; Griffelkin Suite, 1986 [after op]; American Landscapes, gui conc., 1989; Cl Conc. no.2, 1989; Elegy for Anne Frank, pf, orch, 1989, rev. as movt of Sym. no.3, 1991; Griffelkin March, orch/band, 1989 [after op]; American Fanfare, orch/band, 1990; Sym. no.3 'Sym. of Sorrows', 1991; Pf Conc. of the Left Hand, 1993; Sym. no.4 'Windows to the Past', 1995; For Toru, fl, str orch/qt, 1996

CHAMBER AND SOLO INSTRUMENTAL

Sonata, vn, pf, 1937; 4 Preludes, fl, cl, bn, 1940; Duo, vc, pf, 1941; 3 Pieces: Dedication, Early Song, Composer's Holiday, vn, pf, 1944; Str Qt no.1, G, 1947; Capriccio, vc, pf, 1948; Conc., 5 improvising insts, 1960; Echoi, cl, vc, pf, perc, 1961–3; Elytres, fl, 2 vn, ens, 1964; For 24 Winds (Stillscape), 1966; Non-Improvisation, 4 insts, 1967; Paradigm, perc + conductor, elec gui, 3 insts, 1968; Waves, ens, 1969, withdrawn; The Cave of Winds, wind qnt, 1972; Divertissement 'pour Mica' (Str Qt no.2), 1973; MAP (Musicians at Play), a Musical Game, 4 insts, tapes, 1973; Str Qt no.3, 1975; Music for Six, 6 insts, 1977; Qt Plus, spkr, 2 str qts, 1977; Brass Qnt, 1978; Round a Common Center, Mez ad lib, pf qt/qnt, 1979; Solo Observed, pf, vc, elec org, vib, 1982; Perc Qt, 1983; Trio, vn, hn, pf, 1984; Embros, wind, elec kbd/gui, perc, str, 1985, withdrawn; Sax Qt, 1985; Tashi, cl, str qt, pf, 1986; Central Park Reel, vn, pf, 1989; Valentine, fl, pf, 1995; Str Qt no.4, 1998

KEYBOARD

for solo piano, unless otherwise stated

Grotesque Dance, 1938; 4 2-Pt Inventions, 1938; Sonatina, 1939; Set of 3 Pieces, 2 pf, 1940; Passacaglia, 1941; Fantasy Rondo, 1944; Prelude, D, 1950; Scherzo ricercato, 1953; Etudes, org, 1967; Ni bruit, ni vitesse, 2 pf, 2 perc, 1972; Curriculum vitae, accdn, 1977 [rev. as Curriculum vitae with Time Bomb, accdn, perc, 1980]; Solo, 1981; War and Peace, org, 1996

CHORAL

Cantata dramatica, T, chorus, orch, 1940, withdrawn; We Sing, children's chorus, pf, drums, 1941, withdrawn; Cool Prayers, chorus, 1944; The Prairie (C. Sandburg), S, A, T, B, chorus, orch, 1944; Tell this Blood, 1945, withdrawn; Behold I build an house, chorus, org/pf, 1950; Adon olom, cantor, chorus, org, 1951; A Parable of Death (R.M. Rilke, trans. A. Hecht), nar, T, SATB, orch, 1952

Psalms, chorus, orch/2 pf, 1955–6; Frags. of Archilochos, Ct, male spkr, female spkr, 4 small choruses, large chorus ad lib, mand, gui, 3 perc, 1965; 3 Airs for Frank O'Hara's Angel, S, female chorus, fl, pf, 2 perc, 1972; Lamdeni mi [Teach me], chorus, 6 insts, 1973; American Cantata, T, chorus, orch, 1976; And then the rocks on the mountain began to shout, chorus, 1978 [after brass qnt]; De profundis, chorus, 1982; With Music Strong (W. Whitman), chorus, orch, 1988

SOLO VOCAL

1 voice, piano, unless otherwise stated

3 Songs (Shakespeare), 1938; Wanderers Gemutsruhe (J.W. von Goethe), 1938; Melodrama and Dramatic Song of Michelangelo (C.F. Meyer), 1940; Where the Bee Sucks (Shakespeare), 1940; Song of Anguish (after Bible: *Isaiah*), Bar, orch, 1945; Song of Songs, S, orch, 1946; For Cornelia (Years: For Anne Gregory), 1955; Time Cycle (W.H. Auden, A.E. Housman, F. Kafka, F. Nietzsche), S, orch, 1959–60 [arr. S, cl, vc, cel, perc, 1960]; 13 Ways of Looking at a Blackbird (W. Stevens), S, fl, pf, perc, 1978; Measure for Measure, T, orch, 1980 [after Solomon Rossi Suite]

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GILBERT CHASE/DAVID WRIGHT

Fossa, Johannes de (*b* c1540; *d* Munich, 1603). Flemish composer, active in Germany. The name suggests that he was a native of Fosses (in the province of Namur), a small town dependent on the principality of Liège. When he copied Guyot's *Te Deum* he stated explicitly that he had been his pupil; he may well have studied under him at Liège for Guyot was choirmaster of St Paul there from 1546 to 1554 and of the cathedral from 1558 to 1563. Several musicians with the name 'de Fossa' figure in the archives at Liège; none, however, is called Johannes. A Johannes de Fossa is nevertheless mentioned in a letter from Duke Philibert of Savoy dated 12 January 1557. The first precise information known about Fossa is that in 1569 he was appointed second Kapellmeister at the Munich court. In 1571 he became master of the choristers and continued in the service of the Dukes of Bavaria until his death. After the death of Lassus in 1594 Fossa took responsibility for the chapel music and in 1597 he was given the official title of first Kapellmeister. On his retirement in 1602 he was succeeded by Ferdinand de Lassus, eldest son of Orlande.

Proske noted that in his compositions Fossa was influenced by Lassus, as one might expect, though not lacking a style and charm of his own.

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Edition: *Johannes de Fossa: Collected Works*, ed. E.M. Ennulat, RRMR, xxviii–xxix (1978)

all MSS in D-Mbs

6 masses, 4, 5vv
3 antiphonae ante et post processionum dominica psalmarum, 4vv
Vidi aquam, 4vv
2 litaniae BVM, 4vv
Magnificat II modi 'Vivre ne puis sur terre', 6vv, after Antonius Galli's 6vv chanson
1 madrigal, 5vv; 1 litany, 4vv; 1 German song, 5vv; 5 motets, 4vv

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JOSÉ QUITIN/HENRI VANHULST

Fossato, Giovanni Battista (*b* Genoa; *fl* 1628). Italian composer. He is known only by his *Arie ad una et a più voci* with continuo (Naples, 1628). In a verbose dedication and preface he said that he was still a young man and that he and his family had enjoyed the favour of the father of the dedicatee, G.B. Serra, Prince of Carovigno (which is near Brindisi). The book contains 25 pieces (which he said had been circulating for some time and been performed to great applause), including 15 trios, *partite* for two voices over the Ruggiero and romanesca, and an 'aria variata' for solo voice.

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COLIN TIMMS

Fosse, Bob [Robert] **(Louis)** (*b* Chicago, 23 June 1927; *d* Washington DC, 23 Sept 1987). American choreographer, director and dancer. He made his professional début at 13, tap-dancing in vaudeville and burlesque houses; at 15 he choreographed fan dancers in a night club act. These experiences influenced his later work far more than the conventional dance training he had received as a child. After dancing in the Broadway revue *Dance me a Song* (1950), Fosse made several appearances in Hollywood musicals, most notably in *Kiss Me, Kate* (1953), before being invited by George Abbott to choreograph *The Pajama Game* (1954), which established Fosse as Broadway's most sought-after stager. In the hit number 'Steam Heat' he deployed many of the features that would become his trademark: a small group of dancers in abstract costumes, frequently using hats, and performing tight, angular steps in a vigorous, acrobatic combination. Furthermore, he abandoned the fluid lines of the ballet-influenced tradition of Broadway dancing for a jerky style which flaunted itself with pelvic movements and an overt sexuality. The hit shows *Damn Yankees* (1955), *Bells Are Ringing* (1956) and *New Girl in Town* (1957) consolidated his reputation, and in 1959 he directed the musical *Redhead*, after which he rarely choreographed without the overall control which directing gave him.

Fosse's greatest success came with *Sweet Charity* in 1966, conceived as a vehicle for Gwen Verdon, then his wife. More than in any other dance musical a character was explored through choreography. His subsequent successes, *Pippin* (1972) and *Chicago* (1975), were triumphs of his ingenuity over mediocre material. Although his cinematic version of *Sweet Charity* (1968) was a disappointment, his devotion to the sleazier side of show business made him the ideal interpreter of Kander and Ebb's *Cabaret* (1972), for which he won an Academy Award. His only other musical film, *All That Jazz* (1979), was a bizarrely accurate prediction of the circumstances surrounding his own death. Fosse's last success in the theatre, *Dancin'* (1978), was essentially a dance revue with no book or new score, and demonstrated his growing inability, or unwillingness, to collaborate.

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ROBERT HOWIE

Fossis, Petrus de (*d* Venice, before 23 July 1526). French singer. He appears on the first extant list of singers at S Marco, Venice, which dates from April 1486. On 31 August 1491 he was named *maestro di cappella* of the basilica, with responsibility for teaching the choirboys, a position he held until his death, although ill-health forced him to relinquish his duties to Pietro Lupato in October 1525. He was admired as a singer by Pietro Contarini of Venice, who called him a Frenchman (*Argo vulgare*, 1541). In 1502 the Venetian humanist Angelo Gabrieli, noting his fame not just in the art of music, praised his singing of a composition (or poem) written by Giovanni Armonio on the occasion of Anne of Foix-Candale's visit to Venice on her way to become Queen of Hungary. If Fossis was a composer, no works exist to prove it. He left his books to the monastery of S Salvatore, Venice; two of them, collections of music treatises, are now in *I-PAVu* 361 and 450.

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BONNIE J. BLACKBURN

Foster, Arnold (Wilfred Allen) (*b* Sheffield, 6 Dec 1896; *d* London, 30 Sept 1963). English conductor, composer and educationist. At the RCM he was a pupil of Vaughan Williams, from whom he derived his interest in folk music. He became a music master at Westminster School (1926) and subsequently director (1939–61). He also taught at Morley College, where he succeeded Holst as director of music from 1928 to 1940, and at the Institute of Education at London University from 1945.

His music is mostly based on folksong. Probably best known are his felicitous arrangements of Manx folksongs; he also arranged English folkdance tunes for small orchestra, primarily for the use of the English Folk Dance and Song Society. Larger works were the Piano Concerto on Country Dance Tunes (1930) and the ballad opera *Lord Bateman* (1948–56) to a libretto by Joan Sharp, based on the ballad. He also wrote a ballet, *Midsummer Eve*, for the Silver Jubilee of the English Folk Dance

Society in 1925, an *Autumn Idyll* (1926, rev. 1930) and a suite for voice and strings, *The Fairy Isle* (1947), based on Manx folk tunes. He founded two choirs, the English Madrigal Choir (1928–40) and one bearing his own name (in 1946, until his death after one of its concerts) which performed madrigals, works by Purcell and modern works.

FRANK HOWES

Fóster, Gerónimo Baqueiro. *See* BAQUEIRO FÓSTER, GERÓNIMO.

Foster, John (i) (*b* c1620; *d* Durham, 20 April 1677). English cathedral musician. He was a chorister of Durham Cathedral in the 1630s, and from Christmas 1660 until his death he served as organist and Master of the Choristers. Three services and eleven anthems by him survive in whole or part (*GB-DRc*) but do not appear to have circulated outside Durham. His First Service was composed in 1638 when he was still a chorister. His transcripts of the organ parts of anthems and services by Mundy (possibly William Mundy) constitute important sources for those works (*DRc* A3). Details of the Dallam organ erected in 1661–2 are in his hand (*DRc* A5).

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BRIAN CROSBY

Foster, John (ii) (*b* Bentley, nr Doncaster, 1752; *d* High Green, nr Sheffield, 4 Oct 1822). English psalmodist. An amateur musician, he was by profession a coroner. He lived in High Green and (according to A. Gatty: *A Life at One Living*, 1884) was responsible for the suppression of dog- and cock-fighting. In the preface to his first book, *Sacred Music, Consisting of Anthems, Psalms & Hymns* (Sheffield, c1820), he described how he 'devoted a few leisure hours to Musical Composition' in order to encourage local choirs, and how in west Yorkshire, and the borders of adjacent counties, nearly every village had a choir, accompanied by instruments, some of which, in size and skill, approached 'the dignity of an Oratorio'. A second book was also published (c1820). Foster's music needs competent performers; it is well written in a Classical style, and unusual in that it is fully scored with elaborate symphonies. His most ambitious setting, of Psalm xlvii (Old Version), requires an orchestra of strings, flute, oboes, bassoon, horns, trumpet and drums, and survives in mutated versions as part of the Sheffield pub-carolling tradition, where it is known as 'Old Foster' and sung to *While shepherds watched their flocks by night*.

SALLY DRAGE

Foster, Lawrence (Thomas) (*b* Los Angeles, 23 Oct 1941). American conductor. He studied in Los Angeles, principally with Fritz Zweig, and also received important advice from Karl Böhm and Bruno Walter. His first engagement was in 1959 with the Young Musicians Foundation Debut Orchestra in Los Angeles, and he was its music director for four years. He attended the Bayreuth Festival masterclasses, 1961–3 and the Berkshire Music Center in 1966 and 1967, winning the Koussevitzky Conducting Prize in his first year there. From 1961 to 1964 he was associate conductor of the San Francisco Ballet, and from 1965 to 1968 assistant conductor of the Los Angeles PO. He made his London début conducting the English Chamber Orchestra in 1967. He first conducted the RPO in December 1968, and was its chief guest conductor from 1969 to 1974. In 1969 he shared the North American tour with Kempe; after his successful concert in Houston he was offered a series of guest engagements with the Houston SO and became its principal conductor in 1971 and music director in 1972. He conducted opera briefly at Stuttgart in 1964, and began an association with Scottish Opera in 1974. He made his Covent Garden début in 1976, conducting the revised version of Walton's *Troilus and Cressida*. After resigning his Houston post in 1978, Foster concentrated his activities in Europe; he conducted the Orchestre National (now Philharmonique) de Monte Carlo from 1979 to 1990 and from 1981 to 1988 was Generalmusikdirektor in Duisburg. He was music director of the Lausanne Chamber Orchestra from 1985 to 1990, and of the Aspen Music Festival from 1990 to 1996. From 1988 to 1992 he was music director of the Jerusalem SO and in 1996 he became music director of the Barcelona SO.

Foster deals with difficult contemporary music with uncommon sympathy and skill. Among the premières he has given are Harrison Birtwistle's *Tragoedia* (1965) and *The Triumph of Time* (1972), Alexander Goehr's Piano Concerto (with Barenboim, 1972), and Gordon Crosse's Symphony no.2 (1975). He is quiet and direct on the podium and inclined to understatement in his interpretations. The care with which he prepares himself is exemplary, and his performances of music in all styles are marked by both rhythmic vitality and great structural intelligence.

MICHAEL STEINBERG/R

Foster, Myles Birket (*b* London, 29 Nov 1851; *d* London, 18 Dec 1922). English organist, composer and writer on music. The eldest son of the painter of the same name, he rejected a career in stockbroking and studied privately in London from 1871 to 1873 with James Hamilton Clarke, then at the RAM where Arthur Sullivan, Frederick Westlake and Ebenezer Prout were among his teachers. Foster was organist successively at St James's, Marylebone (1873–4), where H.R. Haweis was rector, St George's, Kensington (1875–9), and at the Foundling Hospital (1880–92). During this latter period he was also choirmaster at St Alban's, Holborn, and organist at His Majesty's Theatre. In 1875 he became a fellow of the RCO, in 1889 he founded the RAM Club; he became a fellow of the RAM in 1895. He was an examiner for Trinity College of Music from 1888 until a few years before his death, and as a consequence travelled in Australia, New Zealand and South Africa.

Foster composed a Symphony in F♯ minor, 'Isle of Arran', overtures, chamber music, numerous songs, partsongs, short cantatas (including several for children) and a substantial amount of church music, including an Evening Service in A which was performed at the Festival of the Sons of the Clergy in 1883. Many of his works were published but all are now forgotten. His most lasting achievement is as the writer of two books which are still valuable factual and bibliographical tools. His *History of the Philharmonic Society of London, 1813–1912* (London, 1912) is a detailed and accurate record of all the concerts given by the Society during its first 100 years. His book on the English anthem, *Anthems and Anthem*

Composers (London, 1901/*R*), has an extensive bibliography which includes over 1400 anthems by 221 English composers born after 1800. Foster also acted as an editor for Boosey.

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ROSEMARY WILLIAMSON

Foster, Sidney (*b* Florence, SC, 23 May 1917; *d* Boston, 7 Feb 1977). American pianist and teacher. He began his studies with Walter Goldstein in New Orleans. At the age of ten he entered the Curtis Institute, where he was a pupil of Isabelle Vengerova and David Saperton (diploma 1938). In 1940 he became the first winner of the Leventritt Award, and in 1941 he made his début with the New York PO in Carnegie Hall, performing Beethoven's Third Piano Concerto. He then embarked on an international career, making tours of the USA, Europe, Israel and Japan; in 1964 he performed 16 concerts in the Soviet Union. One of the first internationally renowned pianists to teach at an American state university, Foster held positions at Florida State University (1949–51) and then at Indiana University (1952–77), where he developed a reputation as an outstanding teacher. His playing was remarkable for its virtuosity and his repertory notable for including lesser-known works of the 19th and early 20th centuries. He made several recordings for the Musical Heritage Society; these included two Mozart Concertos, Beethoven's 'Appassionata' Sonata and Schumann's op.16, *Kreisleriana*.

BEN ARNOLD

Foster, Stephen C(ollins) (*b* Lawrenceville, now part of Pittsburgh, 4 July 1826; *d* New York, 13 Jan 1864). American songwriter of Scots-Irish descent.

1. Life. 2. Works. 3. Reputation and influence.

1. LIFE. He was born the ninth child of William Barclay Foster, a businessman and sometime politician, and Eliza Clayland Tomlinson. Though neither parent was musical, their daughters' education in voice and piano and Mrs Foster's subscriptions to literary magazines brought music and poetry into the home. The details of his life and career are sketchy. His first biography, an introduction to a collected edition of his songs, written by his brother Morrison (1896), offered impressions that have been repeated unquestioningly. As the keeper of the family papers, Morrison retained only selected correspondence and manuscripts, destroyed embarrassing items, and portrayed the songwriter as a naive genius, devoted to his parents, a dreamer and hopelessly inept at business. Emerson's more recent biography (1997) helps relate Foster to the other cultural figures and movements of his era in Pittsburgh, Cincinnati and New York.

From the age of five, Foster grew up in Allegheny City (now Pittsburgh's north side), where he heard contrasting musical styles in Scots-Irish, German, Italian and American neighbourhoods and in public halls. He received a thorough education at private academies in Allegheny and at Athens and Towanda in northeastern Pennsylvania. He taught himself the flute (his principal instrument), clarinet, violin, piano and guitar sufficiently to perform socially. Although he did not study composition formally, he was helped by the German-born Henry Kleber (1816–97), who from 1830 began a career as songwriter, music teacher, impresario, accompanist, conductor and music dealer in Pittsburgh. When he was 14 Foster composed the *Tioga Waltz*; his first published work was *Open thy lattice love* (1844), a barcarolle setting of a poem by George Pope Morris. Foster was attracted to the parlour ballads of Henry Russell and William Dempster, and to the songs and dances of the blackface minstrel shows. With a group of friends that included the writer Charles Shiras, who later collaborated with Foster on a musical play *The Invisible Prince* (performed 1853, now lost) and the song *Annie My Own Love* (1853), Foster first tried out his polka-songs *Lou'siana Belle* and *Susanna* (*Oh! Susanna*) and the dirge *Uncle Ned* (*Old Uncle Ned*).

Like his brothers, Foster was expected to find work in industry, and served from late 1846 to 1849 as a bookkeeper for his brother Dunning's steamship company in Cincinnati. His main interest was music, however, and he offered his minstrel songs in manuscript copies to professional performers and the ballads and piano dances to young ladies, making presents of neatly inked scores. *Susanna* became an instant hit, even before he offered it to the publisher W.C. Peters in Cincinnati for a token payment. As the 'marching song of the '49ers' in the California Gold Rush and the unofficial theme song of the wagon trains of the westward expansion, the song became known by members of all levels of society and all ethnic and racial groups, its melody and words – "I come from Alabama, with my banjo on my knee" – becoming enduring as icons of Americana.

Largely on the unprecedented popularity of the minstrel songs, he signed a contract with the New York publishers Firth, Pond & Co. in 1849, then in 1850 returned to Pittsburgh and married Jane Denny McDowell. From 1851 until his death, initially to the disapproval of his family, he wrote songs professionally, becoming the first person in the United States to earn his living solely through the sale of compositions to the public. In February 1852 he took his only trip to the South, a delayed honeymoon with Jane on a steamboat down the Mississippi River to New Orleans. In 1853 he wrote a new contract with Firth, Pond & Co., and in January 1854 produced *The Social Orchestra*, a collection of 73 of his own and other composers' melodies arranged as instrumental solos, duets, trios and quartets to accompany quadrilles and other social dancing. In the same year he ceased writing minstrel melodies and began arranging his most popular songs for guitar accompaniment, focussing his efforts on parlour ballads such as *Jeanie with the Light Brown Hair* and *Hard times come again no more* (1854), the unaccompanied quartet *Come where my love lies dreaming*, the comedic *Some Folks*, his only temperance song *Comrades fill no glass for me* (all 1855) and *Gentle Annie* (1856).

In 1853–4 Stephen and Jane were separated, Shiras died in 1854, and in the following year Foster lost both parents and all but ceased writing music. He produced one published song each in 1856 and 1857; with debts mounting, in 1857 he sold the future rights to his previous work back to his publishers Firth, Pond & Co. and F.D. Benteen. He wrote a new contract with Firth, Pond & Co. in 1858, although still not producing songs, and was soon overdrawn. In 1860 he moved to New York to be near the publishers and theatres, and returned briefly to minstrelsy with *The Glendy Burk*. The same year *Old Black Joe* (*Poor Old Joe*) appeared, a synthesis of his

ideals for stage and parlour ballads. His wife and daughter returned to Pennsylvania, and his remaining three years were his most productive if least inspired, with 98 titles including 27 Sunday School hymns. He collaborated with the lyricist George Cooper on music hall songs such as *If You've Only Got a Moustache* and the comic duet *Mr. & Mrs. Brown* (issued posthumously in 1864). His one enduringly memorable song from this period is the serenade *Beautiful Dreamer*, written in 1862 but published after his death.

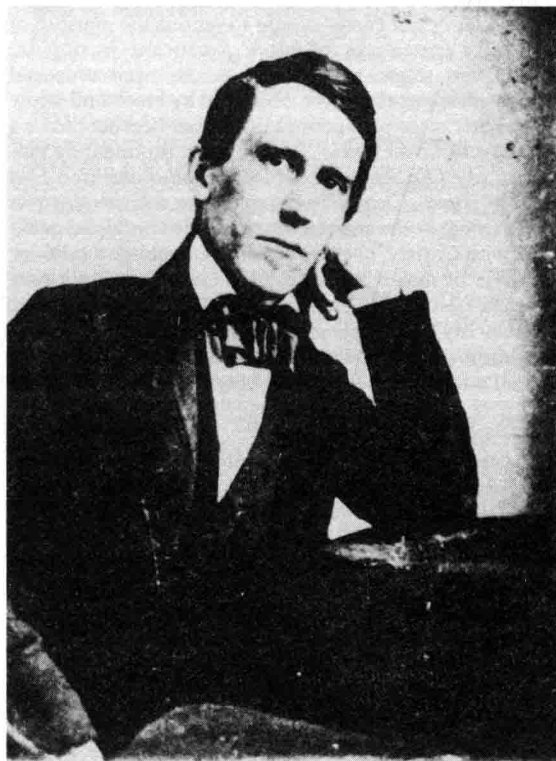
Foster's difficulty in earning a living was due in part to a lack of legal recourse with publishers and the absence of performing or mechanical rights; he frequently borrowed against future earnings and accrued unpayable debts. During the Civil War his health declined and he resorted to alcohol. Weakened by a fever and an untreated burn from an overturned lamp, on 10 January 1864 he collapsed in his New York hotel room, struck a wash basin and gashed his head: he died three days later at Bellevue Hospital. After a funeral at Trinity Episcopal Church in Pittsburgh where his birth and marriage had been registered, he was buried in Allegheny Cemetery in Lawrenceville.

2. WORKS. From the start Foster concentrated his attention on songs for the home and for the stage, demuring when asked to write other genres. His 287 authenticated works include songs with piano accompaniment, arrangements of his songs with guitar accompaniment, vocal duets, quartets, hymns, piano pieces and other instrumental works and arrangements published as *The Social Orchestra*. He left a number of unfinished songs and instrumental pieces, mostly in a sketchbook he kept from 1851 until his final departure from Pittsburgh for New York in 1860.

By far the majority of the songs are ballads of sentiment, centred on longing for a place or an absent loved one, written for women who undertook the formal music-making in the home. Only 23 of the songs have 'southern' themes, but these provided 90% of his income while his contracts were in force. Foster had little knowledge of professional blackface minstrelsy, and even less about the American South: his letters (23 Feb 1850 and 20 June 1851) enclosing new songs prior to publication revealed that he was unfamiliar with the Christy Minstrel's voices and instruments and that he had not even heard this widely popular band. Foster composed lyrics and music instead from his own experience of parlour poetic imagery and from the perspective of northern urban society. Hamm (1979, 1983) has identified the immigrant influences in Foster's music, noting that the composer had to appeal to all tastes in order to sell sufficient copies of his songs to support himself; Austin has made a similar point about the imagery of Foster's lyrics. Even in the minstrel songs of pathos, beginning with *Uncle Ned* but increasingly in *Old Folks at Home* ('Way down upon de Swanee Ribber'), *My old Kentucky home, good-night! (My Old Kentucky Home)*, *Massa's in de cold ground*, and *Old Black Joe*, Foster drew not so much on stage conventions as on the themes of longing for home and family that were so prevalent in his parlour repertory, thus appealing across all boundaries of ethnicity, race, national origin, economic level and class.

Morrison Foster's story of their family's bonded servant taking the young Stephen to a black American church where he 'was fond of their singing and boisterous devotions' has stoked the imaginations of scriptwriters, whose scenes have given rise to the false impression that Foster copied and sold for his own profit the traditional music of its unrecompensed creators. A more pervasive myth sees Foster as an American Thomas Moore (ii) or proto-Bartók, who gathered appealing melodies which he then reworked in his published compositions. Hamm's analysis, however, reveals Foster's command of British pleasure-garden song, Irish and Scottish melodies, Italian opera airs, German Lieder and other national schools of song, without documentable trace of black American styles. The early songs such as *Ah! May the red rose live alway!*, *I would not die in spring time*, and the duet *Turn not away!* especially show the influence of Anglo-American concert music. The Irish influence predominates in *Gentle Annie* and *Jeanie with the Light Brown Hair*. For the piano introduction to *Sadly to mine heart appealing* Foster did borrow eight bars of *Robin Adair* from a book of Scottish melodies, but in the song itself the Germanic tradition is most apparent. Opera is his model for the duets *The Hour for Thee and Me* and *Wilt thou be gone, love?* (on a text from Shakespeare's *Romeo and Juliet*) and the solo *Linger in blissful repose*. He did not typically use syncopation, something considered a marker for black American rhythmic influence, but rather the Scotch snap, frequently to set a two-syllable name as with Mary, Annie, Dolly and Lily.

Foster wrote most of his own lyrics, which usually preceded his work on the musical setting, Morrison's claim to the contrary notwithstanding. Here he took a similarly eclectic approach, drawing on his familiarity with the themes and conceits of immigrant song-poetry: grieving for family and friends, recalling earlier homes



Stephen C. Foster

and longing for the carefree joys of childhood. Events in Foster's life might have suggested ideas for his songs, but he transformed them from the specific to the universal. His sentiments crossed boundaries of race and social standing and transcended barriers of class and political power throughout the United States and abroad.

A chronological survey of Foster's output reveals his foresighted approach to racial conciliation. His early song *Nelly was a lady* (1848, published 1849) was among the first songs by a white author or composer to portray a black husband and wife as a loving, faithful couple, and to insist on the term 'lady' for the woman. The dialect in Foster's minstrel lyrics, often exaggerated in later editions and in imitations of his work by other songwriters, is limited in his authorized editions mostly to selectively substituting 'd' for 'th', 'b' for 'v' and 'a' for 'e' ('whar' instead of 'where'); other vernacular touches not necessarily denoting race are either contractions or the adding of 'a' to the beginning of present participles of verbs. Foster abandoned these along with race-specific terms in the early 1850s, and his stage-song imagery thoroughly merged with his parlour ballad style. His first minstrel song published without dialect is *My old Kentucky home, good-night!* (drafted in dialect in 1852, copyrighted in 1853), and the first to appear in fully standard English is *Old Dog Tray* (1853), although in 1860 he briefly went back to dialect (*The Glendy Burk*) in an apparent attempt to boost flagging sales. The illustrated sheet-music covers of his authorized editions lack the cartoon caricatures of black Americans or black-face performers that proliferated on other minstrel music and on pirated and foreign editions of his songs. He admonished Christy to perform his tragic plantation songs 'in a pathetic, not a comic style' which would engender pity and compassion rather than derision.

Whether or not Foster sought to redress the injustice of insensitive caricatures of black Americans in popular culture, his tragic minstrel songs conveyed universal human emotions that were embraced by black and white alike. Early stage productions of Harriet Beecher Stowe's anti-slavery novel *Uncle Tom's Cabin* prominently employed *My Old Kentucky Home, good-night!* and *Old Folks at Home*. Clearly Foster sought to reform minstrels songwriting: at the start of his career Foster felt he could unite with Christy 'in every effort to encourage a taste for this style of music [minstrelsy] so cried down by opera mongers' (letter, 23 February 1850). Two years later, after Christy had paid Foster to name him as the composer and author of *Old Folks at Home*, Foster expressed himself more clearly (letter, 25 May 1852):

> As I once intimated to you, I had the intention of omitting my name on my Ethiopan songs, owing to the prejudice against them by some, which might injure my reputation as a writer of another style of music, but I find that by my efforts I have done a great deal to build up a taste for the Ethiopian songs among refined people by making the words suitable to their taste, instead of the trashy and really offensive words which belong to some songs of that order.

He wrote frolicking tunes that entered oral tradition as instrumental numbers, such as *Nelly Bly*, *Camptown Races*, *Angelina Baker* (all 1850) and *Ring, ring de banjo!* (1851). But his minstrel songs, usually written as solos with four-voice chorus, increasingly portrayed sympathetic, dignified, compassionate, even tragic characters: *Oh! Boys, carry me 'long* and *Old Folks at Home* (both 1851), *Massa's in de cold ground* (1852), *My old Kentucky home, good-night!* and *Old Dog Tray* (1853). His parlour ballads such as *Ah! May the red rose live alway!* (1850), solos with refrain but (in the early years) lacking the multi-voice chorus, were more prolific but collectively less remunerative.

3. Reputation and influence. The estimation of Foster as a composer varies widely. Within two months of his death *Harper's New Monthly Magazine* proclaimed that 'The air is full of his melodies. They are our national music'. Contemporary reviews noted that his songs sounded distinctively American, and were unprecedentedly popular. The singers who have performed Foster's songs include Jenny Lind, Adelina Patti, John McCormack, Paul Robeson, Richard Crooks, Marilyn Horne and Thomas Hampson. Foster's melodies have been arranged for many combinations of instruments and voices, beginning with the piano variations by Henri Herz, extending through Dvořák's setting of *Old Folks at Home* for soloists, chorus and orchestra, and continuing through Fritz Kreisler's violin encores and Robert Shaw's choral arrangements. Foster's contemporary advocates of refined culture, led by John Sullivan Dwight (*Dwight's Journal of Music*, 19 November 1853), excoriated them: 'they persecute and haunt the morbidly sensitive nerves of deeply musical persons', and 'such and such a melody *breaks out* every now and then, like a morbid irritation of the skin'. Such scorn notwithstanding, the American songwriter George F. Root credited Foster with creating the 'people's song', seemingly simple words and music combined in such a way 'that it will be received and live in the hearts of the people'.

The appraisal of Foster has also shifted with changing social views. In the late 19th century, the post-Reconstructionist recasting of minstrelsy as 'coon songs' coincided with a condescending view that Foster's songs elevated and ennobled the crude music of uncultured peoples; simultaneously, black Americans' sense of ownership is reflected in the assessment by W.E.B. Du Bois that *Old Folks at Home* and *Old Black Joe* were different from the debasing minstrel songs, and in Henry T. Burleigh's singing of Foster's melodies along with black spirituals for Dvořák. By the second quarter of the 20th century, Foster's songs were freely performed on radio and in films, and he was acclaimed as 'America's troubadour'; *My old Kentucky home, good-night!* was adopted as the official state song of Kentucky (1928) and *Old Folks at Home* as that of Florida (1935). Josiah Kirby Lilly, an Indianapolis philanthropist and bibliophile, issued a facsimile edition of Foster's complete works in 1933, and in 1940, Foster was the first musician elected to the Hall of Fame for Great Americans. Between 1939 and 1952 three Hollywood biographical films appeared.

Following the Civil Rights movement of the 1950s and 60s, which heightened sensitivity to minstrelsy's racism, many schools in the USA abandoned Foster's songs. In the 1980s and 90s, however, they gained new currency, partly through scholarly research into the songs' history of interpretations and significance for racial conciliation, partly because of their continued circulation among American country and folk-music performers, partly through worldwide interest in Americana, and partly because the American entertainment industry continued to use them as iconic melodies in cartoons, films and television shows. Ethnomusicologists have recorded them along the Tibetan border in China; black South Africans taught them in their schools under Apartheid; since the

1880s when Luther Whiting Mason created a system of music education for Japan, all Japanese children have sung the music of Foster along with Mozart and Schubert as part of a mandatory eight-year music curriculum. In the 1850s Foster's songs were the first significant body of identifiably American song; by the end of the 1990s, a handful of Foster's songs remained among the best-known music in the world.

WORKS

Principal editions: M. Foster: *Biography, Songs and Musical Compositions of Stephen Foster* (Pittsburgh, 1896)
Foster Hall Reproductions: Songs, Compositions and Arrangements by Stephen Collins Foster 1826–1864 (Indianapolis, 1933; suppl. 1938)
S. Saunders and D.L. Root: *The Music of Stephen C. Foster: a Critical Edition* (Washington and London, 1990)

MSS in US-Puf; unless otherwise stated, dates are those of copyright, and songs are listed in chronological order of copyright or composition with lyrics by Foster

VOCAL

Songs, 1v, pf acc.: Open thy lattice love (G.P. Morris), 1844; There's a good time coming (C. Mackay), 1846; What must a fairy's dream be?, 1847; Where is thy spirit Mary, written 1847; Stay summer breath, 1848; Summer Longings (D.F. MacCarthy), 1849; Mary loves the flowers, 1850; Ah! May the red rose live alway!, 1850; Molly do you love me?, 1850; The Voice of By Gone Days, 1850; The Spirit of My Song (M.V. Fuller), 1850; [as Milton Moore] I would not die in spring time, 1850; Lily Ray, 1850; Give the stranger happy cheer, 1851; Mother, thou'rt faithful to me, 1851; Sweetly she sleeps, my Alice fair (after C.G. Eastman), 1851; Farewell! Old Cottage, 1851; Once I Love Thee, Mary Dear (W.C. Crookshank), 1851; Ring, ring de banjo!, 1851; I would not die in summer time, 1851; My hopes have departed forever (J.G. Percival), 1851; Laura Lee, 1851; Old Folks at Home, 1851; Willie My Brave, 1851; Eulalie (H.S. Cornwell), 1851; I cannot sing to-night (G.F. Banister), 1852; Maggie By My Side, 1852; Annie My Own Love (C.P. Shiras), 1853; Old Dog Tray, 1853; Old Memories, 1853; Little Ella, 1853

Willie we have missed you, 1854; Jeanie with the Light Brown Hair, 1854; Come with thy sweet voice again, 1854; Some Folks, 1855; The Village Maiden, 1855; Comrades fill no glass for me, 1855; Gentle Annie, 1856; I see her still in my dreams, 1857; Lula is gone, 1858; Linger in blissful repose, 1858; Where has Lula gone?, 1858; My Loved One and My Own (Eva), 1858; Sadly to mine heart appealing (E.S. Carey), 1858; My Angel Boy (H. Brougham), written 1858; Linda has departed (W.H. McCarthy), 1859; Parthenia to Ingomar (McCarthy), 1859; For Thee, Love, for Thee (after McCarthy), 1859; Fairy-Belle, 1859; Thou art the queen of my song, 1859

None shall weep a tear for me (R.H. Wilde), 1860; The Wife, 1860; Poor Drooping Maiden, 1860; The Glendy Burk, 1860; Jenny's coming o'er the green, 1860; Beautiful Child of Song, 1860; The Little Ballad Girl ('Tis My Father's Song), 1860; Don't bet your money on de Shanghai, 1861; Molly dear good night, 1861; Our Willie dear is dying, 1861; Lizzie dies to-night (M.B. Reese), 1861; Our bright, bright summer days are gone, 1861; I'll be a soldier, 1861; Oh! Tell me of my mother, 1861; Farewell mother dear, 1861; Farewell sweet mother, 1861; Nell and I, 1861; A penny for your thoughts!, 1861; A Thousand Miles from Home, written ?1861

I will be true to thee, written 1862; A Dream of my Mother and my Home, 1862; That's what's the matter, 1862; Slumber my darling, written 1862; No One to Love, 1862; No Home, No Home, 1862; Was my brother in the battle?, 1862; Beautiful Dreamer, written ?1862; The Love I Bear to Thee, 1863; I'm nothing but a plain old soldier, 1863; I'd be a fairy, 1863; Oh! There's no such girl as mine (after S. Lover), 1863; There are plenty of fish in the sea (G. Cooper), written 1863; Lena our loved one is gone, 1863; Larry's Good Bye (Cooper), 1863; There was a time (J.D. Byrne), 1863; Kissing in the Dark (Cooper), 1863; My wife is a most knowing woman (Cooper), 1863; Oh! Why am I so happy? (F.D. Murtha), 1863; The Song of All Songs (?J.F. Poole), 1863; Dearer than Life! (Cooper), written 1863; My boy is coming from the war (Cooper), written ?1863

If You've Only Got a Moustache (Cooper), 1864; Wilt thou be true? (Cooper), 1864; When old friends were here (Cooper), 1864; She was all the world to me (Dr Duffy), 1864; Sitting by my Own Cabin Door, 1864; When Dear Friends are Gone, 1864; Give this to mother (S.W. Harding), 1864; Tell me love of thy early dreams, 1864; Kiss me dear mother ere I die, 1869

Songs, 1v, with chorus (4vv unless otherwise stated), pf acc. (unless otherwise stated): Lou'siana Belle, TTAB, 1847; Uncle Ned (Old Uncle Ned), S S/A T/B B, 1848; Susanna (Oh! Susanna), SATB, 1848; Away Down Souf, SSTB, 1848; Nelly was a lady, 1849; My Brodder Gum, ATTB, 1849; Dolcy Jones, 1849; Oh! Lemuel!, [S]ATB, 1850; Nelly Bly, SS, 1850; Dolly Day, TTAB, 1850; 'Gwine to run all night' or De Camptown Races, [S]ATB, 1850; Angelina Baker, 1850; Way Down in Ca-i-ro, 1850; Melinda May, [S]ATB, 1851; Oh! Boys, carry me 'long, 1851; Farewell my Lilly dear, 2 vv, 1851; Massa's in de cold ground, 2 vv, 1852; My old Kentucky home, good-night! (My Old Kentucky Home), TSSB, 1853; Ellen Bayne, 2 vv, 1854; Hard times come again no more, 1 v or TSSB, 1854; The White House Chair, unacc., written 1856

Cora Dean, written 1860; Under the willow she's sleeping, [SA]B, 1860; Old Black Joe (Poor Old Joe), 3 vv, 1860; Down Among the Cane-Brakes, T[SS]B, 1860; Virginia Belle, 3 vv, 1860; Why have my loved ones gone?, TSSB, 1861; Sweet Little Maid of the Mountain, 3 vv, 1861; Little Belle Blair, T[SS]B, 1861; Little Jenny Dow, 1 v/T[SS]B, 1862; Better times are coming, SATB, written 1862; Merry little birds are we, T[SS]B, 1862; We are coming, Father Abraam, 300,000 more (J.S. Gibbons), TSAB, 1862; I'll be home to-morrow, TSSB, 1862; Happy Hours at Home, T[SS]B, 1862; Gentle Lena Clare, T[S]AB, 1862; We've a million in the field, TSAB, written 1862

Bring my brother back to me (Cooper), 2 vv, written 1863; While the Bowl Goes Round (Cooper), [S]ATB, written ?1863; Jenny June (Cooper), TSSB, 1863; A Soldier in the Colored Brigade (Cooper), TSAB, 1863; When This Dreadful War Is Ended (Cooper), TSAB, written 1863; Katy Bell (Cooper), 1863; Willie has gone to the war (Cooper), TSSB, 1863; For the dear old flag I die! (Cooper), SATB, written 1863; The Soldier's Home (Cooper), SSTB, 1863; Somebody's coming to see me to night (Cooper), [S]ATB, 1864; The Voices that are Gone, SSTB, 1865; Sweet Emerald Isle that I Love so Well (Cooper), [SA]TB, 1866

Songs, 1 v (unless otherwise stated), arr. with gtr. acc. by Foster: Eulalie, 1853; Oh! Boys carry me long, 1853; Massa's in de cold ground, 2 vv, 1853; My old Kentucky home, good night, 1853; Willie my Brave, 1853; Farewell my Lilly dear, 2 vv, 1853; Maggie by my Side, 1854; Willie we have missed you, 1854; Old Memories, 1854; Old Dog Tray, 1854; Ellen Bayne, 2 vv, 1854; Jeanie with the Light Brown Hair, 1854; Little Ella, 1854; Come with thy sweet voice again, 1854; Hard times come again no more, 1855; Gentle Annie, 1857

Song arr. with pf. acc: Our Darling Kate (words and music J. Mahon), 1 v, SATB, arr. ?1864

Vocal duets, pf acc.: Turn not away!, 1850; Wilt thou be gone, love? (adapted from W. Shakespeare: *Romeo and Juliet*), 1851; The Hour for Thee and Me, 1852; Mine is the mourning heart, T, S, 1861; Mr. & Mrs. Brown (Cooper), 1864

Vocal qts, unacc.: I would not die in spring time, S, A, T, B, arr. ?1850 [after Foster]; Come where my love lies dreaming, S, T, C, B, 1855; The Merry, Merry Month of May, [S, A, T, B], 1862 [tune after Foster 'The White House Chair']

Contribs. to collections of hymns: Water's Golden Harp for Sunday Schools (1863) [10 hymns]; The Athenaeum Collection of Hymns and Tunes for Church and Sunday School (1863) [9 hymns]; Heavenly Echoes: a New Collection of Hymns & Tunes for Sunday Schools and Social Meetings (1867) [2 hymns]

Other hymn tunes: Bury me in the morning, mother, 1863; Little Ella's an angel!, 1863; Suffer little children to come unto me, 1863; Willie's gone to heaven, 1863; Onward and Upward! (Cooper), 1863; We will keep a bright lookout (Cooper), written 1863

INSTRUMENTAL

Collection: *The Social Orchestra* (New York, 1854/*R*) [works by Foster and others, incl. traditional melodies, operatic arias and popular songs, arranged by Foster for various small instrumental groups; orig. works by Foster incl. Irene, Anadolia, Jennie's Own Schottisch and Village Festival]

Pf: Autumn Waltz, written *c*1846; Santa Anna's Retreat from Buena Vista, 1848; Soirée Polka, 1850; The Soiree Polka, arr. pf 4 hands, 1850; Village Bells Polka, 1850; Old Folks at Home Variations, written *c*1851; Old Folks Quadrilles, 1853: 'Old Folks at Home',

'Oh! Boys, carry me long', 'Nelly Bly', 'Farewell my Lilly dear', 'Cane Break Jig'; Holiday Schottisch, 1853

LOST AND DOUBTFUL WORKS

Stage: The Invisible Prince, or The War with the Amazons (spectacle, C. Shiras), Pittsburgh, 9 Nov 1853 [lost]

The Tioga Waltz, pf, [in M. Foster, 1896]; [Untitled Waltz dedicated to Maria Bach], pf [undated MS, reproduced in Morneweck, 1944]; Way Down South in Alabama, 1 v, SATB chorus, pf acc., (?1848); Long Ago Day, 1 v, pf acc., 1931; This will remind you, 1 v, pf acc., 1931; Camptown Races, 1 v, gui acc., 1852; Laura Lee, 1 v, gui acc., 1852; Some Folks, 1 v, 4 vv chorus, arr. gtr. acc., (?1858); All Day Long (C. Morton), 1 v, pf acc., 1864; Little Mac! Little Mac! You're the very man (?H.F. Thornton), 1 v, [S]ATB chorus, pf acc., (?1864)

Principal publishers: W.C. Peters (1846–8), Firth, Pond & Co. (1849–62), F.D. Benteen (1850–51), Daughaday, Hammond & Co. (1860–62), John J. Daly (1861–4), Horace Waters (1861–4), S.T. Gordon (1862–3)

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DEANE L. ROOT

Foucault, Henri (*fl* Paris, 1690–1719/20). French music dealer and publisher. It is not known whether he was related to earlier publishers with the same family name, none of whom was apparently involved in music printing. Like other 18th-century music dealers, Henri Foucault was associated with the corporation of haberdashers and jewellers rather than that of the booksellers. He was originally a paper seller, with a shop 'A la règle d'or', rue St Honoré, but seems to have branched out from this trade by 28 June 1690, when a condemnation issued by the Conseil d'Etat accused him – in association with the engraver Henri de Baussen – of contravening Christophe Ballard's royal privilege by publishing 'divers airs de musique'. Two years later Foucault's name appears on the title-page of Marais's *Pièces en trio pour les flûtes, violons et dessus de viole*, in association with Hurel, Bonneüil and the composer, but he is still designated simply as 'marchand papetier'. However by 1697, in Ballard's edition of André Campra's *L'Europe galante*, he is advertised as a music dealer offering for sale manuscript copies of extracts from Lully's operas and early ballets in six folio volumes, as well as *symphonies* for violin, books of harpsichord and organ music, Latin motets, *leçons de ténèbres* and various novelties. He also offered to buy old operas and to copy music. Foucault thus functioned as a link between the composer and printer (using the services of various engravers, notably Baussen, Claude Roussel and F. du Plessy); he occasionally risked publication at his own expense, but more often shared the expense with the composer.

Foucault was the first music publisher seriously to threaten the Ballard monopoly. The Ballards, who had long dominated movable-type printing in France, had already encountered increasing competition from engraving. Between two collections of *Airs sérieux et à boire* by J.-B. de Bousset, published by Christophe Ballard in 1705–6 (*F-Pn* Rés. 1735 II), is a catalogue of printed music sold 'A la règle d'or', and this, together with the aforementioned advertisement of 1697, suggests that the rivals had reconciled their differences and were collaborating. In 1702 Foucault had collaborated with Baussen and Roussel in publishing a collection of *airs* by J.-B. de Bousset; in 1709 he republished this collection along with a second volume in association with Christophe Ballard's sister-in-law (Pierre Ballard's widow). A catalogue published by Christophe's son J.-B.-C. Ballard in 1719 still advertises Foucault's shop. The links between the two families were reinforced on 2 July 1724 when Henri Foucault's successor François Boivin married Christophe Ballard's granddaughter. Foucault must have died some time between 17 October 1719 and 1720, when his widow's name appears on the title-page of a collection of motets by André Campra. On 15 July 1721 his widow sold the shop and music business in the rue St Honoré to François Boivin, who traded there with his uncle, Michel Pignolet de Montéclair.

The catalogue of 1706 advertises sonatas by Corelli, Jean-François Dandrieu, François Duval and Michely, trios by Michel de La Barre, harpsichord books by D'Anglebert, Chambonnières, Lebègue, Gaspard Leroux and Louis Marchand, organ books by Jacques Boyvin, Gaspard Corrette, Pierre-Claude Foucquet and Lebègue, motets by Bernier, Brossard, Campra, J.-F. Lochon, J.B. Morin and Suffret, vocal anthologies (*Parodies bachiques* and *Brunettes*) and theoretical treatises by L'Affilard and Masson. Foucault also published violin sonatas by Mascitti (1704, 1706–7, 1711 and 1714) and Henry Eccles (ii) (1720; a second set was issued by Boivin in 1723), two books of motets and six books of *Cantates profanes à 1 & 2 voix* by Bernier (1703–18; two further ones by Boivin in 1723), a collection of motets by G.A. Guido (1707), a *Livre de musique d'église* by Alexandre de Villeneuve (1719), and two sets of cantatas by T.-L. Bourgeois.

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FRANK DOBBINS

Fouchécourt, Jean-Paul (*b* Blanzy, 30 Aug 1958). French tenor. He trained as a conductor and saxophonist before turning to singing. He quickly acquired a reputation in French Baroque music, singing principal *haute-contre*

roles in Lully, Campra and Rameau, most notably with Les Arts Florissants under William Christie. He subsequently toured the world in opera from Monteverdi to Mozart, and more recently has undertaken light tenor roles in 19th- and 20th-century repertory such as Offenbach's *Les contes d'Hoffmann* at the Metropolitan, New York, and Ravel's one-act operas throughout Europe. Despite his versatility, he remains best known as an exponent of French dramatic music, and his fluent, sensual delivery, acute theatrical sense and command of refined nuance have adorned many performances and recordings of works by Lully (*Phaëton* and *Atys*), Mondonville, Campra, Charpentier and Rameau (*Les indes galantes* and *Hippolyte et Aricie*). Fouchécourt's comic virtuosity and mimicry in Rameau's *Platée*, which he sang with the Covent Garden Company in 1997–8, have been exceptionally well received. He is also an admired concert singer and a sensitive exponent of *mélodies*.

JONATHAN FREEMAN-ATTWOOD

Foucquet [Fouquet]. French family of organists. They occupied the post at St Eustache, Paris, for more than a century (1681–1783); a detailed genealogical table is given in *MGG1*. The earliest member of the family known to us is Gilles Foucquet (*d* 1646), organist of St Laurent *c*1622 and of St Honoré from 1630.

(1) **Antoine Foucquet (i)** (*d* Paris, 1708). His relationship to Gilles is unknown. He was organist to Queen Marie-Thérèse, wife of Louis XIV, around 1669, and probably succeeded Nicolas de Grigny at the basilica of St Denis. On 1 March 1681 he was appointed organist of St Eustache, and in 1696 he conferred the reversion of this post upon his son (2) Pierre. He had two other sons, one of them the organist (3) Antoine (ii).

(2) **Pierre Foucquet** (*d* Paris, late 1734 or early 1735). Son of (1) Antoine Foucquet. He succeeded Louis Marchand at St Honoré (17 Jan 1707) while he was still reversioner at St Eustache, but resigned on 18 June 1708. His successor, Piroye, was dismissed on 22 February 1712, and Pierre then became the regular deputy of his son, (4) Pierre-Claude, the new *titulaire*.

Three *Airs sérieux et à boire* (Ballard, Nov 1703, Dec 1705 and Feb 1711) can be attributed to him. He was one of the first French composers to write sonatas after Italian models; his four violin sonatas (two solo and two trio) mentioned in the manuscript *Catalogue de la bibliothèque de S. de Brossard* are unfortunately lost.

(3) **Antoine Foucquet (ii)** (*d* Paris, before 1740). Son of (1) Antoine Foucquet. He obtained the reversion at St Laurent in 1707, and was succeeded in 1726 by N.G. Forqueray. He must have been organist of St Victor around 1695, since he later handed on the post to his nephew (4) Pierre-Claude.

(4) **Pierre-Claude Foucquet** (*b* Paris, 1694 or early 1695; *d* Paris, 13 Feb 1772). Organist and composer, son of (2) Pierre Foucquet and Charlotte Rolland. He was the most illustrious representative of this family: he took over from Piroye at St Honoré on the latter's dismissal and succeeded his uncle Antoine at the Abbey of St Victor (before 1740). He is first mentioned as organist of St Eustache in documents following his mother's death (1741). On 18 May (or 18 June) 1758 he was appointed organist of the royal chapel, replacing Dagincourt, and on 17 April 1761 he succeeded Jollage at Notre Dame for the October quarter, his colleagues being Daquin, Balbastre and Armand-Louis Couperin. The inventory after his death shows him to have lived in some comfort. His wife, Cécile Télinge, by whom he had six children (four daughters and two sons), survived him by almost four years. Biographical data are sparse and his life was certainly very quiet. If his official functions at Notre Dame and especially in the royal chapel brought him some recognition, it is worth noting that apparently he never appeared at the Concert Spirituel or in any public concert.

Foucquet's surviving works are few and include no organ music. Although the three harpsichord books were published between 1749 and 1751, the clear evolution between the first and last suggests that they were composed well before, as does the preface to book 1:

> The special study that I have made of the organ and harpsichord impels me to share with the public the fruit of my labours. I shall be happy if this first essay finds favour. The harpsichord as well as the organ can express all the things that good music should portray. I have tried to represent them in several pieces which I have composed and which I shall publish presently, to prevent the faulty copies that exist from spreading further.

The first book comprises a preface, a method for learning the keyboard in one lesson, tables of ornamentation and scale fingerings, and eight pieces with descriptive titles. Compared with those of Couperin, Rameau, Dandrieu and Corrette, Foucquet's ornament table is the most informative. His fingerings show him to be an experienced teacher. The pieces which follow, all in G, are less original than those of the other books. *Le feu* is notable for its frankly descriptive style and its virtuosity.

The second book is composed of six pieces in F and seven in A, all with such evocative titles as *La marche des pèlerins de Cythère*, *Le passe-temps* and *La destrade*, which serve to indicate the spirit in which the piece is to be played. In this collection the rondo form is used frequently, including varied rondos like *La laborieuse* and rondos with two themes like *Soeur Agnès*, anticipating the rondo-sonata. The third book is in three parts: *Les forgerons*, a theme and variations, is followed by two groups of pieces in G and C-c, each containing an allemande remarkable for its ample and majestic style and complex harmony. A minuet in G at the end of the book bears no relation to the rest of the contents.

While remaining faithful to harpsichord sonority, Foucquet was not insensitive to modern tendencies and took advantage of such pianistic devices as arpeggiations, long rising and falling scales, and chord effects. The evolution from old-fashioned, short binary forms to new, more highly developed ternary forms can be seen in his works. Certain of his pieces such as *Soeur Agnès*, *L'Hortense* and the allemandes deserve to be brought out of oblivion to illuminate this particularly happy period of French musical history.

WORKS

La belle Sylvie me dit chaque jour, 2vv, bc, in Ballard: Récueil d'airs sérieux et à boire (Paris, 1719)

Les caractères de la paix, pièces de clavecin, op.1 (Paris, 1749/*R*)

Second livre de pièces de clavecin (Paris, 1750–51/*R*)

Les forgerons, le concert des faunes et autres pièces de clavecin, IIIe livre (Paris, 1751/*R*)

Minuet in G, in Musikalisches Allerley von verschiedenen Tonkünstlern, ix (Berlin, 1763)

Both Pierre-Claude's sons held their father's post at St Honoré. The elder, François-Pierre-Charles Foucquet (1726–65), received

the reversion on 4 March 1743. Louis Marc (*d* after 1790) succeeded his brother as reversioner and occupied the post after the latter's death until 1780, when he resigned for reasons of health. He had obtained the reversion of the position of organist at St Victor on 11 July 1755, but on his father's death the chapter decided to open the post to competition (26 February 1772). Nothing is known of the last Foucquet at St Eustache, Marie-Louis, except that he occupied that post before 1783.

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JACQUELINE GACHET

Fouet (Fr.). *See* WHIP.

Fougstedt, Nils-Eric (*b* Raisio, nr Turku, 24 May 1910; *d* Helsinki, 12 April 1961). Finnish conductor and composer. After attending the Helsinki Conservatory from 1927 to 1933, where his teachers included Erik Furuhjelm, he studied composition with Max Trapp in Berlin, conducting in Salzburg, and both composition and conducting in Italy, France and the USA. From 1932 to 1961 he taught music theory and choral conducting at the Helsinki Conservatory (the Sibelius Academy since 1939) and joined Finnish Radio as a conductor in 1944, becoming chief conductor of the RO in 1951. As a guest conductor he performed in many European countries; he also conducted several choirs, including the Academic Choral Society (1946–50) and the Solistikuoro (later Radiokuoro), which he founded in 1940 and directed until 1954.

Fougstedt's compositions show a development from Nordic late-Romanticism (Piano Trio, 1933) through a free tonality in the manner of Bartók and Hindemith (Second Symphony, 1949) to dodecaphonic writing. Moreover, his *Angoscia* (1954) is probably the first Finnish 12-note orchestral score. A more mature command of this technique is displayed in *Trittico sinfonico* (1958), performed at the ISCM Festival in Rome in 1959. Fougstedt's choral works, about 60 in number, are fine examples of *Gebrauchsmusik*.

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(*selective list*)

Orch: Conc., 1937; Concertino, vn, orch, 1937; Sym. no.1, a, 1938; Concert Ov. no.1, 1941; Passacaglia, 1941; Vc Conc., 1942; Pf Conc., B♭, 1944; Concert Ov. no.2, 1945; Partita, 1947; Sym. no.2, 1949; Angoscia, 1954; Trittico sinfonico, 1958; Aurea dicta, quattro invenzioni per coro ed orchestra (Cicero, Appius Claudius, Socrates, Cato), 1959
Radio op: Tulukset [The Tinder Box] (H.C. Andersen), 1950
Chbr: Pf Trio, 1933; Sonata, vn, pf, 1937; Str Qt, 1940; Divertimento, wind qt, 1946
Choral music, *c*30 songs, theatre and film scores, incl. Katariina ja Munkkiniemen kreivi, 1943

Principal publishers: Breitkopf & Härtel, Fazer

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M. Heiniö: *Aikamme musiikki* [Contemporary music], Suomen musiikin historia, iv (Helsinki, 1995)

ERIK WAHLSTRÖM/ILKKA ORAMO

Fougt, Henric [Henry] (*b* Lövånger, Swedish Lapland, 1720; *d* ?Stockholm, 1782). Swedish printer and publisher active in London. After studies at Uppsala University and some years of clerical work he became a general book printer. About 1760 he developed his own version of Breitkopf's improvements in printing music from movable type, using a system of 166 characters. He applied for a patent in 1763, and in the following year was granted a privilege for music printing in Sweden for 25 years. Lacking economic support, however, he left Sweden in 1767 and in November of that year arrived in London, where he began to issue music in his new type. After submitting his first work, an edition of Uttini's Six Sonatas op.1, to the Society for the Encouragement of Arts, Manufactures and Commerce, he obtained a resolution from that body that his method of printing was superior and much cheaper than any that had been in use in Great Britain; he later printed this resolution as a preface to his edition of Sarti's Three Sonatas.

Fougt may be considered a pioneer of cheap music, for he sold his music at 'one penny per page, or 18 for a shilling', far less than the sixpence a page which was the average price of music at that time. He apparently aroused ill-feeling among the rest of the trade, though Hawkins was probably wrong in saying that they drove him out of the country by undercutting his publications. During his three years in London he published about 80 sheet songs and instrumental pieces, and eight more substantial items, including the sonatas mentioned above, a set by Nardini, and other sets by Giacomo Croce, Benedetto Leoni, Bartolomeo Menesini and Giovanni Andrea Sabatini. The works of these last four composers are now known only from Fougt's publications, but Parkinson's suggestion that the names may be fictitious is untenable, at least in the cases of Leoni and Sabatini, since their existence is verifiable from other sources. The typography is of excellent clarity, though the results are not as elegant as the best engraved music of the period.

A dispute in 1769 over a supposedly pirated edition of Dibdin's *The Padlock* may have hastened the end of Fougt's London career. In 1770 he sold his plant and type to Robert Falkener and returned to Stockholm, where in 1773 he was granted a new privilege by Gustavus III and enjoyed patronage as royal printer. Falkener, who was also a harpsichord maker, continued to issue sheet songs in Fougt's style until 1780, and was the author and printer of *Instructions for Playing the Harpsichord* (1770).

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PETER WARD JONES

Foulds, John (Herbert) (*b* Hulme, Manchester, 2 Nov 1880; *d* Calcutta, 24 April 1939). English composer and conductor. Largely self-taught and the son of a Hallé Orchestra bassoonist, he composed copiously from childhood. During the 1890s he acquired performing experience as a cellist in theatre and promenade orchestras in England and Wales; he also travelled on the Continent. In 1900 he joined the ranks of the Hallé's cello section under Richter, who encouraged Foulds as a conductor, taking him to the 1906 festival of the Allgemeiner Deutscher Musikverein in Essen, where he met Delius, Humperdinck and Mahler. He also studied conducting with Lamoureux, Mahler and Nikisch.

However, encouraged by Henry Wood's performance of his tone poem *Epithalamium* at the 1906 Queen's Hall Promenade Concerts, Foulds left the Hallé to concentrate on composition. He found success in light orchestral and salon music. The *Keltic Suite* (1911) was much performed; its slow movement, the *Keltic Lament*, became a popular light classic through innumerable arrangements. In 1912 there began a fruitful collaboration with the actor-director Lewis Casson; over a 20-year period, Foulds became one of Britain's leading stage-music composers.

During World War I, he was active in music-making for the troops; he was appointed music director of the central YMCA in 1918, and conductor of the London University Musical Society in 1921. His *A World Requiem* (1919–21), composed in memory of the war dead of all nations, was recommended for national performance by the committee of the newly formed British Music Society and adopted by the British Legion as the musical component of the Armistice Night commemorations; its annual performances at the Royal Albert Hall during 1923–6, by a chorus and orchestra numbering over 1200 conducted by Foulds, constituted the first Festivals of Remembrance. After 1926 the Legion's patronage lapsed. Foulds spent part of 1927 in Sicily before settling for three years in Paris, where he worked as a cinema pianist and composed some of his most radical works. Returning to England in 1930, he wrote his highly personal study of contemporary music and its sources of inspiration, *Music To-day*, published in 1934.

In 1935 he travelled to India. His interest in its music, non-European modes and rāgas, and music for meditation, had earlier been awakened by his second wife, the violinist Maud McCarthy (in the 1920s he had essayed a vast Sanskrit opera, *Avatara*, which he subsequently destroyed, though the *3 Mantras*, the preludes to the acts, survive). After a year investigating Indian music first-hand, he was appointed Director of European Music at All-India Radio, Delhi, where he broadcast frequently as a commentator, solo performer and conductor. He also coached Indian musicians to read Western musical notation and perform as an ensemble on Indian instruments; a project never fulfilled was an 'Indo-European orchestra' combining the resources of both continents. He died suddenly from cholera shortly after being transferred to reorganize music at AIR's Calcutta station.

Foulds's idiomatic eclecticism, and his frequently adventurous and unorthodox musical ideas, resist easy classification. His extreme versatility, talent for memorable tunes, instrumental colour and national or exotic characters, made him a natural purveyor of light music and theatre scores. Though such works supported him financially he regarded them as sidelines to his more serious compositional output, which, however, was for the most part ignored or rejected. Indeed for decades after his death, Foulds was only remembered, if at all, as the composer of the *Keltic Lament*.

Music To-day declared his intellectual openness to the whole gamut of modern techniques, which he absorbed and employed as the context required. His most admired contemporaries included Busoni, Skryabin and Bartók; among English-speaking composers his output has affinities with Grainger and Holst. Upon an early stylistic basis deriving from Schumann, Brahms, Liszt and Wagner, Foulds steadily expanded his range to command diatonic dissonance, folksong elements, extreme chromaticism, bitonality, in synthesis with pioneering advances of his own. As early as 1896 he introduced quarter-tones in a string quartet; they recur throughout his works in passages requiring a certain kind of colouristic intensity. Strict composition in ancient Greek modes (eg. in *Hellas*) led him to explore non-diatonic scales generally, to some extent realizing Busoni's vision of modal composition as laid out in *Entwurf einer neuen Ästhetik der Tonkunst*.

Many of his modal studies (eg. in *Essays in the Modes*) relate to Southern Indian rāgas, and he made use of Indian additive rhythms before Messiaen. These Indian interests intersected with his leanings towards esoteric spirituality to produce explorations of harmonic stasis and 'timeless' repetition (eg. *Gandharva-Music*) that foreshadow the minimalism of 50 years later. His largest works tend to synthesize the multifarious tendencies pursued separately in smaller ones: *The Vision of Dante* is an example from an early stage in his development, as the *Mantras* and *A World Requiem* are respectively more radical and conservative examples from his maturity. In the *Dynamic Triptych* and *Quartetto intimo* he produced his most impressive contributions to the genres of concerto and quartet. The vitality, exuberance and technical command of Foulds's best works are remarkable, and they constitute an important and individual contribution to the British music of the early 20th century.

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(*selective list*)

VOCAL-ORCHESTRAL

The Vision of Dante, concert op, op.7, solo vv, chorus, orch; The Song of Honour (R. Hodgson), op.54, spkr, SSAA ad lib, chbr orch; A World Requiem, op.60, solo vv, boys' vv, chorus, org, orch, 1919–21; 3 Mantras, op.61b, women's vv ad lib, orch

ORCHESTRAL

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Joan]; Suite in the Olden Style [based on incid music Henry VIII]; Dynamic Triptych, op.88, pf, orch; Death and the Maiden, sym., 1930 [arr. of Schubert qt]; Indian suite, 1932–5; Puppet Ballet Suite, 1934; Chinese Suite, op.95; Pasquinades symphoniques, op.98, inc.; Sym. of East and West, Op.100, Indian ens, orch, lost; Sym. Studies, op.101, str, lost

CHAMBER

Str Qt, f, 1899; Quartetto romantico, op.5, str qt; Sonata, op.6, vc, pf; Impromptu on a Theme of Beethoven, op.9, 4 vc; Str Qt, d, op.23; Ritornello con variazioni, op.24, str trio; 2 Concert Pieces, op.25, vc, pf; Aquarelles (Music Pictures, group 2), op.32, str qt; Ballade and Refrain Rococco, op.40 no.1, vn, pf; Caprice Pompadour, op.42 no.2, vn, pf; Greek Processional, str qnt, 1915; Music Pictures, group 5, op.73, fl, cl, vn, vc, inc.; Sonia, op.83 no.13 vn, pf [based on incid music Masse Mensch]; Quartetto intimo, op.89, str qt; Quartetto geniale, op.97, str qt [only Lento quieto survives]

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PIANO

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Solo vocal: 3 Songs of Beauty (Byron, E.A. Poe), op.11, 1v, pf; The Tell-Tale Heart (Poe), op.36, spkr, pf; 5 Mood Pictures (McLeod), op.51, 1v, pf; 2 Songs (R. Tagore), 1v, str qnt [from incid music Sacrifice, op.66]; 3 Songs (H. Longfellow, G. Griffin), op.69, 1v, pf; Garland of Youth (Longfellow, anon., T.E. Brown, W. Allingham), song cycle, op.86, 1v, pf; The Seven Ages (W. Shakespeare), Bar, pf

INCIDENTAL MUSIC

Wonderful Grandmama (H. Chapin), op.34, arr. orch as Miniature Suite, op.38; Sacrifice (Tagore), op.66, arr. as 2 Songs, 1v, str qnt; Deburau (S. Guitry), op.72; St Joan (G.B. Shaw), op.82; Masse - Mensch (E. Toller), op.83; Hippolytus (Euripides), op.84; Henry VIII (Shakespeare), op.87

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MALCOLM MACDONALD

Foulis, David (*b* Colinton, nr Edinburgh, 8 Oct 1710; *d* Edinburgh, April 1773). Scottish amateur composer. A physician by profession, he studied medicine at Leiden and Reims in the early 1730s and probably picked up some musical training on the Continent at the same time. He was a director of the Edinburgh Musical Society, 1739–40. He became a Fellow of the Royal College of Physicians of Edinburgh in 1737. His main compositions are his *Six Solos for the Violin with a Bass for a Violoncello or Harpsichord*, published as 'composed by a Gentleman' (Edinburgh, *c*1774; ed. M. Brown, Glasgow, 1986); they were probably written slowly over a long period, and are tuneful, with a skilfully written violin part. A *Minuet* and a *March* (both for violin and basso continuo), attributed to 'Dr F', appear in Neil Stewart's *Collection of Marches and Airs* (Edinburgh, *c*1761).

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DAVID JOHNSON

Foundation stops (Fr. *fonds d'orgue*; Ger. *Grundstimmen*). Term for the unison- and octave-sounding ranks of pipes of the organ. The French term FONDS D'ORGUE is used more specifically to denote Principal and Flute ranks.

Foundery Chapel. John Wesley's first headquarters (1739–78), where the Methodist style of hymn-singing first developed. *See* LONDON, §I, 7(i).

Foundling Hospital. London charitable institution founded in 1739 by Thomas Coram. *See* LONDON, §I, 5.

Fountain, Primous, III (*b* St Petersburg, FL, 1 Aug 1949). American composer. A largely self-taught musician, he performed on the trumpet and double bass and arranged for jazz ensembles as a youth; he began to compose while attending high school in Chicago. He has won several awards, including the BMI Composition Award (1967), Guggenheim Fellowships (1974, 1977) and the American Academy and Institute of Arts and Letters Goddard Lieberson Fellowship (1984). For three years he enjoyed the patronage of the composer and producer Quincy Jones, who commissioned new work and provided financial support. Under the direction of Michael Tilson Thomas, the Buffalo PO gave the first performance of Fountain's revised *Ritual Dances of the Amaks* in 1977 (with a new second movement commissioned by Thomas) and performed it on a tour that concluded at the Carnegie Hall. This work is characterized by atonality, the use of fragmented melodies, occasional lyrical passages and repeated rhythmic patterns that incorporate folk-jazz rhythms. As illustrated by *Caprice* (1978), his orchestral compositions often contain dramatic contrasts in register and colour. Some of his works share an affinity with dance: in 1995 he received a commission from the Frankfurt Ballet Company, and one of his best-known early works, *Manifestation*, was choreographed by Arthur Mitchell for the Dance Theatre of Harlem. In later years Fountain, who is African American, has explored the music and indigenous instruments of West Africa, alongside the earlier influences on his style, Stravinsky and Miles Davis. (*SouthernB*)

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(*selective list*)

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Chr: Duet, fl, bn, 1974; Ricia, vn, vc, pf, 1980; several other chbr works

Principal publisher: Hinshaw

DORIS EVANS MCGINTY

Fountains Fragment (*GB-Lbl* Add.40011 B). *See* SOURCES, MS, §IX, 3.

Fouque, (Pierre) Octave (*b* Pau, 12 Nov 1844; *d* Pau, 22 April 1883). French musicologist and composer. After studying classics and harmony at Pau, he went to Paris, where he took organ lessons from Charles Chauvet and was admitted to Ambroise Thomas' composition class at the Conservatoire. In 1869 he competed unsuccessfully for the Prix de Rome, and in 1876 he became a librarian at the Conservatoire. His three operettas, choral works, songs, piano pieces and set of orchestral variations reveal

skill and taste. He contributed to numerous periodicals including *Avenir national*, *Echo universel*, *Le ménestrel*, *République des lettres* and *Revue et gazette musicale*, and wrote several books of substantial historical value, particularly *Michel Ivanovitch Glinka: d'après ses mémoires et sa correspondance* (Paris, 1880); *Histoire du théâtre Ventadour, 1829–79* (Paris, 1881); and *Les révolutionnaires de la musique: Lesueur, Berlioz, Beethoven, Richard Wagner, la musique russe* (Paris, 1882).

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Fouques Duparc, Henri. *See* DUPARC, HENRI.

Fouquet. *See* FOUCQUET.

Fourd, Thomas. *See* FORD, THOMAS.

Fourestier, Louis (Félix André) (*b* Montpellier, 31 May 1892; *d* Boulogne-Billancourt, 30 Sept 1976). French conductor and composer. He studied at the Montpellier Conservatoire (cello and harmony) and then, from 1909, at the Paris Conservatoire with Dukas, d'Indy, Leroux and Gédalge. In 1925 he won the Prix de Rome for *La mort d'Adonis*. After making his conducting début in Marseilles and Bordeaux he was appointed conductor at the Opéra-Comique (1927–32), and in 1938 he moved to a similar post at the Paris Opéra, having founded in 1928 (with Ansermet and Cortot) the Paris SO, which he conducted until its demise. He also made tours throughout France and abroad, and in 1946–8 he conducted at the Metropolitan Opera. From 1945 to 1963 he was professor of conducting at the Paris Conservatoire, where he radically changed the teaching methods in conducting and trained a whole generation of French conductors. After retiring he taught at the international summer school in Nice. His compositions include a string quartet and orchestral works, some with solo voice.

PAUL GRIFFITHS

Four foot. A term used in reference to organ stops, and by extension also to other instruments, to indicate that they are pitched an octave above the EIGHT FOOT or 'normal' pitch now based on $c' = 256$ Hz. A pipe of average Diapason scale and 4′ (1·2m) in length would in fact speak somewhat lower than $c = 128$ Hz, but the foot too has changed in length since this terminology was first used in the 15th century (Delft Oude Kerk, 1458). In the classic Werkprinzip organ design, the Chair organ is of 4′, the Great of 8′, the Pedal of 16′.

PETER WILLIAMS

Four Freshmen, the. American vocal group. It was formed in 1948 by Don Barbour (*b* Greencastle, IN, 19 April 1927; second voice), Ross Barbour (*b* Columbus, IN, 31 Dec 1928; third voice), Bob Flanigan (*b* Greencastle, IN, 22 Aug 1926; lead voice) and Hal Kratzch (bass), who were studying music in Indianapolis. They gained a recording contract with Capitol Records, aided by the bandleader Stan Kenton. Among their best-known recordings were *In a Blue World* (1952), *It happened once before*, *Mood Indigo* and *Graduation Day* (1956; later recorded in a similar style by the Beach Boys). The group made over 30 albums during the 1950s and 60s including *The Four Freshmen and Five Trombones* (1956) and *The Four Freshmen and Five Guitars* (1960). The group represented a modernizing force in the sphere of close harmony quartets in American popular music, moving away from the barbershop style to introduce elements of jazz. In doing so, they influenced younger groups such as the Hi-Los and the Beach Boys. Although the Four Freshmen continued to perform into the 1990s, there were frequent personnel changes and Flanigan was the only remaining founder member.

DAVE LAING

Fourmentin (*fl c*1560). French composer. He wrote two *quarillons*, descriptive vocal pieces exploiting bell-like melodies (*Réveillez vous tous plaisans amoureux*, for four voices, in RISM 1559[11], and the five-voice *Réveillez vous tous plaisans compaignons*, 1562[4]). Their model was Janequin's *Chant des oiseaux* which begins with the same clarion call 'Resveillez-vous'. These chansons were popular enough to be frequently reprinted. Fourmentin also left one six-voice chanson, in the more conventional courtly style, *Par trop amour me pourchasse* (1559[10]). He may be identifiable with Philippe Fromentin, a singer from the diocese of Noyon, who was a vicar and *maître des enfants* of Reims Cathedral in 1558. (All three chansons are ed. in SCC, x, 1994.)

FRANK DOBBINS

Fourneaux. French family of reed organ makers. Jean-Baptiste-Napoléon Fourneaux (*b* Leard, Ardennes, 21 May 1808; *d* Aubanton, Aisne, 19 July 1846) began his career as a clockmaker. In 1830 he settled in Paris and in 1836 bought the business of Chameroy, a maker of accordions and mechanical organs since 1829. Fourneaux became a significant maker of accordions at the exhibition of 1844 he received a silver medal for his *orgues expressifs*. He built another model of reed organ which he called the 'Orchestrion', and invented the percussion action in reed organs.

His sons Jean-Nestor-Napoléon Fourneaux and Jean-Louis-Napoléon Fourneaux (*b* Paris, 1830) expanded the business which was located in the 10e arrondissement of Paris: in 1860 they were employing 46 workers. Jean-Louis-Napoléon made further improvements to the *orgues expressif*, and was responsible for a number of inventions, including the 'melodina' (1855), the 'pianista pneumatique' (1863), the 'orgue-violiphone' (1879), and the 'piano exécutant' (a PIANO PLAYER; 1883). Jean-Nestor-Napoléon was the author of the *Petit traité de orgue expressif* (Paris, 1863), *Instrumentologie: traité théorique et pratique de l'accord des instruments à sons fixes ... contenent une théorie complète du temperament musicale et des battements* (Paris, 1867) and, with J.B.A.M.J. Déon, *Methode simplifée pour l'accompagnement traditionel ... plainchant sur l'orgue-harmonichordéon* (Paris, 1864).

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M.C. CARR/ARTHUR W.J.G. ORD-HUME

Fournet, Jean (*b* Rouen, 14 April 1913). French conductor. He studied at the Paris Conservatoire and made his début at Rouen in 1936. His first appointments were there (1938) and in Marseilles (1940), and from 1944 to 1957 he was music director at the Opéra-Comique in Paris. He

taught conducting at the Ecole Normale, Paris, 1944–62, and was conductor of the Netherlands RPO 1961–8, and artistic director of the Rotterdam PO, 1968–73. Fournet has toured as a guest conductor in Europe, North and South America, Israel and Japan; he conducted the first performance in Tokyo (1958) of *Pelléas et Mélisande*. He made his début with the Chicago Lyric Opera in 1965, and at the Metropolitan in 1987 with *Samson et Dalila*. Admired for his meticulous and exacting craftsmanship, he has a wide repertory that lays particular emphasis on Berlioz, Debussy and Ravel, and he has been much praised for his performances of *Dialogues des Carmélites* on both sides of the Atlantic. His 1955 recording at the Opéra-Comique of Rossini's *Il barbiere di Siviglia*, in French with spoken dialogue, was reissued on CD in 1988. Fournet's other recordings include *Les pêcheurs de perles*, Berlioz's Requiem, Martin's *Maria-Triptychon* (of which he gave the première in Rotterdam in 1969) and works by Dukas and Henkemans.

CHRISTIANE SPIETH-WEISSENBACHER, NOËL GOODWIN

Fournier, Pierre (Léon Marie) (*b* Paris, 24 June 1906; *d* Geneva, 8 Jan 1986). French cellist. He began to study the piano with his mother, but after an attack of polio at the age of nine took up the cello. He had lessons with Paul Bazelaire and André Hekking at the Paris Conservatoire, where he later taught (1941–9), after a period on the staff of the Ecole Normale de Musique (1937–9). A player of firm intellectual control, with smooth tone, easy technique, and a classical turn of phrase, he nonetheless cultivated a wide repertory and was an effective advocate of contemporary music. In 1925 he played in the first (private) performance of Fauré's String Quartet. Works written for him include Martin's Cello Concerto and Poulenc's Cello Sonata; among notable premières were sonatas by Martinů and Roussel's Cello Concertino. In 1943 he took Casals's place in trios with Thibaud and Cortot; in 1947 he joined Szigeti, Primrose and Schnabel for chamber concerts in many European centres, and the following year made his first tour of the USA. He later played in a trio with Szeryng and Kempff. Fournier made many recordings, including the Bach suites, Dvořák's Cello Concerto, Strauss's *Don Quixote* under Karajan and Beethoven's cello sonatas with Kempff. He was made an Officier of the Légion d'Honneur in 1963. Fournier's brother Jean (*b* Paris, 3 July 1911), a violinist, studied at the Paris Conservatoire and privately with Enescu, Thibaud and Kamenski. He played in a trio with Janigro and Badura-Skoda, and in sonata repertory with his wife, the pianist Ginette Doyen. From 1966 to 1979 he taught at the Paris Conservatoire.

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ROBERT ANDERSON

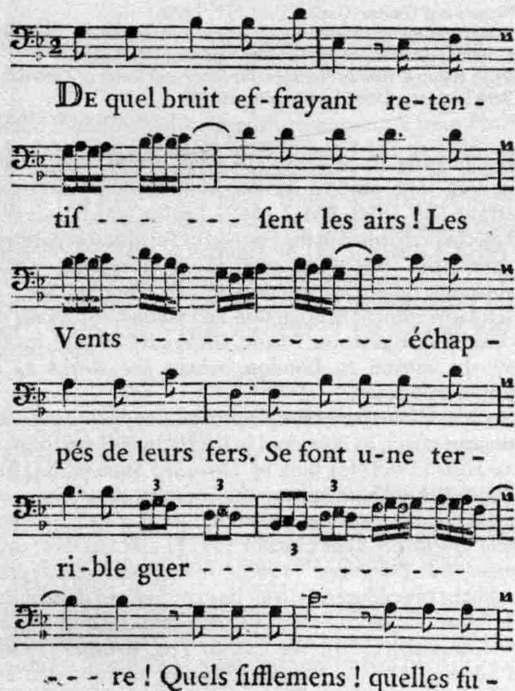
Fournier, Pierre-Simon [*le jeune*] (*b* Paris, 15 Sept 1712; *d* Paris, 8 Oct 1768). French typographer. The son of a typefounder, he was cutting punches and casting type by 1736, and in 1739 was registered in this craft with the printing section of the Chambre Syndicale of Paris. He issued his first specimen book, *Modèles des caractères de l'imprimerie*, in 1742. It was a tremendous achievement, showing (among other material) 4600 letters that he had cut in a wide range of styles with their sizes correlated in a logical and mathematical way. This system, quite new in typefounding, he had evolved in 1737, and he showed it in his *Modèles* as 'Table des proportions des differens caractères de l'imprimerie'.

Fournier's power of analysis and prodigious technical skill were clearly demonstrated in the six types that he devised for the printing of music. Two were for plainchant, one was for 'Hugenot music'. Three were for songs and instrumental music. The first of this group was designed for double impression, with the staff lines printed first and the notes and other signs overprinted in a second pass through the press (1756). The other two (1760) were based on a variation of a technique originated by Breitkopf which required only one pull at the press to deliver a complete copy.

In the foreword to his *Essai d'un nouveau caractère de fonte*, in which he demonstrated his 1756 type, Fournier drew attention to the stagnation that had settled over French music printing, claiming that French publishers could produce music characters in the form of squares or diamonds only. He had devised a method of rendering music from type as if it had been printed by copperplate engraving, but had laid it aside as only one person in France was allowed to undertake this sort of printing (Christophe-Jean-François Ballard, music printer to the king, 1750–65). Breitkopf had revived his interest in the subject, however, and the types he showed in the specimen were the outcome; he offered six short pieces of music set in round-headed notes as if engraved, with the words of the songs in his elegant italic, and the decorative title-page framed by some of his typographical border units: all very much in the taste of the day. Fournier had been 'obliged', as he wrote, 'to be the inventor, the cutter, the founder, the compositor and the printer'. This quotation defines his notion of the complete typographer: the master of a complex of related skills, a craftsman equipped and free to practise them all.

Unfortunately the regulations of the printing trade denied Fournier, as a cutter and founder of types, the right to print: the Ballard monopoly denied him the right to exploit his music. So in 1756 he applied to the Chambre Syndicale to be admitted as a printer, but was refused. He presented a petition, and after considerable controversy, on 27 July 1764, Parlement confirmed Ballard as sole printer of music to the king but decreed also that any other printer was authorized to print music should he so wish. Ballard, in the eyes of the establishment of the day 'a lazy man without much talent', took a serious view of this threat to his interest. On 23 October 1764, to demonstrate his still privileged status, he made a gesture towards having some of Fournier's music type seized at the officeof a printer who was using it to produce a book that was to be published by subscription. It was a gesture without substance: the Ballard monopoly had been broken.

During the time Fournier's petition was under consideration the reporter of the Grand Conseil had asked for a memorial on 'the affair of the music characters'. Fournier wrote one, and having extended the historical part 'to make it more interesting' he published it as a general account of typographical music printing (*Traité historique et critique*, 1765). Though it is polemical, the work contains much source material collected from the archives of letter cutters and founders and from notarial records, court registers and elsewhere, which gives it permanent value. The *Traité* is rounded off with an 'Ariette, mise en musique par M. l'Abbé Dugué à Paris, des nouveaux



Fournier's 'petite musique' from Jean Monnet's 'Anthologie françoise', ii (Paris: Barbou, 1765)

caractères de Fournier le jeune', in which his 'petite musique' and 'grosse musique' are used in two settings of words: the 'petite musique' shown as a vocal line only, the 'grosse musique' as a vocal line with an accompaniment for the harp.

In 1765 Fournier had the satisfaction of seeing his 'petite musique' used to splendid effect in Jean Monnet's *Anthologie françoise* (see illustration). Ideally suited to the scale of the pocket book, the type was adopted by printers to set favourite airs in comedies with music and for similar purposes. The type survived well, and as late as 1819 was in case at the Imprimerie Royale in Paris.

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H. EDMUND POOLE/STANLEY BOORMAN

Fourniture (Fr.). French MIXTURE STOP. *See under* ORGAN STOP.

Four-note sol-fa. A traditional solmization system; *see* FASOLA.

Fourth (Fr. *quarte*; Ger. *Quarte*; It. *quarta*; Gk. *diatessarōn*). The INTERVAL between any two notes that are three DIATONIC scale degrees apart (e.g. C–F, E♭–A♭). Unless specified, the term usually implies 'perfect 4th', which is the sum of two whole tones and a diatonic semitone. The augmented 4th, the sum of three whole tones (i.e. the sum of a perfect 4th and a chromatic semitone), can occur diatonically (e.g. C–F♯ in G major or E minor); the diminished 4th, which is equal to a perfect 4th less a chromatic semitone (e.g. C–F♭, F♯–B♭), is never diatonic. The ratio of the perfect 4th in JUST INTONATION is 4:3.

The 4th has a unique position in Western music because it has been regarded as a PERFECT INTERVAL (like the unison, 5th and octave) and a dissonance at the same time. In ancient Greek music the basis of melody was the TETRACHORD, a set of four pitches encompassed by a 4th. The earliest forms of medieval parallel ORGANUM favoured it as the interval between the *vox organalis* and *vox principalis*. With the further development of polyphonic music in the 12th and 13th centuries, the 5th replaced the 4th as the most important CONSONANCE after the octave and the unison. By the 15th century the 4th appeared as a consonance only between the upper parts of a vertical sonority, for example in 6-3 chords of the fauxbourdon style and at 8-5-1 cadences (e.g. D–A–D); composers of the later 15th century, including Du Fay, sometimes deliberately avoided the 4th in three-part writing (*see* NON-QUARTAL HARMONY), and Tinctoris deemed it a dissonance in his *Terminorum musicae diffinitorium* (*c*1473).

Since the Renaissance the 4th has been considered a consonance only when it is understood as the inversion of the 5th. By itself it is considered not so much dissonant as 'unstable'; reckoning from the lower note, it lies halfway between the 3rd and the 5th that make up a triad and must therefore resolve to one of these (usually the 3rd). With the avoidance of triadic harmony in the 20th century, in both rigorously non-tonal and 'neo-modal' music, the 4th has come back into use as an important vertical interval. Moreover, chords built of perfect 4ths have come to be regarded as stable harmonic structures (particularly in the music of Hindemith; their use in Schoenberg's Chamber Symphony no.1 and Bartók's Concerto for Orchestra is well known), and the tonic 'triad' in which the 4th has been substituted for the 3rd (in C major, C–F–G–C instead of C–E–G–C) has been used effectively by composers like Stravinsky as the final sonority of a tonal work.

WILLIAM DRABKIN

Fourth flute. A RECORDER with lowest note *b♭′*, a 4th above the treble instrument.

Four Tops, the. American vocal group. Its members are Levi Stubbs (*b* Detroit, 1938), Abdul 'Duke' Fakir (*b* Detroit, 1938), Renaldo 'Obie' Benson (*b* Detroit, 1937) and Lawrence Payton (*b* Detroit, 1938; *d* Detroit, 20 June 1997). As the Four Aims, they cultivated the neat, jazz-influenced harmonies associated with such groups as the Hi-Los and the Four Freshmen, but as the Four Tops they made their international reputation during the mid-1960s with a series of stirring recordings composed and produced for Motown Records by Holland, Dozier and Holland. Their records featured Stubbs's gruff, pleading lead vocals

ably supported by the precise harmonies of the other members. Hit songs such as *Baby, I need your loving, I can't help myself, It's the same old song, Standing in the Shadows of Love* and *Bernadette* were characterized by swelling instrumental passages, dramatic pauses, unexpected rhythmic changes and elaborate studio production; the intricate arrangement of *Reach out, I'll be there* included oboes, Middle Eastern drums and flutes. In 1968 Holland, Dozier and Holland left Motown and the Four Tops's recording career went into artistic decline. Subsequently, they were successful reprising their Motown hits as nightclub and concert performers. For further information see N. George: *Where did our Love Go? The Rise and Fall of the Motown Sound* (New York, 1985).

DAVE LAING

Fou Ts'ong (*b* Shanghai, 10 March 1934). British pianist of Chinese birth. He grew up in a richly varied cultural milieu (his father was an eminent literary scholar) and had piano lessons from the Italian pianist and conductor Mario Paci in Shanghai until the outbreak of civil war in 1948. After gaining the third prize at the 1955 Chopin Competition in Warsaw, at which he was given the special award for playing mazurkas, Fou was offered a scholarship to study with Zbigniew Drzewiecki at the Warsaw Conservatory. In 1958 he decided to settle in London, which has remained his base. Since then he has toured in East Asia, Australia and South America, as well as becoming a particularly familiar recitalist throughout the United Kingdom.

His musical taste is wide-ranging. With a delicate touch and keen sensibility, he excels in composers requiring finesse and varied tone colour, and these qualities have led to notable performances of Mozart, late Schubert and Debussy. His recitals also frequently feature a substantial group of Chopin's works, although in recent years a tendency to rely on key bravura pieces by the composer has at times revealed some limits to his range of imagination as an interpreter.

JAMES METHUEN-CAMPBELL

Fowke, Edith (Fulton) (*b* Lumsden, nr Regina, SK, 30 April 1913; *d* Toronto, 28 March 1996). Canadian folksong collector. After studying literature and history at Saskatchewan University, she moved to Toronto in 1938 and was spurred to collect English-language folksongs in Ontario in the 1940s by a perceived dearth of recordings and publication of local music. She conducted fieldwork in southern Ontario, discovering a rich heritage of folk music especially in the Ottawa valley and Peterborough regions while also working for CBC radio. The author and editor of numerous books, articles and folksong collections, she was professor of folklore at York University, Toronto (1971–93). Recognized as a dedicated preserver and popularizer of folk traditions, her work lies in the tradition of such Canadian scholars as Marius Barbeau and Helen Creighton.

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GORDON E. SMITH

Fowler, Jennifer (*b* Bunbury, 14 April 1939). Australian composer. She studied at the University of Western Australia (BA 1960, BMus 1967), during which time she had pieces performed in the Festival of Perth and broadcast by the ABC. She then worked as a teacher while establishing herself as a composer. In 1968 she won a Dutch Government Scholarship and studied for a year at the Studio of Electronic Music, University of Utrecht. In 1969 she moved to London, where she works as a freelance composer.

Her music often uses simple procedures to striking and distinctive effect, as is evident in the frequently performed *Blow Flute* (1983) for flute or *Threaded Stars* (1983) for harp, a work which explores the complex possibilities of a single melodic line. Several choral works, such as *Veni Sancte Spiritus – Veni Creator* (1971) and the haunting *Lament for Dunblane* (1996), reflect and reinterpret plainchant procedures. Fowler has maintained close links with Australia, as can be heard in works such as *Chant with Garlands* (1974), *We Call to You, Brother* (1988) and *Singing the Lost Places* (1996) for soprano and 14 instruments; *Singing the Lost Places* was commissioned by the Festival of Perth, and expresses the concept of 'singing the landscape', using Aboriginal place names from Western Australia as a text. Her music has been performed at many international festivals and has won several awards – *Ravelation* for string quintet (1971) was joint winner of the Radcliffe Award of Great Britain in 1971 and also won first prize in the International Competition for Women Composers in Mannheim in 1975.

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SOPHIE FULLER

Fowler, John (*fl c*1460). English composer. A John Fowler was clerk of the Chapel Royal from 1433 to 1467, and may be the composer of a three-voice *O quam glorifica luce* in *GB-Cmc* Pepys 1236, which is attributed simply to 'Fowler'. The name, however, was a common one: a John Fowler was a member of the Queen's Chapel in 1411 and was still living in 1434; another (*d* 1472) was in charge of the King's Free Chapel in Nottingham Castle; and a third was a later member of the Chapel Royal, 1499–1518.

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SYDNEY ROBINSON CHARLES

Fox. American firm of oboe and bassoon makers. The firm was founded in 1949 by Hugo Fox (*b* South Whitley, IN, 2 Feb 1897; *d* South Whitley, IN, 29 Dec 1969), a bassoonist with a serious interest in the acoustics of his instrument, in the wooded district of Indiana where he was born. From 1922 unitl that year he had been principal bassoonist of the Chicago SO; he also taught for 15 years at Northwestern University, as well as having worked as a bassoon reed-maker and repairman. Specializing in bassoons and in oboe and bassoon reeds, by 1960 he had produced 60 bassoons, 5,000 reeds for bassoon, and 10,000 for oboe. That year he was joined by his son Alan (*b* 1 April 1934), who in 1963 took over the managment. Despite the setback of a potentially disastrous fire in 1974, the company, which had recently added double bassoon and oboe to its production, has successfully continued to consolidate and expand its operations. Their bassoons in particular have in recent years enjoyed increasing favour among orchestral players worldwide. In addition to a full range of professional instruments, the company supplies under the Renard brand name inexpensive models for students. For this market the firm has pioneered the use of polypropylene, a synthetic material found to maintain excellent standards of intonation and response while offering advantages of durability and prive. The wood used for their bassoons, in addition to North American and European varieties of maple, is grown locally.

Although by training a chemical engineer rather than a musician, Alan Fox has became an acknowledged expert on double-reed acoustics. In an important article 'Defining the Two Types of Bassoons – Long and Short Bore' (*The Instrumentalist*, xxiii/4, 1968–9, pp.53–4), he identified two contrasting acoustical designs among the Heckel-system bassoons then in use, which he has since supplied as alternative models. Thanks to enlightened management and a constant process of research and development, Fox has now become the world major supplier of double-reed instruments, with a workforce of 80 and exporting one quarter of its production.

WILLIAM WATERHOUSE

Fox, Charles Warren (*b* Gloversville, NY, 24 July 1904; *d* Gloversville, 15 Oct 1983). American musicologist. He studied at Cornell University, taking the AB in 1926. He was an assistant in psychology at the University of Illinois (1926–9) and then returned to Cornell, taking the PhD in 1933. He also worked at the universities of Heidelberg (1928) and Munich (1929). In 1932 he joined the faculty of the Eastman School of Music as an instructor in psychology; he taught musicology there from 1934. He was also editor of *Notes* (the quarterly journal of the Music Library Association, 1941–2) and the *Journal of the American Musicological Society* (1952–9) and was president of the MLA, 1954–6. He was made professor emeritus in 1971.

Fox wrote on both the psychology of music and historical musicology, particularly on the music of the Renaissance. A symposium was held in his honour at Eastman in 1972, and the papers from this conference along with some additional articles were published as a Festschrift in 1979 (*Essays on Music for Charles Warren Fox*, ed. J.C. Graue, Rochester, NY, 1979).

WRITINGS

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PAULA MORGAN

Fox, Christopher (*b* York, 10 March 1955). English composer. He attended Liverpool University (BA 1976) where he studied with Hugh Wood, following which he continued composition studies with Jonathan Harvey at Southampton University (BMus 1977). He was awarded the DPhil at York University in 1984. He has been guest composer for the Darmstadt Ferienkurse (1984–94) and the DAAD Kunstlerprogramm in Berlin (1987), and became a senior lecturer in composition at Huddersfield University (1994) and chair of the British section of the ISCM in 1988. Fox won the Performing Right Society Prize at the Huddersfield Contemporary Music Festival in 1981. Fox's music is particularly notable for its variety. Common factors underlying the diverse works are an emphasis upon musical processes rather than individuated gestures and a general distrust of grandiose rhetoric, striving instead for a Stravinskian dryness and clarity of line.

Fox's work combines a love of pure sound and a distancing of the self from the creative process, in a manner that recalls both Cage and Feldman, with a more European concentration upon sophistication and intricacy of form. His aesthetic world comes perhaps closest to that of the group of composers such as Walter Zimmermann, Klarenz Barlow and Gerald Barry, who worked with Stockhausen and Kagel. Like some of these composers, Fox makes use of compositional algorithms and computer programs to generate some parameters in a work.

After an initial interest in music theatre, the earlier works of Fox prioritise process to a degree that approaches formalism; subsequently, beginning with the piano piece *More Light* (1988), there is a greater focus upon musical material, and a wider range of influences. These include the work of Kurt Schwitters, the writings of Derek Jarman and texts from the Glorious Revolution (in *A Glimpse of Sion's Glory*, 1992). Fox has also collaborated frequently with poets and artists.

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Music theatre: darkly, 4 pfmrs, 1981; Bewegung, 3 pfmrs, 1981
Vocal: Magnification, 1v, tape, 1978–80; American Choruses, 16vv (SATB), 2 elec org, 1979–81; 'L', ATTB, 1980; Alleluia, ATTBB, 1981, rev. 1997; 83 Hallelujahs, amp SATB, 1983; Missa est, Ct, T, recs, 4 viols, rebec, portative org, bells, 1983; Threnos, 1v, 1983; Ci-Gît, Mez, a fl, b cl, prep pf, va, vc, 1987; A-N-N-A Blossom-time, 1v, pf, 1988; I Sing for the Muses and Myself, 1v (ad lib), pf, 1991; A Glimpse of Sion's Glory, SSAATTBB, insts ad lib, 1992; Louisiana, 1v, pf, 1992; Trummermusik, Mez, hurdy-gurdy, 1993; Vanished Days (D. Jarman), T, pf, 1998
Chbr: Dance, a fl, cl, va, vc, 1980; Etwas Lebhaft, fl/a fl, ob, cl, hn, tpt, trbn, pf, vn, va, 1983; Reeling, cl, perc, 1983; auf dem Zweig, pic, glock, mand, 1984; Heliotropes[1], 2 vn, 1985–6; A Kind of Prayer, 2 pf, 1986; Heliotropes[2], tpt, trbn, hp, vib, db, 1986; Heliotropes[5], 2 cl, vib, 1986; Heliotropes[6], str qt, 1987; Heliotropes[3], fl, ob, cl, cl+b cl, bn, hn, 1987, rev. 1990; Foreplay, fl + pic, ob, perc, pf, vc, 1988–9; stone.wind.rain.sun[2], sax qt (s, a, t, b), 1989; Leap like the heart, b cl, tpt, pf, 2 perc, db, 1989; stone.wind.rain.sun[4], 2 cl, 1989; The Science of Freedom, fl, vn, perc, hpd, b viol, 1990; stone.wind.rain.sun[1], 4 trbn, 1990; Cl Qnt, 1992; Straight lines in broken times[2], cl, vn, pf, 1992; Ob Qnt, 1995; Pastoral, fl, pf, 1996; Themes and Variations, fl, bn, tpt, pf, perc, vn, va, vc, db, 1996; The Art of Concealment, 4 perc, 1998
Solo inst: Second Eight, pf, 1978–80; Contraflow, amp b fl, 1983; Broadway Boogie, 3 eng hn, 1984; . . . or just after, cl, 1984; . . . or just after, hp, 1984; Dead Fingers Talk, perc, 1985; The Missouri Harmony, org, 1985; Heliotropes[4], hn, 1986; More Light, pf, 1988; stone.wind.rain.sun[3], amp a fl, 1989; Chile, gui, 1991; Straight lines in broken times[1], org, 1991; IliK.relliK, pf, 1991–3; Block, prep pf, 1992; You, Us, Me (Habañera), pf, 1992; Striking Out, va, 1993; 27 Fanfares (new heaven, new earth), org, 1994; Straight lines in broken times[3], vc, 1994; Paired Off, pf, 1995; Complementary Figures, pf, 1996; Prime Site, pf, 1997; how time passes, vn, 1997
El-ac: Recirculation, trbn, tape, 1982; Winds of Heaven, amp rec, elecs, 1984; 3 Constructions after Kurt Schwitters, tape, 1993; In the Key of H (with Ian Duhig), spkr, saxes, tape, 1993–4; More things in the air than are visible, pf, tape, 1993–4; Straight lines in broken times[4], 2 b cl, tape, 1994; Alarmed and Dangerous, tpt, brass ens, tape, 1996; Another Reality, fl, cl, s sax, tpt, elec gui, vn, va, vc, tape, 1998

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'Cage – Eckhardt – Zimmermann', *Tempo*, no.159 (1986), 9–15
'Music as a Social Process: some Aspects of the Work of Christian Wolff', *Contact*, no.30 (1987), 6–14
'New Music and the Politics of Distribution', *New Music*, (1988) 127–32
'Loops, Overtones and Erhard Grosskopf', *Contact*, no.33 (1988), 6–12
'Steve Reich's "Different Trains"', *Tempo*, no.172 (1990), 2–8
'Complexity in Music', *Complexity?*, ed. J. Bons (Rotterdam, 1990), 20
'British Music at Darmstadt, 1982–1992', *Tempo*, no.186 (1993), 21–5
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IAN PACE

Fox, Erika (*b* Vienna, 3 Oct 1936). British composer. She came to England as a refugee at the age of three. Fox won a scholarship to the RCM, where she studied the piano with Angus Morrison and composition with Bernard Stevens; she later continued her composition studies with Jeremy Dale Roberts and briefly with Birtwistle. Her highly individual music is influenced by the traditional music of Hungary and Romania as well as ḥasidic *niggun* and Jewish liturgical chant. She has written for a wide variety of ensembles, from solo works such as *Nick's Lament* (1984) for guitar to powerful orchestral music such as *Osen Shomaat* (1985). Her quartet *Kaleidoscope* (1983) won the Finzi Award. Her works have often been closely linked to music theatre: her puppet music drama *The Bet*, to a libretto by Elaine Feinstein, was performed at the Huddersfield Festival and in London at the South Bank and the Almeida Theatre. Her opera *The Dancer Hotoke* (1991), to a libretto by Ruth Fainlight, was commissioned by The Garden Venture (a scheme set up by the Royal Opera for the purpose of staging new, small-scale works) and was nominated for an Olivier Award. Fox has lectured on music at academic institutions in London, York and Sydney; in 1998 she taught and was visiting composer at the University of Auckland.

WORKS
(*selective list*)

Stage: The Slaughterer (Fox, after I.B. Singer), 1975; The Bet (E. Feinstein), 1990; The Dancer Hotoke (R. Fainlight), 1991
Orch: Cocytus, 1973; Litany, str, 1981; Osen Shomaat, 1985
Vocal: 8 Songs from Cavafy, Mez, fl, ob, bn, vn, pf, 1968; 9 Lessons from Isaiah, B, str qt, 1970; Voices, 5 solo vv + perc, 1976; Jeder Engel ist schrecklich, S, Bar, cl + b cl, hn, t trbn, b trbn, str qt, db, 1976; Frühling ist wiedergekommen, S, pf, 1988
Chbr: Round, 8 vn, 3 va, 3 vc, db, 1972; Lamentations for Four, 2 vc, 2 perc, 1973; Octet for Two, vc, pf, tape, 1977; Omega Serenade, 4 gui, 1978; Paths where the Mourners Tread, fl + pic + a fl, ob, hp, perc, vn, va, vc, db, 1980; Kaleidoscope, fl, hp, vib, vc, 1983; Quasi una cadenza, cl, hn, pf, 1983; Shir, wind qnt, tpt, trbn, str qt, db, pf, perc, 1983; Hungarian Rhapsody, fl + a fl, eng hn, A-cl + E♭-cl + b cl, tpt, pf, 1989; Tuned Spheres, cl, tpt, pf, 1995; Davidsbündler Lieder, fl, pf, 1999; David singt vor Saul, pf, ens, 2000
Solo inst: Epitaph for Cathy, basset cl + perc, 1980; Nick's Lament, gui, 1984; Rivka's Fiddle, va, 1986; On Visiting Stravinsky's Grave at San Michele, pf, 1988; The Moon of Moses, vc, 1992

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N. Losseff: 'The Music-Theatre of Erika Fox', *CMR*, xi (1994), 109–22

SOPHIE FULLER

Fox, Roy (*b* Denver, 25 Oct 1901; *d* Twickenham, 20 March 1982). American band-leader. In 1917 he started to play the cornet professionally, leading his own bands throughout the USA from 1920. His distinctive muted style earned him the nickname 'the whispering cornetist'. After working as musical director for Fox Film Studios in Hollywood, he went to Britain to lead an American band at the Café de Paris (1930) and formed a recording band for Decca (1931) which included several notable British musicians including Lew Davis, Spike Hughes and Al Bowlly. He was resident band-leader of the Monseigneur Hotel (1931–2), Café Anglais (1932–3), Kit-Cat Club (1933–4) and Café de Paris (1934) and made national theatre tours (1934–8). His group was one of the most consistent and popular recording and radio bands in Britain during the 1930s. Illness caused Fox to go to Australia in 1938 and, unable to return to Britain during the war, he led small bands in New York. In 1946–7 he toured Britain with a new band but following bankruptcy

retired shortly afterwards to run an entertainment agency. He wrote an autobiography, *Hollywood, Mayfair, and all that Jazz: the Roy Fox Story* (London, 1975), and is discussed in A. McCarthy: *The Dance Band Era* (London, 1971).

Fox, Sam. American firm of music publishers. It was founded in 1906 in Cleveland, Ohio, and pioneered the publication of music composed for films; it was the first to publish original scores for major film companies, including Paramount and Warner Bros., and supplied scores for short subjects, 'March of Time' newsreels, film travelogues and documentaries. The company was also one of the first to publish instructional music and has continued to produce didactic works for jazz piano, guitar and accordion. In 1917 the firm became the exclusive publisher of John Philip Sousa, and it represented him until his death in 1932. About 1935 the company moved from Cleveland to New York; subsequently an administrative office was opened in Santa Barbara.

W. THOMAS MARROCCO, MARK JACOBS

Fox, Virgil (Keel) (*b* Princeton, IL, 3 May 1912; *d* West Palm Beach, FL, 25 Oct 1980). American organist. He studied at the Peabody Conservatory with Louis Robert, with Wilhelm Middelschulte in Chicago (1928–9) and with Marcel Dupré in Paris (1932–3). He made his début at the age of 14 in Cincinnati, and at 19 played in the Kingsway Hall, London, and in Carnegie Hall, New York. He was head of the organ department at Peabody (1938–42) and organist at Riverside Church, New York (1946–65). In 1962 he joined Catharine Crozier and E. Power Biggs in inaugurating the organ at Philharmonic Hall, New York. Fox and Biggs rivalled one another as the best-known organ recitalist in the USA. While Biggs achieved fame from broadcasting and recording, Fox was noted for his dazzling technique and his willingness to make any changes in written scores that would render them more accessible to the ordinary music lover. This was demonstrated not only in his recordings but also in his flamboyantly successful career at Riverside Church and in his energetic tours of the country, playing a large electronic organ that travelled with him together with an accompanying light show. He was a highly controversial artist who talked to the audience during his concerts and whose strong religious beliefs were said to be very much a part of this talk and of his enormous success on the concert stage.

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R. Hebble: 'Virgil Fox 1912–1980', *American Organist*, xv/1 (1981), 43–5

VERNON GOTWALS/R

Fox Strangways, A(rthur) H(enry) (*b* Norwich, 14 Sept 1859; *d* Dinton, nr Salisbury, 2 May 1948). English musicologist, critic and editor. He was educated at Wellington College and Balliol College, Oxford (MA, 1882), and studied music for two years at the Berlin Hochschule für Musik. He became a schoolmaster at Dulwich College (1884–6) and a form master at Wellington (1887–1910), where he succeeded Alan Gray as the music master in 1893, a post he held until 1901, when he was made house master in college. During these years he wrote a Wellington College German Grammar and visited India, which aroused his interest in Indian music. When he left Wellington in 1910 he returned to India for eight months, collecting material for a book which is still a classic on its subject, *The Music of Hindostan* (1914); he also acted as Rabindranath Tagore's unpaid literary agent, 1912–14, obtaining Tagore valuable contracts and making possible his international career. Fox Strangways settled in London in 1911 and began to write criticism for *The Times*, soon after becoming a member of its staff. In 1925 he left to become music critic of *The Observer*.

To supplement the inevitable deficiencies of newspaper criticism he founded at his own risk and under his own editorship the quarterly *Music and Letters*, of which the first number appeared in January 1920. After 17 years he relinquished responsibility for it and the editorship, which passed to Eric Blom (1937–50; 1954–9). The 'Letters' of the title indicated not so much an equal concern with literary subjects as the highest kind of literary treatment of musical subjects; however, the translation of German lieder texts was for a number of years a special concern of his. He published *Schubert's Songs Translated* (London, 1925) with Steuart Wilson and a similar volume of Schumann (1929); he continued to translate the texts set by Brahms, Liszt, Wolf and Richard Strauss long after the movement of taste for lieder in the vernacular had passed. Another earlier interest, possibly connected with his encounter with unharmonized melody in India on his first visit, was folksong. In 1908 he joined the Folk Song Society and in 1929 contributed the chapter on folksong to the introductory volume of the 1929 edition of *The Oxford History of Music*; in 1933 he collaborated with Maud Karpeles in the biography of Cecil Sharp. He remained active in journalism until the outbreak of war in 1939, when he retired.

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H.C. COLLES/FRANK HOWES

Foxtrot. A social dance of the 20th century. The foxtrot and such ephemeral dances as the 'horse trot', 'fish walk', 'turkey trot', 'grizzly bear', 'bunny hug' and other canters or 'trots' had their origins in the one-step, two-step and syncopated ragtime dances in the USA shortly after 1910. The basis of them was a slow gliding walk at two beats per step and a fast trot at one beat per step. The tempo varied between 30 and 40 bars per minute, and the dance could be done to almost any popular tune in simple duple metre with regular four-bar phrases. It is claimed to have been introduced to the USA by Irene and Vernon Castle in 1914. Both W.C. Handy and Irene Castle claimed that James Reese Europe (the Castles' musical director) created the dance to the accompaniment of Handy's *Memphis Blues*. The foxtrot reached London in summer 1914 and

the Continent immediately after World War I. It consisted in its original form of a box-step completed by a gliding walk performed forwards and backwards and quick runs of trotting steps and kicks. During the 1920s it developed into two distinct styles, a slow dance in the English style (later called the 'slowfox' in German-speaking countries) and the 'quickstep' (in German-speaking countries called the 'foxtrott').

The slow foxtrot was fashionably regarded as representing a rebellion against 19th-century styles of social dance. It was danced at about 30 bars per minute, with great attention given to deportment, using smooth gliding movements. The quickstep developed as bands took up faster jazz-influenced music, and became one of the most popular dances in England after a visit by Paul Whiteman's band in 1923. The foxtrot continued to absorb elements from and to give rise to other dances, including the black bottom, Charleston and shimmy. It has remained a popular dance in competitions and ballrooms, but the term is often now used in general reference to slow ballroom dancing.

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L.A. Erenberg: *Steppin' Out: New York Nightlife and the Transformation of American Culture, 1890–1930* (Westport, CT, 1981)

PAULINE NORTON

Fraburgadi. *See* TIEFFENBRUCKER family.

Fracassini, Aloisio Lodovico (*b* Orvieto, 1733; *d* Bamberg, 9 Oct 1798). Italian violinist and composer, active in Germany. He studied under Tartini in Padua and under Ferrandini in Munich. In 1752, on Tartini's recommendation, he became violinist at the court of Adam Friedrich von Seinsheim, later Prince-Bishop of both Bamberg and Würzburg. Fracassini established himself at both towns in the joint court chapel, marrying the principal court singer, Anna Catharina Bayer, in 1762. He became Konzertmeister in 1764, and on the death of Franz Georg Wassmuth in 1766 assumed responsibility for the orchestra and opera. With the accession of Franz Ludwig von Erthal (1779–95) the court musical establishment was divided, and Fracassini settled permanently in Bamberg. In 1792 he wrote a memorandum on the regeneration of the court music, which had declined under Franz Ludwig, and with the accession of Christian Franz von Buseck in 1795 he was able to restore the orchestra, as attested by the accounts of Nicolai, von Murr and Wackenroder.

Fracassini's sacred and secular compositions were highly thought of by his contemporaries, but only a published set of *Vesperlieder* for two voices and continuo (Würzburg, 1779), three quartets (*D-HR*), seven sonatas for violin and continuo (*US-BEm*) and a motet, *Sonate montes saltate fontes* (*D-TEGha*), are now extant. Umstatt's inventory of music composed for the Bamberg court (1762) lists two arias for soprano, one serenade and five symphonies by Fracassini; his *azione teatrale Il natal di Giove* was destroyed in 1945. Fracassini had a high reputation as a violinist and as the director of orchestral and operatic performances; along with J.L. Schmitt, another Tartini pupil, he was influential in establishing Tartini's methods in Bamberg and Würzburg. His most important pupil was the Bamberg theatre conductor Anton Dittmaier, whom E.T.A. Hoffmann briefly and unsuccessfully replaced in 1808.

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HANNS DENNERLEIN/R

Frajt, Ludmila (*b* Belgrade, 31 Dec 1919). Serbian composer of Czech descent. She was a pupil of Milojević and Slavenski at the Belgrade Music Academy; later she worked as music editor for the Avala film company and for Belgrade radio and television. A composer with a particular sensitivity towards timbre, she successfully assimilated elements of post-serial *Klangmusik* into her musical style, which is generally lyrical and intimate. Her vocal music, which is highly expressive and refined, is often inspired by folk music and rites, as exemplified by *Pesme rastanka* ('Songs of Departure', 1967) and *Zvona* ('Bells', 1981).

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2 Preludes, hp, 1966; Pesme rastanka [Songs of Departure], chorus, 1967; Asteroids, elecs, 1968; Pesme noći [Nocturnal Songs], female chorus, chbr orch, 1970; Lullaby, S, toys, 1971; Silver Sounds, str qt, 1972; Eclogue, chbr orch, 1973; Tužbalica [Dirge], female chorus, 1973; Kres [Midsummer Night], 3 choral groups, 1975; Nocturno, elecs, 1976; Figure u pokretu [Moving Figures], elecs, 1978; Zvona [Bells], chorus, tape, 1981; Music for 13 Str, 1983

MELITA MILIN

Frame drum. Directly struck drum (membranophone) with one or two heads stretched over a frame or hoop. *See* DRUM, §I, 2(vi) and TAMBOURINE.

Framery, Nicolas Etienne (*b* Rouen, 25 March 1745; *d* Paris, 26 Nov 1810). French writer, theorist and composer. While still a student in Paris, he wrote a comedy, *La nouvelle Eve* (1763), to which the censor objected; he then revised it and, as *Nanette et Lucas* with ariettes by the Chevalier d'Herbain, it had some success at the Comédie-Italienne in 1764. In 1768 his *La sorcière par hasard*, an *opéra comique* to his own text, was privately performed; its favourable reception may have led to his appointment in the same year as superintendent of music to the Comte d'Artois. The work was later revived with some success at the Comédie-Italienne, and the score was published.

Framery was not encouraged to pursue a career as a composer, however, and devoted himself to criticism, theoretical works and to writing and adapting librettos. From 1764 to 1768 he collaborated on Mathon de la Cour's *Journal de musique*. From 1770 to 1771 he edited the *Journal de musique historique, théorique, et pratique*; his 'Quelques réflexions sur la musique moderne', which appeared there in 1770, showed an unusual interest in German music, particularly that of Haydn, and attributed some of Philidor's qualities to its influence. However,

under the influence of the Encyclopedists, he espoused the cause of Italian music in France, opposing Gluck not as a *piccinniste* but as partisan of Sacchini. He adapted Sacchini's *L'isola d'amore* for the French stage (*La colonie*, 1775), and subsequently tried to persuade the composer to come from London. His adaptation of *L'olympiade* was intended for the Opéra, but rejected through Gluckist opposition; with spoken verse dialogue, it was given with success at the Comédie-Italienne in 1777 and formed a rallying point for the Italian party before Piccinni's first French opera (*Roland*, 1778). Framery adapted other Italian works for various theatres, and (according to Lajarte) assisted with the libretto of Sacchini's first work for the Opéra, *Renaud* (1783). In 1784 he won a competition with a libretto, *Médée*, based on an English tragedy by Glover, which he intended for Sacchini. His own setting of it, after the latter's death in 1786, was never completed.

Framery reviewed performances at the Opéra, Théâtre Feydeau and Concert Spirituel for the *Mercure de France*, and there published an accusation of plagiarism against Gluck (September 1776) and a eulogy of Sacchini (October 1786). He edited the *Calendrier musical universel* (1788–9) and translated poems of Ariosto and Tasso, and Azopardi's *Il musico prattico*. Framery was appointed editor instead of Suard of the musical part of the *Encyclopédie méthodique* (i, 1791). He enlisted the help of Ginguené and the Abbé Feytou, but must be held responsible for its erratic quality. His own contributions include a further attack on Gluck and commentaries on reprinted articles of Rousseau (*Dictionnaire*) and D'Alembert (*Encyclopédie*), but his work on theory of composition is of limited value. In 1802 he won a prize for his *Discours* on music and declamation, in which his ideas on prosody receive their fullest expression. Framery's admiration for Italian music led him to a dogmatic attitude on vocal melody, for which he demanded strict periodicity; hence he criticized Gluck's arias but allowed merit to his instrumental compositions.

An early advocate of a conservatory for Paris, Framery was involved in the organization of the Conservatoire in 1795. In his last years he was correspondent of the Institut, working on the *Dictionnaire des Beaux-arts* edited by A.-L. Millin; he also established and controlled an agency for the protection of authors' rights. He left at his death several unpublished musical essays, including a notice on the violinist Gaviniès. A number of airs by him, mostly in instrumental arrangements, were published in contemporary anthologies, and one appeared as a supplement to the *Journal de musique* (1770).

WRITINGS

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Parodies, translations, adaptations: *Le trompeur trompé* (Blaise), 1767; *Nicaise* (Bambini), 1767; *La colonie* (Sacchini: L'isola d'amore), 1775; *L'olympiade ou Le triomphe de l'amitié* (Sacchini), 1777; *Les deux comtesses* (Paisiello), 1778; *Le jaloux à l'épreuve* (Anfossi), 1779; *L'infante de Zamora* (Paisiello: La Frascatana), 1779; ?collab. Le Boeuf, *Renaud* (Sacchini: L'Armida), 1783; *Le barbier de Séville* (Paisiello), 1784; *Tarare* (Salieri), 1795 [rev. of Beaumarchais lib]

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Le musicien pratique, 2 vols. (Paris, ?1786; rev. A. Choron (Paris, 1816, 2/1824)) [trans. of F. Azopardi: *Il musico prattico*, MS, *M-Val* Libr.328]

ed.: *Calendrier musical universel, contenant l'indication des cérémonies d'église en musique, des découvertes et les anecdotes de l'année, la notice des pièces en musique représentées à Paris, Versailles, Saint-Cloud, sur différentes théâtres de l'Europe* (1788–9/*R*)

De l'organization des spectacles de Paris, ou Essai sur leur forme actuelle, sur les moyens de l'améliorer, par rapport au public et aux acteurs (Paris, 1790)

ed., with P.L. Ginguené: *Encyclopédie méthodique: Musique*, i (Paris, 1791/*R*)

Avis aux poètes lyriques, ou De la nécessité du rhythme et de la césure dans les hymnes ou odes destinés à la musique (Paris, 1796)

Notice sur le musicien Della-Maria, mort depuis peu, et membre de la Société philotechnique (Paris, 1800)

Discours qui a remporté le prix de musique et déclamation proposé par la classe de littérature et beaux-arts de l'Institut nationale de France ... sur cette question: Analyser les rapports qui existent entre la musique et la déclamation, déterminer les moyens d'appliquer la déclamation à la musique, sans nuire à la mélodie (Paris, 1802)

Notice sur Joseph Haydn ... contenant quelques particularités de sa vie privée relatives à sa personne ou à ses ouvrages (Paris, 1810)

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C.D. Brenner: *A Bibliographical List of Plays in the French Language, 1700–1789* (Berkeley, 1947, 2/1979)

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JULIAN RUSHTON

Franc, Martin le. *See* MARTIN LE FRANC.

França, Eurico Nogueira (*b* Rio de Janeiro, 28 May 1913; *d* Rio de Janeiro, 12 Dec 1992). Brazilian music critic. He graduated at the National School of Medicine (1934) and studied the piano at the National School of Music (diploma and gold medal, 1937); while continuing piano studies with Tomás Terán he completed the music teachers' training course under Villa-Lobos. Subsequently he served as music critic for the *Correio da Manhã* (1944), professor of music education of the Guanabara state, member of the Cultural and Artistic Commission of Rio's municipal theatre (1948), founder-member of the Brazilian Academy of Music (1945) and secretary-general of the National Music Commission of UNESCO (1960). He lectured on music history and music appreciation, and produced radio programmes for Radio MEC (Ministry of Education and Culture).

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A temporado musical no ano do IV centenário do Rio de Janeiro (Rio de Janeiro, 1966)
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ed.: *Revista do Brasil*, iv/1 (1988) [Villa-Lobos issue; incl. 'Villa-Lobos e Gilberto Freyre', 9–24]
A arte da música através dos tempos: ensaios históricos-críticos sobre a música do Ocidente (Rio de Janeiro, 1990) [collected essays]

GERARD BÉHAGUE

Français, Jacques Pierre (*b* Paris, 3 July 1923). American violin dealer and restorer, of French birth. His family has been in violin making since the end of the 19th century, while their business origins can be traced back to Nicolas Lupot. Français was apprenticed during the Occupation to Victor Aubry at Le Havre, but after service with the Army of Liberation went to Mirecourt to work with Georges Apparut. He next went to New York for a period in the Rudolph Wurlitzer shop and decided to stay and establish his own business, which he opened in 1951 in the New York premise vacated by Emil Herrman. In addition to his activities as a dealer, he built up a good reputation for repairs and adjustments. About 1964 he was joined by two first-class restorers from the Wurlitzer workshop, René Morel and Luiz Bellini; the scope of the business expanded and in the later part of the century it cared for the needs of most of the USA's finest string players. In 1994 the business divided, Français continuing work as a dealer and Morel taking charge of the workshop. He formally retired from active violin dealing at the end of 1999. See *VannesE*.

CHARLES BEARE/PHILIP J. KASS

Françaix, Jean (René Désiré) (*b* Le Mans, 23 May 1912; *d* Paris, 25 Sept 1997). French composer and pianist. He was born into a musical family: his mother was a singer and teacher of singing, his father Alfred a composer, pianist, musicologist and director of the Le Mans Conservatoire, and it was they who shaped his earliest musical education. His precocious gifts were recognized by Ravel, who wrote to Alfred Françaix: 'Among the child's gifts I observe above all the most fruitful an artist can possess, that of curiosity: you must not stifle these precious gifts now or ever, or risk letting this young sensibility wither.'

His parents sent his first composition, a little piano suite *Pour Jacqueline*, to Editions Sénart in 1922. Marcelle de Manziarly, a composer on the publisher's selection panel, steered the budding musician towards Nadia Boulanger, who took charge of his study of composition and later played or conducted the first performances of several of his works, notably at the salon of the Princesse de Polignac. He also studied the piano at the Paris Conservatoire with Isidore Philipp and won a *premier prix* in 1930; an excellent pianist, he gave dazzling public performances of his own work. He was the regular accompanist of numerous interpreters, especially the cellist Maurice Gendron; he undertook many tours with Gendron and with the Trio Pasquier. His daughter Claude, also a pianist, was often his duet partner. She played with him in the first performance of his Concerto for Two Pianos (1965). He frequently performed his own works in cities such as Berlin, London, New York and Boston.

Françaix was a prolific composer, who seems to have possessed a constant disposition to create. His output was rich and diverse, and amounts to more than 200 pieces. He took pleasure in reusing traditional forms and genres: works entitled 'concerto', 'symphony' or 'cantata' unite with a charming eclecticism which places Françaix in the great French tradition.

The piano occupied an important place in his output, whether as a concertante instrument or in chamber music and duets. Virtuoso players found his first mature work for solo piano, the Scherzo (1932), to be an exciting, impulsive and technically difficult piece.

Early success came in 1932, with a performance of his Eight Bagatelles for piano and string quartet at the ISCM Festival in Vienna. Although an early Symphony (performed by the Orchestre Symphonique de Paris under Monteux on 6 November 1932) caused a scandal and was withdrawn by the composer, his Concertino for piano was received with enthusiasm at the Baden-Baden Chamber Music Festival in 1936. Heinrich Strobel wrote of this sparkling, witty piece: 'After so much problematic or laboured music, this Concertino was like fresh water, rushing from a spring with the gracious spontaneity of all that is natural.' The same gracefulness is characteristic of Françaix's music, including chamber works such as the String Trio (1933), the Wind Quartet (1933) and the Quintet for flute, harp and string trio (1934).

His first work for the theatre was a comedy for tenor, bass and small orchestra, *Le diable boiteux*. His operas and ballets demonstrate a taste for irony and satire, deployed in the tradition of Les Six. In 1933 he wrote *Scuola di ballo* and *Beach* for the Ballets Russes de Monte-Carlo, the first in a long series of ballets, two of which were given at the Paris Opéra: *Le roi nu* in 1936 and *Les malheurs de Sophie* in 1948. He worked with Roland Petit at the Théâtre Marigny to create *Les demoiselles de la nuit* in 1948 and *La dame dans la lune* in 1958. His distinguished film scores include the collaborations with Sacha Guitry on *Si Versailles m'était conté*, *Si Paris nous était conté* and *Napoléon*.

The opera *La princesse de Clèves*, after the novel by Madame de Lafayette, was greeted with unanimous critical acclaim when it was first performed at Rouen in 1965, but it has yet to be revived. He also made a notable contribution to the repertory of large-scale sacred works with *L'apocalypse selon Saint-Jean*, inspired by the Book of Revelation (1939).

Françaix was an excellent orchestrator, who made many arrangements and transcriptions of his own works, notably for Klaus Rainer Schöll's Bläser-Ensemble Mainz, as well as of works by Chabrier, Chopin, Mozart, Poulenc and Schubert – all composers for whom he had a special affection. The best-known of his orchestral arrangements is that of Poulenc's *L'histoire de Babar*, made at Poulenc's request.

His choice of literary subjects reveals a preference for the past: some of the best-known works in French literature were among the sources of his librettos. His style is resolutely tonal, yet it expresses his harmonic

language very freely. Françaix preserved the exposition–development–recapitulation structure, even in short pieces. His themes are melodic, or constructed from very simple motifs, exploiting the principles of repetition and variation to the full. The incessant jocular dialogues breaking out among instrumental parts in his works agreeably turn the musical discourse into something very like animated conversation in the form of brief phrases sprinkled with emphases and effects, different characters and great rhythmic variety. His music builds up a dynamic impetus on the foundation of dances such as the polka and the galop, displaying irresistible verve: these often difficult rhythms demand considerable virtuosity from performers.

From the Concertino for piano and orchestra to the Double Concerto for flute and clarinet (1991), most of the instruments of the orchestra are represented in his concertante works. The Concerto for 15 solo instruments is a kind of homage to the sonorities of the Classical orchestra. Exploiting the resources of traditional instruments, Françaix cultivated a personal aesthetic and drew on the sources of the past and on the colours of French music, in the manner of Ravel. Regarding atonality as an impasse, he took pride in claiming a position among neo-classical composers.

An undeniable sense of humour is revealed in Françaix's comments on his music: his avowed aim was 'to give pleasure'. He said punningly that his aim in writing his wind quintet was 'to do something that can be called "Français", with both an S and an X, that is, to be jolly most of the time – even comical . . . To avoid the premeditated wrong note and boredom like the plague. In sum, Emmanuel Chabrier is my good master.' He won the Florence Gould prize in 1950 and the Grand Prix Arthur Honegger in 1992.

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(*selective list*)

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ORCHESTRAL

Pf Concertino, 1932; Divertissement, str trio, wind, hp, db, 1933; Fantaisie, vc, orch, 1934; Sérénade, 1934; Suite, vn, orch, 1934; Quadruple Conc., fl, ob, cl, bn, orch, 1935; Pf Conc., 1936; Musique de cour, fl, vn, orch, 1937; Divertissement, bn, str, 1942; Les bosquets de Cythère, 7 waltzes, 1946; La douce France, 1946; Rhapsodie, va, wind, 1946; L'heure du berger, 1947; Symphonie d'archets, 1948; Variations de concert, vc, str, 1950; Les zigues de Mars, 1950; Sérénade B E A, str, 1952

Si Versailles m'était conté, suite, 1953 [from film score]; Sym., 1953; Vn Concertino, 1954, unpubd; Fantaisie, vc, orch, 1955; Au musée Grévin, 1956; Hymne solennel, 1956; 6 grandes marches, 1957; Divertimento, hn, orch, 1958; Conc., hpd, fl, str, 1959; Divertissement, hn, orch, 1959; L'horloge de Flore, ob, orch, 1959; Le dialogue des carmélites, suite, 1960; 6 preludi, str, 1963; Double Pf Conc., 1965; Fl Conc., 1967; Cl Conc., 1968; Divertissement, bn, str, 1968; Les inestimables chroniques du Grand Gargantua (F. Rabelais), spkr, str, 1970; Jeu poétique, hp, orch, 1970; Vn Conc., 1970; Thème et variations, 1971; 15 portraits d'enfants d'Auguste Renoir, 1972

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2–4 insts: Qt, fl, cl, ob, bn, 1933; Str Trio, 1933; Sonatine, vn, pf, 1934; Str Qt, 1934; Petit quatuor, sax qt, 1935; Mouvement perpétuel, vc, pf, 1944; Divertissement, ob, cl, bn, 1947; Sonatine, tpt, pf, 1952; Canon à l'octave, hn, pf, 1953; Divertimento, fl, kbd, 1953; 8 danses exotiques, 2 pf, 1957; Scuola di ballo, 2 pf, 1966; Qt, eng hn, str trio, 1971; Trio, fl, vc, hp, 1972; Duo baroque, hp, db, 1980; Notturno, 4 hn, 1987; Colloque des deux perruches, 2 fl, 1988; Trio, cl, va, pf, 1992; Trio, ob, bn, pf, 1994; Trio, fl, vc, pf, 1995

Solo: Scherzo, pf, 1932; 5 portraits de jeunes filles, pf, 1936; Eloge de la danse, pf, 1947; 2 Pieces, gui, 1950, unpubd; L'insectarium, hpd, 1953; 5 'bis', pf, 1955; Marche solennelle, org, 1957; Danse des trois arlequins, pf, 1959; Pf Sonata, 1960; Suite carmélite, org, 1960; Suite, fl, 1962; Thème varié, db, 1976; 2 Pieces, hpd, 1977; Suite, hp, 1978; Tema con 8 variazioni, va, 1980; 8 variations sur le nom de Gutenberg, pf, 1982; Suite profane, org, 1984; Passacaille, gui, 1985; Promenade d'un musicologue éclectique, pf, 1987; Nocturne, pf, 1994

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Solo: Cantate en l'honneur de Sully, Bar, 4 tpt, str, org, 1942; Invocation à la volupté (La Fontaine), Bar, small orch, 1946, unpubd; 2 motets, 1v, org, 1946; 5 poèmes (d'Orléans), Bar, pf, 1946; Chanson (Marot), 1v, pf/gui, 1947; Prière du soir (A. d'Aubigné), 1v, pf/gui, 1947; 8 anecdotes de Chamfort, Bar, pf, 1949; Scherzo impromptu (L. de Vilmorin), Bar/B, pf, 1949; La cantate de Mephisto (Valéry: *Mon Faust*), B, str, 1952; Déploration de Tonton, chien fidèle (cant., G. Revon), Mez, str, 1956; La chatte blanche (Mme d'Aulnoy), T, pf/orch, 1957; Naissance du poussin (M. Drouet), S, pf, 1957; L'homme entre deux âges (La Fontaine), 1v, fl, str qnt, 1958; La grenouille qui veut se faire aussi grosse que le boeuf (La Fontaine), S/T/male chorus, pf, 1965

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MURIEL BELLIER

France. Country in Europe.

I. Art music. II. Traditional music.

I. Art music

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1. THE MIDDLE AGES. At the end of the 9th century, after the decline of GALLICAN CHANT, France was divided both linguistically and on the question of musical notation: the area in which the *langue d'Oc* was spoken used Aquitanian notation, while further north the notations of Brittany and Lorraine were employed (*see* NOTATION, §III, 1). So a Romanized liturgy was imposed, with the aim of standardizing the heterogeneous usages of Provence, Aquitaine and Burgundy. Based at the cathedrals, clerics and *scholares* united under the same rule to ensure the provision of singers for the Offices of the church and liturgical chant; choir schools were attached to these centres. In the 11th and 12th centuries, the focal point of the Carolingian renaissance shifted from Tours to Reims, together with the Capetian kings who regarded themselves as heirs to the Empire. Aquitaine resisted this pressure: south of the Loire there was unwillingness to accept Carolingian dominance, the episcopal schools and the merging of spiritual and temporal influences: and something of its regional character, and of the courtly art cultivated there, persisted in this area (*see also* TROUBADOURS, TROUVÈRES). Territorial unity would stem from the Ile-de-France, where the monarchy, the episcopal schools and the University gradually imposed their cultural model on the whole country.

(i) The ecclesiastical maîtrises. The origin of these choir schools (also known as *psallettes*) remains rather obscure. Initially young clerics received their training in the episcopal schools, where they were educated not only in chant and the liturgy but also in the liberal arts, including sacred and secular literature. They then took minor orders, eventually becoming priests and canons. During the 11th and 12th centuries groups specifically concerned with the performance of chant became progressively more distinct as the repertory itself grew richer; these groups were the responsibility of the chapters of cathedrals or collegiate churches. The two oldest institutions that seem to have acquired autonomy in this way, with one of two specialist *maîtres* directing them, are Chartres Cathedral in 1119 (by a papal bull of Calixtus II) and Notre Dame Cathedral in Paris in 1127. However, there is some doubt about the exact nature of these foundations, especially as the establishment of *maîtrises* in France, in the form they were to retain until the Revolution, did not begin before the 14th century. According to recent research, the foundation of *maîtrises* is shown by the records as follows:

1324	Amiens	1402	Poitiers (St Hilaire)
1330	Narbonne	1412	Nantes
1349	Senlis	1419	Beaune
1356	Saint-Quentin	1424	Châlons-sur-Marne
1369	Angers, Beauvais	1425	Dijon, Lille (St Pierre)
1371	Cambrai	1443	Rennes
1377	Rouen	1459	Vannes
1385	Reims	1461	Le Puy
1386	Toul	1463	Abbeville, Bordeaux (St André)
1389	Arras	1484	Cahors, Langres, Laval

The immediately striking feature of this distribution is the almost total absence of choir schools in the south of the country. The number of choirboys varied from four to eight, depending on the chapter's resources, and they would live in a community under the control of a master appointed by the chapter. The foundation of a *maîtrise* was almost always made possible by the allocation or assignment of prebends of canonries by the pope or the king. The appointment of not only a *maître de musique* but also a *maître de grammaire*, thus ensuring that the boys received a general education, varied from place to place (as did the organization of the *maîtrises* and their role in the wider community). At Chartres, for instance, the *maître de grammaire* was in charge of the *maîtrise* until the 16th century, when the *maître de musique* took over responsibility for the management of the school. A group of trained adult choristers, who had often taken minor orders, assisted the choirboys in providing music for the office. Certain benefices were reserved for these choristers, and depending on the area they might be described as *clercs de matines* (Notre Dame, Paris), *petits* and *grands vicaires* (Cambrai), *chapelains-chantres* (Langres), *heuriers-matiniers* (Chartres), or *cantoreaux* (Toulouse). While the *maîtres de musique* were always clerics at this period, organists enjoyed a more independent position in the *maîtrises*.

In addition to the cathedral and collegiate churches the *saintes-chapelles* enjoyed a special standing. They were



1. King David in a classical context surrounded by musicians, guards and personifications of the imperial virtues: miniature from the Vivian Bible, Tours, 843–51 (F-Pn lat.1, f.215v)

exempt from ecclesiastical jurisdiction and were under the direct protection of the king or one of the great princes, but their choir schools were organized in exactly the same way as those of the cathedrals or collegiate churches. The comprised the Ste-Chapelle du Palais in Paris, founded by St Louis, which had six choirboys in 1305 and was directed by a cantor from 1319; the Ste-Chapelle of Bourges founded by Jean, Duke of Berry in 1405, also with six choirboys, in which composers such as Grenon, Basiron and Fedé held the post of *maître*; and the Ste-Chapelle of Dijon founded by Philippe 'the Good' (1396–1467) in 1425 with four choirboys.

These *maîtrises* soon constituted a network extending over the whole country. They not only provided music for the liturgical offices but also encouraged the teaching of plainchant, and subsequently of polyphony and composition. A musician's compositional talents became a major factor in his appointment as a *maître*; it was his task to compose original works for solemn feasts and other important occasions. Some *maîtrises* acquired a special reputation for composition, including Cambrai, with Guillaume Du Fay as master, and Chartres (with Mureau, Antoine Brumel and Fresneau), Laon (Grenon) and Orléans (Johannes Tinctoris). There were many exchanges with the chapels of the princely courts; the best cantors of Philippe 'the Good', Duke of Burgundy, came from the Ste-Chapelle and Notre-Dame in Paris as well as Cambrai. The *maîtrises* also took part in mystery and morality plays (*see* MEDIEVAL DRAMA) and even (outside the liturgical context) in farces, despite repeated prohibitions issued by the ecclesiastical hierarchy. In 1465, for instance, the synod of Troyes banned the Feast of Fools, which was actually held inside churches at Epiphany and gave the choirboys a chance to let off steam. However, it continued to be held in many places well beyond the Middle Ages.

(ii) The princely chapels and the Chapelle Royale. Until the 14th century the kings and princes who controlled French territory engaged minstrels and instrumentalists to provide music for official ceremonies and for entertainments. After the reign of Philippe Auguste, however, a kind of royal liturgy began to emerge. A two-part CONDUCTUS, *Ver pacis aperit*, seems to have been composed for Philippe Auguste's coronation in Reims in 1179. The conductus *Gaude felix Francia* has also been preserved, and was apparently composed for the coronation of Louis IX in 1226. In any case, the royal prayer *Domine salvum fac regem* was sung at the coronations of the kings of France from the 13th century onwards. In the 14th century Paris began to emerge as the political and administrative capital of France, but it ceased to be the king's residence while it was entangled in the conflicts of the Hundred Years War. Charles VII had himself crowned in Paris but spent little time there, and Louis XI followed his example, while their successors preferred the royal residences in the Loire valley. In the 14th and 15th centuries France had many centres of musical activity, and musicians moved freely between them. Many permanent chapels were set up during this period.

From 1309 the seat of the papacy was in Avignon, where Benedict XII founded a college of twelve *cantores capellae*, most of them recruited from the north of France (Laon, Amiens, Thérouanne and Paris). According to Froissart, Gaston Phébus, Count of Foix (1331–91), had 'a great abundance of good singers' at his disposal at Orléans in 1388, and he issued invitations to foreign minstrels. At Bourges, Jean, Duke of Berry not only founded the Ste-Chapelle (1405) but also set up his own personal chapel, employing such composers as Solage. At Moulins, Charles I, Duke of Bourbon, assembled a chapel of 12 musicians (including Ockeghem from 1446 to 1448). Amédée VIII and Louis, dukes of Savoy, engaged such composers as Pietrequin Bonnel and Antoine Brumel for their chapel. At Angers and in Provence Count René of Provence maintained eight singers (including Beltrame Feragut), all of whom joined the Chapelle Royale after René's death.

In the 15th century the two foremost institutions, the chapel of the dukes of BURGUNDY and the king's Chapelle Royale, moved about the country quite frequently. The Duke of Burgundy's musicians did not become an established ensemble until about 1430; before that date, and without any real continuity, they had comprised singers from Notre-Dame and the Ste-Chapelle, and from Cambrai, six of whose singers had been at the papal court before entering the duke's service. Under Philippe 'the Bold' (1364–1404) the chapel was, according to one chronicler, 'more numerous and better chosen' than the king of France's own. While Philippe's education had been exclusively French, his successor Jean 'the Fearless' (1404–19) had been brought up in Flanders; when he became duke he spent most of his time in Paris, where the sixteen chaplains in his service included musicians such as Pierre Fontaine, Johannes Tapissier and Nicolas Grenon. Philippe 'the Good' took them into his chapel, but his most famous musicians were Gilles Binchois, Gilles Joye and Robert Morton. During his long reign (1419–67) he spent less time in Dijon than in Flanders,



2. Jean, Duke of Berry (seated right), dining with the Bishop of Chartres, surrounded by members of his family and retinue (the tapestry behind is a representation of the Trojan War as imagined in medieval France): miniature by the Limbourg brothers from the Très Riches Heures, c1411–16 (F-CH 65, f.1v)

Arras and Lille, where the Order of the Golden Fleece was instituted in 1454, accompanied by lavish musical ceremonies. He also founded *maîtrises* for four choirboys at Dijon and at Lille. The last of the great dukes of Burgundy, Charles 'the Bold' (1467–77), who had received a very good musical education himself, took his singers with him as he moved about the country. They included Hayne van Ghizeghem and above all Antoine Busnoys, who had been in Charles's service when he was Count of Charolais.

The Chapelle Royale of King Charles VI of France was still a relatively modest ensemble consisting of eleven singers, directed in 1399 by the *premier chapelain* Jehan du Moulin and then by Adam Maigret. Several of the singers were also members of the choirs of Notre-Dame or the Ste-Chapelle. In 1401 the dukes of Bourbon and Burgundy founded a short-lived *cour d'amour* which celebrated masses 'à note, à son d'orgues, chant et déchant'. Under Charles VII and Louis XI the court favoured the châteaux of the Loire as residences. Charles VII chose Jean de Ockeghem to direct his chapel, appointing him to the important post of treasurer of St-Martin, Tours. Having been *premier chapelain*, Ockeghem was appointed *maître de la chapelle de chant du roy* in 1465. He served three French kings over a period of 45 years. Under Louis XI, the beginning of whose reign saw a slight reduction in the numbers of musicians in the chapel, pride of place was given to religious ceremonies and to such composers as Johannes Fedé and Jehan Fresneau; Louis' favourite residence was the château of Plessis-lès-Tours. When Ockeghem died in 1497 he was succeeded by Evrard de la Chapelle.

Until the beginning of the 16th century musicians from the northern provinces were often attracted by offers from the courts and choir schools of northern Italy and the papal chapel, where their gifts for composition and skill in performing the polyphonic repertory were highly esteemed. However, the Council of Basle and the Pragmatic Sanction of Bourges (1438) gave the king of France considerable independence from the papacy in the granting of benefices, and church musicians in particular were now able to obtain positions offering more security. These events marked the beginning of the emancipation of the French church in its move towards Gallicanism.

(iii) Musical education. Long before the foundation of the universities, musical education was provided by monastic schools and then by the choir schools of a few large cathedrals. The precise role of Alcuin, Charlemagne's chief adviser, who became abbot of St-Martin in Tours in 796, is uncertain, but there is evidence that the liberal arts were taught in several regions of northern France, particulary at Reims under Remigius of Auxerre (893) and Gerbert d'Aurillac (972), at Chartres under Fulbert (1007) and at Fleury (Orléans) under Theodolphus and Abbon (965), not forgetting the contributions of Benedictines such as Aurelian of Réôme (at the abbey of St Jean de Réôme, diocese of Langres) and Hucbald (at the abbey of St-Amand near Valenciennes). With the rise of the universities in the 13th century, Paris grew in importance as a centre of learning, and many foreigners came to the city to study or teach the sciences of the *quadrivium*. These foreigners included Englishmen such as Robert Kilwardy, Robert Grosseteste and his disciple Roger Bacon, as well as the theorist known as 'Anonymus 4' (so called by Coussemaker), Hieronymus of Moravia, and, at a later date, Johann von Jenzenstein. Some of the greatest theorists of the day visited Paris: Johannes de Garlandia, Johannes de Grocheio and Johannes de Muris. Jean Gerson, who succeeded Pierre d'Ailly as chancellor of the university in 1395, was also a canon of Notre-Dame. A manual for choirboys dating from 1408 has been attributed to him: it prescribes the teaching of plainchant, counterpoint, and some 'déchants honnêtes' (inoffensive secular songs), but forbids the singing of bawdy songs. A miniature in a manuscript from Valenciennes shows him surrounded by his students. At this period the university cantor and organist was Guillaume le Bourgoing and the *maître de chant* was Jean Comitis, former *maître des enfants de choeur* at Notre Dame. The university lecturers of Paris were thus able to devote time to the practice as well as the theory of music. In the city, some specialist teachers were beginning to teach secular music as early as the 14th century: Jehan Vaillant is said to have 'kept a school of music in Paris'.

Minstrels and instrumentalists had evolved their own system of musical training within the profession. In Paris, under Charles VI, Guillebert of Metz noted the presence of 'escoles de ménestrels' in the rue des Jugléeurs. In the 14th and 15th centuries the northern regions of France had a custom of holding annual gatherings ('escolles') during Lent, for the purpose of exchanging professional information, for example about the making and playing of instruments, and new repertory. The most important gatherings seem to have been at Ypres (1313–1432), Beauvais (1398–1436), Cambrai (1427–40), Saint-Omer (1424–41), and in cities in the Low Countries (Bruges, Brussels, Mons). Elsewhere, we know only that the minstrels of Savoy usually met at Bourg-en-Bresse (1377–1407), and that Pedro III of Aragon used to send his minstrels 'to the schools' in France at the end of the 14th century. By the end of the following century, such



3. Minstrels at a feast playing fiddle, symphony, harp and psaltery; miniature from a French Bible moralisée, c1250 (GB-Lbl Harl.1527, f.36v)

customs had disappeared. However, there were links between certain minstrels' guilds and the ecclesiastical chapters: one of these confraternities had its headquarters in the church of Notre Dame-la-Grande in Valenciennes from the 13th century. In 1402 the minstrels of Fécamp were granted a charter allowing them to participate in monastic chant at certain times; in 1465 the minstrel guild of Amiens received permission to use a chapel in the cathedral as its headquarters; and after 1492 the *ménétriers* of Toulouse had their own chapel in the church of the Carmelite convent.

2. The 16th century. After the period described (inaccurately) as 'Franco-Flemish', music written in France lost much of the supremacy it had maintained in Europe since the 13th century, and the western European countries seem to have concentrated more on their individual repertories. In France itself there was a tendency to neglect the legacy of Josquin des Prez in favour of the Parisian Chanson and other music accessible to a wider public, while the mass and the motet showed the effect of secular influence, at least until the work of Lassus became dominant. Closer contact between poets and composers led to a refinement of the rules regulating the relationship between the two arts during the Pléiade period. However, Italian influence was the most striking feature of the century in France, as in most other parts of Europe. The madrigal had a crucial influence on the evolution of polyphonic song, particularly towards the end of the century, while the many Italian musicians active in France included the Mantuan Alberto da Ripa at the court of François I, Francesco de Layolle in Lyons (the centre of what was virtually a colony of Florentine emigrés) and Balthasar de Beaujoyeux and other violinists at the courts of Charles IX and Henri III.

When François I established Paris as the undisputed political and cultural capital of the country, the need seems to have arisen for the first time to create some kind of national tradition. The anonymous author of *L'art, science et pratique de plaine musique* (Lyons, 1557) referred to Charlemagne, describing him as anxious 'to teach the French people the very devout art and science of singing well', and mentioned Robert 'the Pious', Gregory the Great and Charles 'the Bold' as composers thanks to whom 'music is now the ornament of the chapels of princes and the diversion of high and noble courts ... now prospering in many provinces'. Baïf's Académie de Poésie et de Musique had Charles IX as its 'protecteur et premier auditeur' and according to its statutes its purpose was to serve 'the growth of our State and the adornment of the name of the French people'.

(i) The Chapelle Royale and the princely chapels. François I (1515–47) made his court an instrument of power marked by a new tendency towards centralization. Although Louis XII had composers such as Mouton, Divitis and Sermisy in his chapel, on his death the *chambre* consisted of only a handful of instrumentalists. Towards the middle of the 1520s the new king set up his *chapelle de musique*, reserved for great occasions and in the charge of a *maître* (Cardinal de Tournon), while its musical direction was entrusted to one and then to two *sous-maîtres* (Sermisy and Jean-Loys Hérault de Servissas in 1547). At the end of the reign a *composeur* (Pierre Sandrin) was added. François I introduced French violinists into the *écurie* to perform alongside the mainly Italian trumpeters, sackbut players and oboists and the Swiss fife and drum players. About 1526 he also founded a *chapelle de plain-chant* to provide music for the daily offices at court, directed by a *maître et surintendant*. The major development after 1530 was in the music of the *chambre*: this body of singers, lutenists and organists steadily grew in numbers, and on the king's death in 1547 it had some 25 members.

François I's successors retained the administrative framework he had created. Henri II (1547–59) recruited both Jacques Arcadelt and Janequin, making the latter *compositeur ordinaire* in his old age, but Charles IX (1560–74) took the greatest personal interest in music, giving his patronage to Baïf's Académie and showing particular appreciation of the works of Lassus, whom he attempted to bring to his court, and of the 'chromatic music' of Nicola Vicentino. Charles also had motets by Jean Maillard and the *Proverbes de Salomon* of his *maître de chapelle* Nicolas Millot dedicated to him.

Under François I a kind of royal liturgy had developed around such texts such as *Domine salvum fac regem*, sung at the king's coronation as early as 1223 and now serving as an official symbol of loyalty to the sovereign. Jean Mouton, who had earlier celebrated the birth of Louis XII's daughter Renée in 1510 with a *Non nobis Domine*, composed a four-part work on this text, possibly for the coronation of François I, while his motet *Exalta regina Galliae* was in effect a celebration of the king's victory at Marignan. Two other composers, Jean Maillard (1552) and Guillaume Costeley (1570), subsequently wrote music on the *Domine salvum* text, although we do not know for what occasions. Music was also composed for peace celebrations, royal births and weddings, both by 'official' composers such as Sermisy and by others whose links with the court are more obscure.

François I used his musicians to display his power: they were present at all events involving the royal family and accompanied him on his travels, as when he went to Bologna to meet Pope Leo X in 1515, at his meeting with



4. 'The Concert' by Nicolas Tournier, early 17th century (Musée du Louvre, Paris); the instruments depicted are bass viol, virginals, violin and lute

Henry VIII at the Field of Cloth of Gold in 1520, and at the negotiations for the Treaty of Nice in 1538.

Many princes and cardinals followed the example of the court and maintained their own chapels. Composers such as Valentin Bakfark and Simon Joly enjoyed the patronage of Cardinal François de Tournon, administrative head of the Chapelle Royale; François de Clermont, cardinal of Auch, employed Jean Lhéritier as his *maître de chapelle* after attracting Janequin to Auch Cathedral for a time; the Cardinal of Ferrara, Ippolito d'Este, appointed Pierre Sandrin as his *maître de chapelle*; Jean, Cardinal of Lorraine, and his nephew François de Guise both had well-equipped chapels; Count Guy de Bourbon, King of Navarre, employed the organist Nicolas de La Grotte, who subsequently pursued a career at court; and François, Duke of Anjou, King Henri III's brother, engaged Claude Le Jeune as his *maître de chapelle*. Although Lorraine was not part of the kingdom at that time, it was governed by music-loving dukes, notably Duke Charles III (1545–1608), to whom Fabrice Marin Caietain and Paschal de L'Estocart dedicated works.

(ii) The Reformation and religious conflicts. Religious conflicts played a major part both in modifying certain features of musical life and in developing the style and forms (*chansons spirituelles* and canticles) of the ecclesiastical repertory. Until the middle of the 16th century the relative tolerance of the government allowed many Calvinist communities to develop, and psalm singing became a driving force in their struggle for freedom of worship (*see* PSALMS, METRICAL, §II, 2). In 1551 groups of Calvinists began to go around Lyons singing psalms and abusing the Catholic clergy; psalms were sung publicly at the Pré aux Clercs in Paris in 1558; the following year in Bourges 'the said psalms [were sung] with much melody by large companies every evening', and the same thing happened in Béziers in 1561. The fashion for Protestant melodies from Strasbourg and Geneva was reinforced when such officially appointed musicians as Pierre Certon and Janequin made four-part settings of them, and it continued up to 1562, when the 150 psalms translated by Marot and Théodore de Bèze were distributed. The rift between the religious parties culminated that year in the destruction of many organs (at Le Mans, Rouen, Caen, Angoulême, etc.) regarded by Protestants as papist symbols. In the ensuing religious wars two of the leading composers of the time lost their lives: Claude Goudimel died in the St Bartholomew's Day massacres at Lyons in 1572, and Antoine de Bertrand was killed by Protestants at Toulouse in 1581. Claude Le Jeune only just escaped the Catholic League in Paris and took refuge in La Rochelle before becoming *compositeur ordinaire* to King Henri IV. After abjuring Protestantism in 1593, the king promulgated the Edict of Nantes (1598), which allowed Protestants freedom of worship in certain areas.

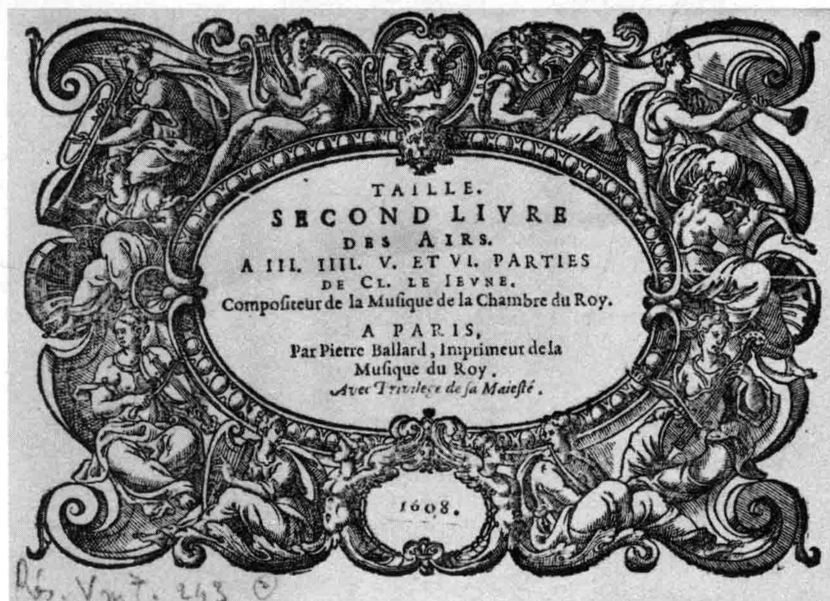
(iii) The university, the académies, the salons and guilds. The university had largely ignored stylistic developments in music and had lost much of its influence. Janequin and Goudimel studied there for a while; Oronce Finé, a professor at the university, published a lute manual; and Jean Pena and Pierre Forcadel edited the musical writings of Euclid, which were published in 1557 and 1565. However, there was no original thinking on music theory: the only treatises published at this time (by Menehou, Guilliaud and Yssandon) were short, elementary manuals. Musicians with an interest in the practice of their art turned instead to more progressive centres. Chief among them was the Académie de Poésie et de Musique, founded in 1570 by Joachim Thibault de Courville and Jean-Antoine de Baïf with the purpose of restoring 'the measure and rules of music as formerly employed by the Greeks and Romans'; one of its aims was to make the Académie a 'school to serve as a nursery from which poets and musicians will one day come', and where 'musique mesurée à l'antique' was taught (*see* VERS MESURÉS).

Meetings were held every Sunday in Baïf's house in the rue des Fossés-Saint-Victor on the left bank of the Seine. The music performed was secret to all but members of the Académie, and copying or communicating the works played at meetings was forbidden. The Parlement of Paris, with the support of the university, tried to oppose the registration of the letters patent on which the Académie was founded, but Charles IX overruled them. It is probable that while Lassus was in Paris he attended one of the meetings, for in a letter to Charles IX of August 1571 Baïf mentioned the 'notable personages, both French and foreign' received by the Académie. Hoping to convince the artistic world of the value of *musique mesurée*, Baïf had also planned to organize a meeting of all the musicians in Christendom to test the emotional effects of the works thus created. Under Henri III this first academy was followed by another, the Académie du Palais, directed by Guy du Faur de Pibrac, with its headquarters at the Louvre between 1576 and 1579. After the death of Courville in 1581 Baïf's colleagues were Jacques du Faur and Claude Le Jeune, and later Jacques Mauduit, who in 1585 composed a requiem mass for the funeral of Ronsard.

Music was still taught in charitable institutions such as that founded in about 1578 by the apothecary Nicolas Houel: a drawing of 1583 shows a viol quartet practising in his Maison de Charité Chrétienne. A new feature of this period was the emergence of 'salons' where intellectuals met to discuss poetry, music and art. Nicolas Le Gendre, Sieur de Villeroy, welcomed the poet Desportes and the musicians Certon and Denis Caignet into his house. Among the most influential salons was that of Catherine de Clermont, Duchess of Retz and a lady at court, who herself played the lute. Among the many writers and musicians she received were Baïf, Belleau, Tyard, Costeley and Le Roy.

This was the time when confraternities of Penitents were founded, under the influence of the Counter-Reformation. Music played an essential part in their activities, particularly during large-scale processions. Most of them were located in cities in the south of France such as Toulouse, Marseilles and Aix. The Confrérie Sainte-Cécile was founded at the Augustinian monastery in Paris in May 1575; a *surintendant* and four *maîtres*, elected by their colleagues, made annual awards for 'new motets or other worthy canticles'. Although its statutes have been preserved, we know nothing about its activities except that it probably took part in the procession of Penitents attended by Henri III in 1583. Much more is known about the Confrérie Sainte-Cécile founded at Evreux in 1570 by 21 citizens and the confraternity's first *maître*. From 1575 it organised a '*puy* or council of music' to award distinctions annually to the best compositions, which were then performed by the *maîtrise* of the cathedral. The names of musicians who received these awards up to 1589 include some of the greatest composers of the time: Lassus, Eustache Du Caurroy, Mauduit, Fabrice Marin Caietain, Paschal de L'Estocart and George de La Hèle. Another Confrérie Sainte-Cécile was founded at the church of St Pierre in Caen in 1564, but nothing is known of its activities.

(iv) Music publishing. Music publishing began almost simultaneously in Lyons and Paris in 1528, with the *Contrapunctus* issued by Etienne Gueynard in Lyons and the *Chansons nouvelles* published by Pierre Attaingnant in Paris. It is possible that another Lyons printer (? Antoine Du Ry) had published woodcut engravings of a collection of motets by Layolle in about 1525; only one of the parts has been preserved. However, Attaingnant was the first to use the method of single-impression printing, also adopted by Jacques Moderne in Lyons in 1532. Attaingnant obtained a royal privilege in 1529, renewed in 1531, and in 1537 was describing himself as 'imprimeur et libraire du roy en musique'. By 1552 he had published over 150 collections of sacred and secular polyphonic, vocal, and instrumental music. In Lyons, Moderne published some 50 musical works between 1532 and 1557, sometimes pirated from his Parisian rival, but in the mainstream of the cosmopolitan repertory. There were other less prolific publishers in Lyons, such as the Beringen brothers, Robert Granjon and Simon Gorlier. In



5. *Title-page of Le Jeune's 'Second livre des airs' (Paris: Ballard, 1608)*

Paris the leading publisher in the middle of the century was Nicolas Du Chemin, who issued about 100 collections of music between 1549 and 1576, including nearly 700 chansons, among them the first settings of Ronsard's *Amours*. Finally, the most important publishers of the second part of the century were Adrian Le Roy, himself a lutenist and composer, and his partner and cousin Robert Ballard, the founder of a dynasty of music publishers. They produced over 300 music books of all kinds, and held privileges reviewed every 10 years, as well as bearing the title of 'printers to the king'. Their dedications to the Queen Mother, the King and the Duke of Orléans confirm their close relationship with the court and with officially recognized poets such as Ronsard, Dorat and Baïf.

The rise of music publishing made for wider distribution of musical works and gave composers the opportunity to extend their reputations. Printing in itself offered them professional openings: in Paris, Du Chemin engaged Claude Goudimel, Nicole Regnes and Loys Bisson as 'correcteurs' and in Lyons Moderne employed Francesco Layolle and probably Pierre de Villiers. While giving preference to composers already recognized by the public (Janequin, Arcadelt and subsequently Lassus), publishers also made contact with provincial *maîtres de chapelle* such as Cadéac (in Auch), Le Heurteur (Tours) and Clércau (Toul). Le Roy & Ballard took advantage of visits to Paris by foreign composers (notably Alfonso Ferrabosco and Alessandro Striggio), and 'discovered' the Toulouse composer Antoine de Bertrand. It was to Le Roy & Ballard that the Confrérie Sainte-Cécile at Evreux turned to provide advertising material for their annual *puy* competition, a connection that enabled the publishers, in their turn, to find new composers of talent. A new power in music was thus consolidated in Paris, while at the end of the century music publishing in Lyons was in decline.

(v) Instrument making. Instrument making grew and flourished at this period, encouraged not only by the rise of professional instrumentalists' associations organized by the Confrérie Saint-Julien, which had been founded in the rue St-Martin in 1328. The main centres of instrument making were Lyons and, above all, Paris. There seem to have been spinet and clavichord builders (H. de l'Oeuvre) and flute makers (Claude Rafi) in Lyons earlier than lute and violin makers, of whom there were about 40 in the second half of the century, some of German or Italian origin. The outstanding figure was the lute maker Garspard Duiffoprucgar (Tieffenbrucker) from Bavaria, who was active from 1553 to 1571. In Paris there were at least 70 instrument makers in the second half of the century; this figure does not include organ builders, some of whom called themselves 'master spinet makers'. Several, including the organ builders Antoine Dargillières and Francisque des Olliviers, the spinet makers Jean Potin, Médéric Lorillard and Jacques Le Breton, and the lute maker Pierre Aubry bore the title *facteur du roi*. The story that Charles IX ordered 24 violins from Andrea Amati is a legend of 18th-century origin. The instrument makers of Paris also imported flutes, guitars and lutes from Lyons, lutes from Germany and violins, lutes and cornetts from Padua, Venice and Brescia. François Richomme, one of the king's violinists, played a violin made in Cremona, valued on his death at 90 livres. In the second half of the century some makers were also producing violins 'after the fashion of Cremona', cornetts 'after the fashion of Venice' and so on. Demand seems to have been high: in 1575 Gervais Rebans acepted an order for 200 lutes, and when Claude Denis died in 187 there were over 600 instruments in his workshop. Several dynasties of intrument makers were found in the latter part of the 16th century, including the Denis, Hardel, Hurel and Jacquet families. In 1599 letters-patent were granted to the corporation of 'faiseurs d'instruments', defining the conditions for practising their trade.

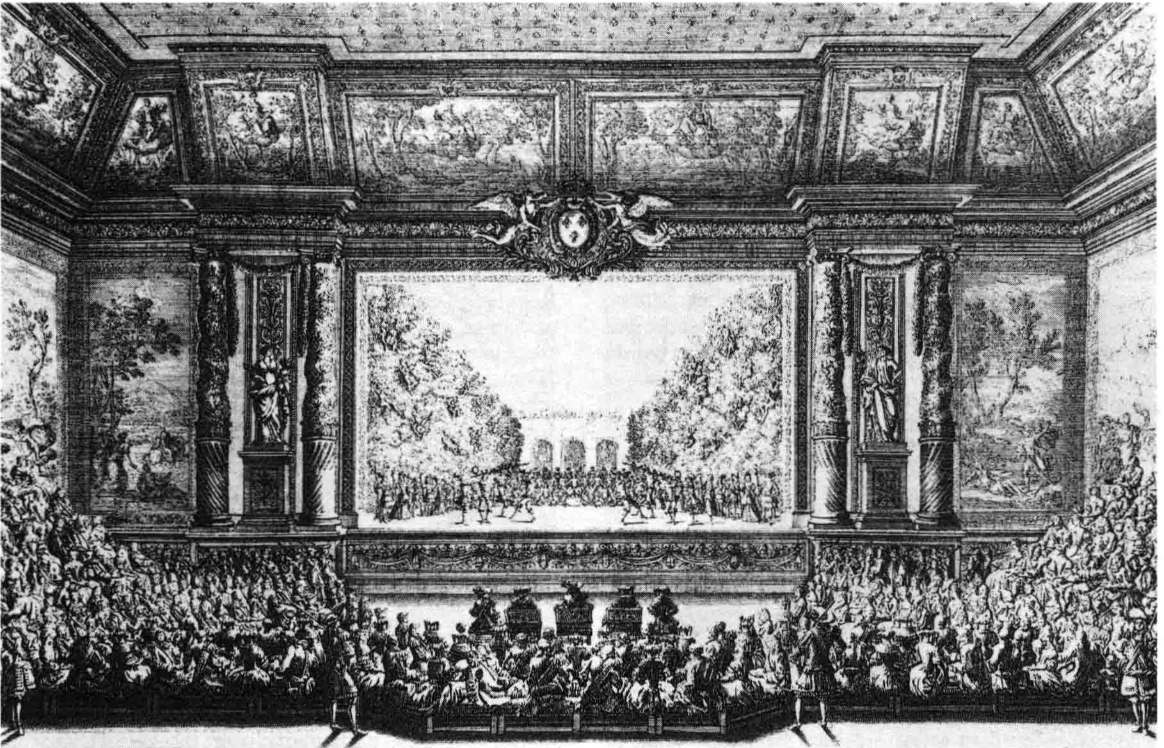
3. THE 17TH AND 18TH CENTURIES. The territorial unity sought by the kings of France was accompanied by a desire for political, administrative and cultural centralism in which music played an important part. Louis XIII and, after 1661, Louis XIV insisted on the presence of their leading subjects at court, where a whole ritual was designed to reinforce royal power. Over the decades an ever wider gap opened up between provincial centres and the court, particularly when musical genres such as opera and the *grand motet* became fashionable and required large numbers of performers. Versailles and Paris inevitably attracted the finest musical talents in the kingdom, who were summoned to participate in the development of national art. The artistic vitality of the provinces suffered in proportion: the *maîtrises* in particular had increasing difficulty in attracting qualified *maîtres de chapelle*, and by the beginning of the 18th century were in a state of decline. Composers who did not secure a post in the capital remained of marginal importance in French musical life.

The French church preserved a considerable degree of independence from the authority of Rome. The Council of Trent was not accepted in France until 1615, and even then not by the king or the Parlement but only by the assembly of clergy, after much resistance from the Gallican parties. A Gallican liturgy was introduced, and the Harlay breviary of 1680 even omitted the reference *ad usum romanum*; a neo-Latin form of poetry emerged, and was used by the composers of motets (*see also* NEO-GALLICAN CHANT).

The relatively isolated position of French music was partly mitigated by Italian influence. The Italian model is mentioned in the first privilege granted to the French opera, and while Louis XIV and Lully discouraged court musicians from going to Italy to study, Italian influence could be discerned in the work of most French composers, although some, like François Couperin, claimed to have adopted the style of the *goûts réunis*. There was constant comparison of the respective merits of Italian and French music in the successive *querelles* that marked musical life from the middle of the 17th century until the time of Gluck. Finally, when the most acute phase of absolutism ended around 1750, Paris became an increasingly cosmopolitan European centre, eventually succeeding Mannheim as the primary centre of symphonic music in the continent.

Versailles had already lost its dominant position under Louis XV, and Paris now became the best place in France to observe the rapid growth of ideas and the evolution of taste. Most of the philosophers of the Enlightenment incorporated music in their thinking, and Sauveur, Rameau, d'Alembert, Diderot and the Encyclopedists made original contributions to European musical theory and aesthetics of music.

(i) The musique du roi. Under Louis XIII, the *musique du roi* was divided into the *chapelle* (directed by two



6. Final entrée in Lully's pastorale-pastiche 'Les fêtes de l'Amour et de Bacchus', performed in a theatre in the park at Versailles, 28 July 1674, as part of the celebrations marking the conquest of the Franche-Comté: engraving by Jean Le Pautre, 1678



7. 'Fêtes vénitiennes' by Antoine Watteau, 1716–20 (National Gallery of Scotland, Edinburgh); the dancers are accompanied by a musette

surintendants), the *chambre* and the *écurie*, but there was also a smaller independent ensemble, the *musique du cabinet*, consisting of 12 violins. The posts of these musicians were subject to purchase or reversion, or were in the gift of the king. Musicians were permitted to hold more than one office: around 1650 François Richard was lute master to the children of the *chapelle*, lutenist in the *chambre*, composer to the *chambre* and lutenist to the queen, while in 1714 Lalande held the posts of *sous-maître* of the *chapelle*, composer, *surintendant* and *sous-maître* of the *chambre*. Within the *chambre*, one ensemble acquired particular importance: the 24 Violons du Roi, founded in 1614. It later became the Grande Bande, and was disbanded in 1761. These separate ensembles within the *musique du roi* combined for performances on major religious occasions and a weddings and funerals.

The young Louis XIV was taught the lute, the harpsichord and the guitar from an early age, but his greatest interest was dancing (fig.8) and he created the Académie Royale de Danse in 1661, shortly before the inauguration of the Académie Royale de Musique. For the latter he held competitions to fill what he regarded as the most important posts. The first such competition, in 1663, enabled him to appoint two *sous-maîtres* to the *chapelle*, Henry Du Mont and Pierre Robert. Twice the king himself was the sole judge in the contest to appoint his organists: in 1678, when there was a competition for four organists' posts in the *chapelle*, and again in 1693, when he listened to seven organists before deciding to appoint Couperin. The most spectacular competition, for four *sous-maîtres* to the *chapelle*, occurred in 1683, when the king invited the bishops of France to summon the *maîtres de musique* of their cathedrals to Versailles to perform motets of their own composition. 35 candidates presented themselves, with the four appointments eventually going to Goupillet, Collasse, Minoret and Michel-Richard de Lalande, the last of whom was Louis's personal choice. In 1714, after the others had resigned, Lalande assumed all four posts.

In 1686 Mme de Maintenon founded the Maison Royale St-Louis for the education of girls of noble birth at Saint-Cyr. Nivers was organist and singing master there until his death in 1714 and he, Moreau and Louis-Nicolas Clérambault provided numerous motets for the school's repertory. Celebrations of the Office of the Assumption and Tenebrae services in Holy Week attracted an audience to Saint-Cyr, as well as to the Abbey of Longchamp and other monastic establishments.

Under the regency and the last two kings before the Revolution the *musique du roi* lost its dominant position in musical life. Louis XV preferred the pastoral simplicities of Rousseau's *Le devin du village* to motets, which were now performed at the Concert Spirituel, while his daughters were interested mainly in instrumental music. There was an atmosphere of chicanery in the *chapelle du roi* after the end of the regency (1723) until 1760, with much wrangling between the *surintendants* and *maîtres* of the *chambre*, particularly over the performance of



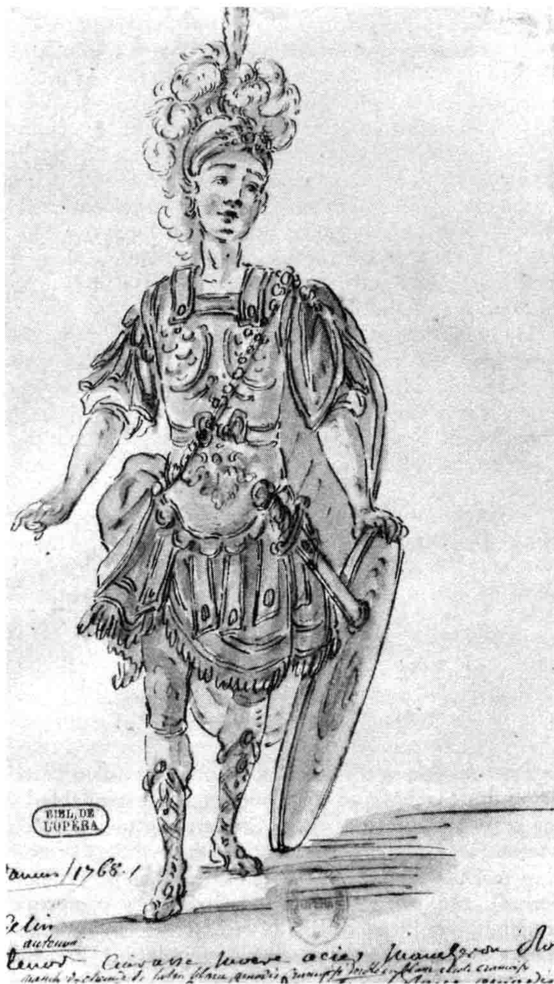
8. Third of the four entrées (Sabath) of the 'Ballet de la nuit', Salle du Petit Bourbon, Paris, 23 February 1653: drawing by the workshop of Henry de Gissey, wash and gouache (National Trust, Waddesdon Manor); at the approach of two spectators (one played by Louis XIV) the cave, in front of which is a flaming fire where dragons and witches sport, opens suddenly to reveal a banqueting hall

settings of the *Te Deum*. In 1761, for financial reasons, Louis XV once again amalgamated the musicians of the *chambre* and the *chapelle* into a single ensemble. The only subsequent innovation of note occurred in 1784, with the foundation of the Ecole de Chant des Menus Plaisirs, directed by Gossec, to train singers for the king's service. Earlier, in 1778, Mozart had assessed the situation accurately when, on being offered a post as organist at Versailles, he remarked: 'Anyone who enters the king's service is forgotten in Paris.'

(ii) Opera: an affair of state. French opera was created in a manner that would weigh heavily on the musical life of the country. After Mazarin's disastrous attempt to introduce Italian opera with Luigi Rossi's *Orfeo* (1647), the creation of a distinctive indigenous opera seems to have become a kind of national duty. Louis XIV put a ban on foreign musicians; in 1666 Cavalli returned to Italy and the Italian musicians in the *cabinet* were dismissed. In 1683 Henry Desmarets asked the king's permission to visit Italy and perfect his art; his request was initially granted, but Lully then persuaded the king to revoke his decision, arguing that the composer would lose his taste for French music. The poet and librettist Pierre Perrin had wished for the foundation of an Académie de Poésie et de Musique, and he suggested it to Colbert in 1667. Yet, according to Charles Perrault's *Mémoires*, Colbert himself would have preferred 'to leave everyone free to compose operas', but in 1669 Perrin obtained a privilege to set up academies 'in our good city of Paris, and other cities of our realm', the privilege to run for a period of 12 years. When Perrin found himself in difficulties, Lully bought the privilege from him in 1672; this time the wording of the document referred only to Paris, adding merely that Lully might found schools of music 'wherever he may judge it necessary'. The following year he also obtained an order preventing actors from using more than two voices and six violins in their plays. While the purpose of the other academies created by royal decree (the Académie Française and the academies of painting and architecture) was to formulate theories of their arts and serve as centres for debate the sole objective of the Académie Royale de Musique (and the Académie Royale de Danse) was to stage the works of Lully. In 1684 Louis XIV issued letters-patent making it clear that Lully's monopoly was valid 'throughout the whole extent of the realm', and not only for himself but for his heirs. Actors had already been forbidden to make use of 'outside' musicians. Lully defended his rights tenaciously, and even brought a lawsuit against the Les Bamboches marionnette company in 1677.

None of the stage entrepreneurs to whom Lully ceded his rights (for large sums of money) was able to exploit them for long. These licensees included Gautier's company in and around Marseilles after 1685 and companies in Lyons after 1688, in Rennes in 1689 and in Lille in 1695. Most such ventures ended in bankruptcy. Louis XIV's decision, which had no parallel in other countries, contributed to the crushing of all initiative in the French provinces.

In Paris, the company of Italian actors performing at the Palais Royal respected the rules imposed by Lully on the number of musicians permitted in vaudevilles and parodies of operas. When they were dismissed in 1697 their tradition was continued by the Foire St-Germain and the Foire St-Laurent, which encountered opposition



9. Design by Louis-René Boquet for the costume of Antenor (sung by Nicolas Gélin) in the revival of Rameau's 'Dardanus', Paris Opéra, 1768: pen and ink with wash (F-Po)

from the Comédie-Française in defence of its own monopoly. The Opéra-Comique, founded in 1715, was granted a royal privilege in 1721 and became very popular, even among the nobility. However, it experienced many financial and legal difficulties, and in 1762 it merged with the Comédie-Italienne; the members of the company had the title of *comédiens du roi*. Touring companies began travelling the provinces with a lighter repertory than that of the Opéra, but their existence was precarious. An ever-increasing gulf separated the court and the capital from other French cities, where only ritual performances of the *Te Deum* or grand funerals provided occasional reminders of royal power.

While the Concert Spirituel and other concert organizations were open to Italian and German repertory, the Académie Royale remained a French bastion devoted to the operas of Lully, Rameau and their successors. According to Bachaumont's *Mémoires*, written in the 1770s, during the period of Gluck's phenomenal success at the Opéra its directors showed 'little curiosity about foreign music, fearing it would be detrimental to their own'.

(iii) Concert life in Paris. The idea of concerts organized for the sole purpose of listening to music became

widespread in Paris in the first half of the 17th century. Mersenne mentioned concerts given by Maugars, Lazarin, Robert Ballard (ii) and Dubuisson, and for the period before 1650 the *concerts spirituels* of Pierre de La Barre (iii) which were attended by the nobility. The 'Assemblée des honnestes curieux' organised twice a week by Chambonnières seems to have existed from 1640 to 1655. In the next generation many musicians gave concerts in their own homes, including the lutenist Jacques Gallot, the guitarist Médard, the viol players Sainte-Colombe, father and son (and the daughter of the elder Sainte-Colombe), and Antoine Forqueray.

Many musical *fêtes* were also held in and around the capital. At the end of the 17th century lovers of Italian music could attend the church of St-André-des-Arts, where the priest, Nicolas Mathieu, introduced them to the trios of Corelli. Among those who attended was Charpentier, who was to direct the music of Mlle de Guise.

The most important concert organization in the 18th century was the Concert Spirituel, founded by Anne Danican Philidor, who obtained a privilege in 1725 allowing him to put on 'public concerts of sacred music', although only on days when the Académie Royale de Musique was closed, on condition that 'no French music nor extracts from operas be sung'. From late 1727 Philidor was allowed to add French music to his repertory. By the time of the Revolution the Concert Spirituel had given nearly 1300 concerts, including music by over 450 composers, first in the Salon des Suisses and then in the Salon des Machines in the Tuileries, made available by the king. The directors of the Concert Spirituel included Mouret, Dauvergne, Gaviniès and Leduc (whose directorship marked perhaps the organization's most brilliant period), and Joseph Legros. The repertory comprised contemporary French works as well as works by Pergolesi (whose *Stabat mater* was always popular), J.C. Bach, Haydn, Sacchini and Piccinni. Mozart composed his Paris Symphony for the Concert Spirituel in 1778, and many foreign virtuosos, particularly from Germany and Italy, performed there.

During the 18th century there were many other concert series, including those organized by the financier Crozat from 1713 to 1724, by the *fermier-général* Le Riche de La Pouplinière from 1731 to 1761 and directed for over 20 years by Rameau, and by the Société Académique des Enfants d'Apollon from 1741. Other concert organizations included the Ecole Gratuite de Dessin, founded by the painter Bachelier (1770); the concerts of Baron de Bagge, a composer and amateur violinist, who was said to pay to have pupils; Mme Filippo Ruge's Italian concerts (1756–7); and the Concert des Amateurs (1769–81), which commissioned a series of six symphonies from Haydn (1785–6). Among the members of the nobility who maintained sizable musical ensembles were the Prince de Carignan, the Prince de Rohan, the Comte de Clermont and the Prince de Conti, who took on some of La Pouplinière's musicians after 1762. This intensive musical activity also led to the publication of specialist journals – the *Journal de musique* (1770–77) and the *Almanach musical* (1775–83) – from which we know that at this period Paris had over 350 music teachers and over 100 organists.

(iv) Musical life in the provinces. Many *maîtres de chapelle* dreamed of a career that would eventually take them to Paris or the Chapelle Royale; one such was Julien Louin, an organist of Nantes, who was granted leave of absence by his chapter in 1685 to go to the capital and 'learn the new modes'. The king also reserved the right for his emissaries 'to take from churches, cathedrals and elsewhere, in those places through which they pass, the finest voices and the best singers they may find and make them part of their company' (Du Peyrat, 1645). The competitors in the *puy* of Caen in 1671 were urged to imitate 'the music books of the masters of the king's chapel as best they can'.

Among the public promoters of musical activities were the provincial *Etats* or local government bodies, who needed musicians to enhance the pomp of their meetings. They included the *Etats* of Brittany (Lully's *Atys* was performed at Rennes in 1689) and of Burgundy (the Prince de Condé invited Mozart to Dijon in 1766), but the grandest were the *Etats* of the Languedoc in the 17th century, when Etienne Moulinié was director of music. While the *puy* of Evreux continued in existence, the chapter of Saintes organised a composition prize in 1628; a *puy* was founded in celebration of St Cecilia at Le Mans, and in 1672 a prize was set up to continue the tradition of the Confrérie Sainte-Cécile. In some towns the citizens themselves founded musical organizations: at Toulouse, whose oboe bands were famous throughout the region, a Société des Lanternistes gave concerts from 1640 onwards, and Troyes had an 'académie' founded in 1647 at the Hôtel-Dieu St-Bernard. After the foundation of the Académie Royale de Musique, very few people were ready to license rights from Lully and his successors and venture into the production of opera, although the licence rights obtained in 1684 by the organist Pierre Gautier (ii) ran for six years at Marseilles and in Provence, and his company performed five operas by Lully at Marseilles, Aix, Toulon, Avignon and Montpellier. In 1688 a three-year concession was granted in Rouen, and several operas by Lully were also staged in following years. In Lyons, the companies of Joseph Dupuis and Jean-Pierre Leguay (1701) exploited their privilege in the region, but not without difficulty. However, most such ventures encountered problems with venues, recruiting and finance, and ended in bankruptcy.

Provincial institutions of greater stability appeared during the first years of the 18th century, mainly in the south of the country; these were the *académies*, founded with the permission and patronage of the regional governor or administrator, by groups of prominent citizens; their aim was the organization of regular concerts in which amateurs could also take part. The first *académies* were at Bordeaux (1707), Lyons (1713), Arles (1715), Marseilles (1717), Pau (1718), Aix-en-Provence (1719), Carpentras (1719), La Rochelle (1719) and Montpellier (1719). By 1738 some 30 such *académies* had been set up in the provinces, but there were frequent interruptions to their subsequent activities. A distinction must also be drawn between genuine *académies*, with statutes agreed by the authorities, and ordinary concerts, which required only simple permission. However, while the Duke de Richelieu declared at Montpellier in 1752 that the *académie* was 'a thing both useful and agreeable to society', a request to open an *académie* in Caen in 1759 was refused because it might 'distract the citizens from the care of their business'. In 1747, when the members of the Grenoble *académie* asked permission to use a public

building in the city for their concerts, the municipal authorities replied that they could not make 99% of the citizens support such an expense for the pleasure of a mere 1%.

However, the *académies*, which were suppressed by the Revolutionary government in 1793, played a considerable part in musical life, and some of their orchestras were conducted by talented composers, although attempts to involve amateur musicians usually failed. Consequently it was felt, for instance in Bordeaux in 1779 and Lille in 1785, that musical education should be provided, at least for the young. When the Mozart family stayed at Dijon in 1766, Leopold severely criticized the musicians he found there as 'detestable ... wretched ... *asini tutti*'. In 1776 a Parisian singing master called Vaudémont advertised his speciality as training 'pupils for dramatic performances and provincial companies'.

The programmes of the Concert Spirituel, particularly under the directorship of Antoine Dauvergne (1762–73), testify to the creative vitality that still existed in some provincial *maîtrises*: a dozen *maîtres* from Dijon, Auch, Reims, Orléans, Coutances and Nîmes performed motets, while performances were given of a symphony by Franz Beck of Bordeaux and organ pieces by Philippe Valois of Toulouse. After 1775, however, when the fashion for *grands motets* had passed, the provinces made almost no contribution to concert programmes. During the 17th century some 25% of the country's composers had come from *maîtrises*, but in the 18th century the figure fell to less than 10%.

(v) Music publishing. After 1607 Pierre Ballard described himself as 'seul imprimeur du roy pour la musique'. Having distributed the *air de cour* in all its forms early in the century, he and his successors then gave priority to collections of *chansons pour danser* and *chansons pour boire* (20 books, 1627–61), *chansonnettes* (20 books, 1675–94) and *airs à deux parties* (37 books, 1658–94). Sometimes the Ballards received an 'express command' from the king to publish motets for the *chapelle*, but they took advantage of their privileged position chiefly to publish the works of Lully, from *Bellérophon* (1679) until 1720. After the composer's death his heirs tried to dispense with their services and had several operas engraved by Henri de Baussen, but they eventually had to cede the whole body of Lully's work to the Ballards. From the middle of the 17th century there was increasing resentment of their privilege among musicians, and lawsuits were brought against them by Métru and Sanlecque. The Ballards now had to face strong competition from copyists who, like Henri Foucault, traded in manuscript scores, and from Estienne Roger of Amsterdam, who was distributing 'pirated' works throughout Europe. Above all, their monopoly was challenged after about 1660 by Parisian authors and printers who had given up the use of movable type in favour of the copperplate engraving process, particularly for the instrumental music (including major works by Marais, Gaultier, Chambonnières and Louis Couperin) neglected by the Ballards. Many composers deposited their works with music shops such as those of the Boivins and Leclercs. In 1738 Charles-Nicolas Leclerc became a music publisher himself, and after 1750 there was a considerable increase in the publication of engraved music. The new publishers were either musicians such as Bailleux, Imbault and Sieber, instrument makers such as Cousineau, Naderman and Pleyel, engravers such as Hue and Vendôme, or full-time music publishers (Boyer, La Chevardière, the Erard sisters). Paris became the main European centre of music publishing, and many foreign composers entrusted their works (particularly their instrumental music) to French publishers, attracted by the high quality of engraving and the publicity they were given by the concert organizations. There were over 150 engravers working in Paris during the 18th century. In a single year (1775), for instance, 250 musical works were published. Theoretical treatises and teaching manuals appeared increasingly after 1750, with high print runs, and this trend culminated in a corpus conceived by the Conservatoire in 1794 as the basis for music teaching. Outside Paris the only music publishing of any importance was in Lyons, where the outstanding figures were J.A. Castaud and C.G. Guera.



10. Title-page of Jean-François Dandrieu's 'Troisième livre de pièces de clavecin', a collection of 36 harpsichord pieces arranged in 8 suites published by the composer (Paris, 1734); engraving by Henri-Simon Thomassin after Nicolas Lancret

(vi) Instrument making. The development of instrument making can be traced from the statistics: Pierre (1893) gives the names of some 350 instrument makers in France for the 18th century alone, including 170 makers of string instruments. Although most of them lived in Paris, some worked in such large cities as Lyons, Strasbourg, Toulouse and Lille or, occasionally, in smaller towns such as La Couture Boussey (woodwind) and Mirecourt (violins).

The organ 'in the manner of Titelouze' was the standard instrument for a large part of France, and complementary Flemish influence was evident. After 1660 the French classical organ became predominant, in parallel with the flourishing contemporary school of organ composition, exemplified by the works of Couperin, Grigny, Louis

Marchand and others. Long before the Revolution, however, the instrument had lost its vitality. In the 17th century Flemish influence initially dominated harpsichord making, but French makers, including the Denis, Jacquet and Desruisseaux families, soon developed their own distinctive instruments. In the 18th century, when some 60 makers were working in Paris alone, many devoted themselves to the restoration of instruments made by the Flemish Ruckers family, obtaining a clearer and less sustained sound because of the light casework, particularly in double-manual harpsichords. Hüllmandel praised the 'extreme lightness' of the keyboards made by the Blanchets, and the harpsichords of Pascal Taskin, with their famous *jeu de buffle* and *genouillères* (knee-levers) operating the registers. Although the most prized lutes still came from Padua and Bologna, Parisians makers such as Jean Desmoulins, maker to the king about 1630, also excelled. In violin making Italian models retained supremacy, but the early Parisian school emerged in the 18th century with such makers as Claude Pierray, Jacques Boquay and above all Louis Guersan. English viols were the instruments most prized at the beginning of the 18th century, before Michel Collichon, Guillaume Barbey and Nicolas Bertrand began making slimmer instruments with the addition of a seventh string.

Woodwind instruments were a French speciality, thanks to a dynasty founded by Jean Hotteterre, a native of the Norman village of La Couture Boussey. He had settled in Paris by 1632, and was followed by his son Martin and nephew Nicolas who were also virtuoso performers; their oboes, bassoons, musettes and flutes were admired in England and other parts of Europe. Another famous dynasty was the Tourte family of bow-makers, founded by Louis and continued by his son François, who is said to have been advised by Viotti. The pianoforte made its first appearance in France at the Concert Spirituel in 1768. Sébastien Erard was granted a privilege in 1785 to exploit a kind of pianoforte which had 'been preferred to those made in England'. Throughout the 18th century the Académie des Sciences pronounced its verdict on new instruments and refinements to existing instruments.

4. THE 19TH CENTURY. In suppressing the *maîtrises*, *académies* and guilds, the Revolution caused more of an upheaval in traditional musical life than when it abjured the king and his court music. Far from giving priority to the musical education of the less privileged classes, it created a highly élitist and monopolistic institution in the Paris Conservatoire, while confirming strong support for the Opéra. With no sacred music worthy of the name, the provinces, apart from some large cities, experienced a long period of musical deprivation in the 19th century, for which military bands and Orphéon male-voice choral societies provided only limited compensation.

Talented composers competed for the Prix de Rome, awarded annually from 1803 onwards by the six members of the Académie des Beaux Arts, most of whom were Prix de Rome winners themselves, as were the professors of composition who had taught them at the Conservatoire. They were therefore well placed to have their works accepted by the Paris Opéra. While there was no official artistic policy, everything conspired to bar from the musical establishment any composers who had not followed this course. Gabriel Fauré, who had not won the Prix de Rome but who nonetheless became director of the Conservatoire, was a late exception who proved the rule.

The notion of 'decentralization', formed about 1829, was constantly invoked in the course of the century, but had no cultural, administrative or political support; all decisions had to pass through Paris. The state, which had concentrated all musical institutions in the capital for three centuries, was very slow to develop a sense of its educational responsibility for the rest of the country. After 1880 there was a movement to recognize art as a public service, but music remained the poor relation for a long time. When the Conseil Supérieur des Beaux-Arts was set up in 1875, it had 12 artists but only one musician. In 1883, when there were still only five subsidiaries of the Paris Conservatoire, and the state barely contributed to their budgets, Bourgault-Ducoudray was appointed to draw up a report on the reform of teaching in schools and



11. Scene from Act 3 (Marguerite's garden) of Gounod's 'Faust', Théâtre Lyrique, Paris, 1859: engraving by Lamy



12. Riot outside the Palais Garnier following the first Paris performance of Wagner's 'Lohengrin', 16 September 1891: engraving from 'Le journal illustré' (27 September 1891)

conservatories, which led to the foundation of new institutions in the provinces. In the name of 'artistic decentralization', the Chamber of Deputies voted for a modest amount of aid for popular provincial concerts and for some open-air productions of opera in the south of the country.

(i) Opera. Throughout the 19th century French governments allocated the main part of their musical budgets to the Paris opera houses: the Opéra and the Opéra-Comique, and also, for limited periods, the Théâtre Italien and the Théâtre Lyrique. Although their management methods (ranging from direct administration to licensing) and conditions of contract changed a good deal over the period, this bias towards Parisian opera remained constant throughout all political régimes, which also exercised strict control over the unsubsidized theatres of Paris and the provinces.

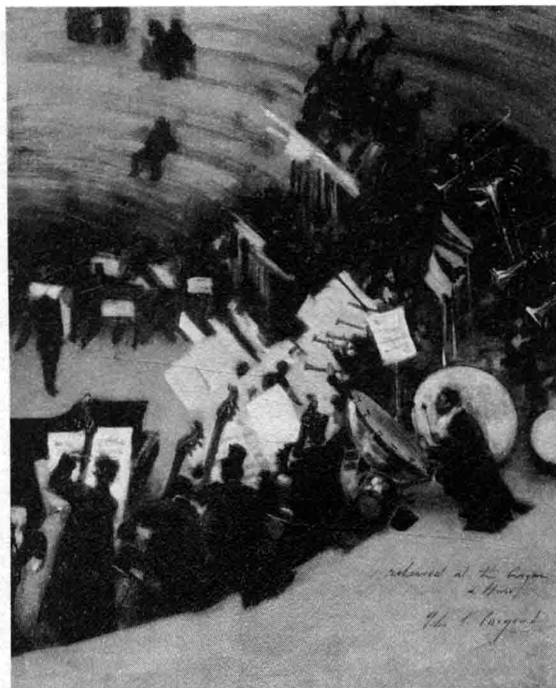
When the theatres were granted complete freedom by the Revolutionary assembly in 1791, the *droit des pauvres* and censorship were abolished; they were reintroduced in 1794 after a period notable for its anarchy and its bankruptcies. Napoleon affirmed his will 'to continue the unifying and national work of the academies and institutions of the *ancien régime*', and set up a hierarchical management system controlled by privileges. By a decree of 1806 provincial theatres were divided into two categories: resident theatres and touring companies. Large cities were authorized to have two theatres: a main theatre for grand opera and another to perform the so-called 'secondary' repertory. This system continued under the Bourbon Restoration, but a ruling of 1824 made it clear that each city must be responsible for the financing of its own theatre. Under Louis-Philippe (1830–48), when the railway was beginning to make travel easier, there were many bankruptcies, and municipalities were reluctant to build new theatres (numbers fell from 361 in 1849 to 357 in 1918). There was a general demand for freedom of the theatre, finally granted by Napoleon III in 1864 (although censorship was retained). A period of some disorder followed, and most of the established companies faced crisis, unable to compete with the touring companies which monopolized the best performers and most successful repertories. From 1852 Montelli's company toured the north of the country with Verdi's *Ernani*. The company of the American Ullman, with Caroline Carvalho and V. Capoul, toured 23 towns in 1873 and 25 in 1880. Under the Third Republic, municipalities usually granted the directors of permanent companies a concession and a subsidy on certain conditions. The frequently incompetent directors had to resort to agents, who became intermediaries between artists and theatres, and whose intervention often led to a generally low standard of production. In 1880 royalties in the provinces were a quarter of the amount in Paris, where the state supported all the national theatres. However, there were some exceptions: Rouen staged 34 first French performances between 1835 and 1912 (including the first performance in France of *Siegfried*), and Marseilles gave 14 operatic premières between 1869 and 1902. Most of the time, however, such productions were confined to one-act *opéras comiques*, with music by local composers, and they were never revived in Paris.

(ii) Concert life. While chamber music was played more or less everywhere in amateur circles and salons, for instance in Marseilles, Douai and Bagnères, Paris had a series of public chamber concerts, organized by Pierre

Baillot between 1814 and 1840, at which an élite audience heard quartets by Beethoven, Boccherini, Haydn and Mozart. This series was followed by other concerts, such as those put on by Alard and Franchomme (1837–1870), Dancla (1838–70), Maurin and Chevillard (1852–70) and Armingaud (1856–68). Such chamber music concerts were rarer in the provinces. In the symphonic field, François Habeneck founded the Société des Concerts du Conservatoire in 1828, by a decree of the minister for the arts, and the society was granted exclusive rights to the use of the Menus Plaisirs during the season.

The conditions imposed on concert performances were not favourable: while the obligation to pay a fee to the Académie Royale de Musique abolished in 1831, the 'droit des pauvres' tax was retained until the 20th century. The authorities did not want the number of concerts in Paris to increase, because they were felt to represent competition for the national theatres. Consequently, most of the concert societies were short-lived (the Athénée, 1829-35; the Société Libre des Beaux-Arts, 1830–33; the Société Philharmonique, 1822). Most of the provincial cities founded philharmonic societies, which consisted chiefly of amateurs and received varying amounts of support from the municipal authorities. They gave only a few concerts a year, mostly for charity. Throughout the century, however, these societies were the main source of performances of orchestral music in the provinces. The first of them were founded before the Parisian societies: at La Rochelle in 1815, Rennes in 1819 and Le Puy in 1820; local initiative led to the creation of the Grande Association Musicale de l'Ouest in 1835, uniting the musical resources of Niort, La Rochelle, Angoulême, Limoges and Poitiers, and to the founding in 1866 of the Association Musicale de l'Ouest, bringing Laval, Rennes and Le Mans together. However, towards the end of the century the philharmonic societies, now recruiting only professionals, had lost all their dynamism. In Paris, Jules Pasdeloup founded the Société des Jeunes Artistes (1853) and then the Concerts Populaires de Musique Classique (1861), at reduced prices (the first concert, in the Cirque Napoléon, had an audience of 6000), and with a new repertory. Following Pasdeloup's example many cities created their own societies for popular concerts, among them Toulouse (1861), Nantes (1866), Marseilles (1871) and Lyons (1874). The Angers society (founded in 1877) was distinctive for the quality of its orchestra as well as for a greater emphasis on modern repertory. In 1878 the state granted subsidies to Pasdeloup, and on a smaller scale to Edouard Colonne, who was continuing the custom of Sunday concerts, but not to any of the provincial societies. In Paris, Romain Bussine and Camille Saint-Saëns founded the Société Nationale de Musique in 1871. Under the banner of 'Ars Gallica' it was to contribute to the reinvigoration of the French school until, in its own turn, it became conservative, and the split caused by Maurice Ravel in 1909 led to the creation of the Société Musicale Indépendante.

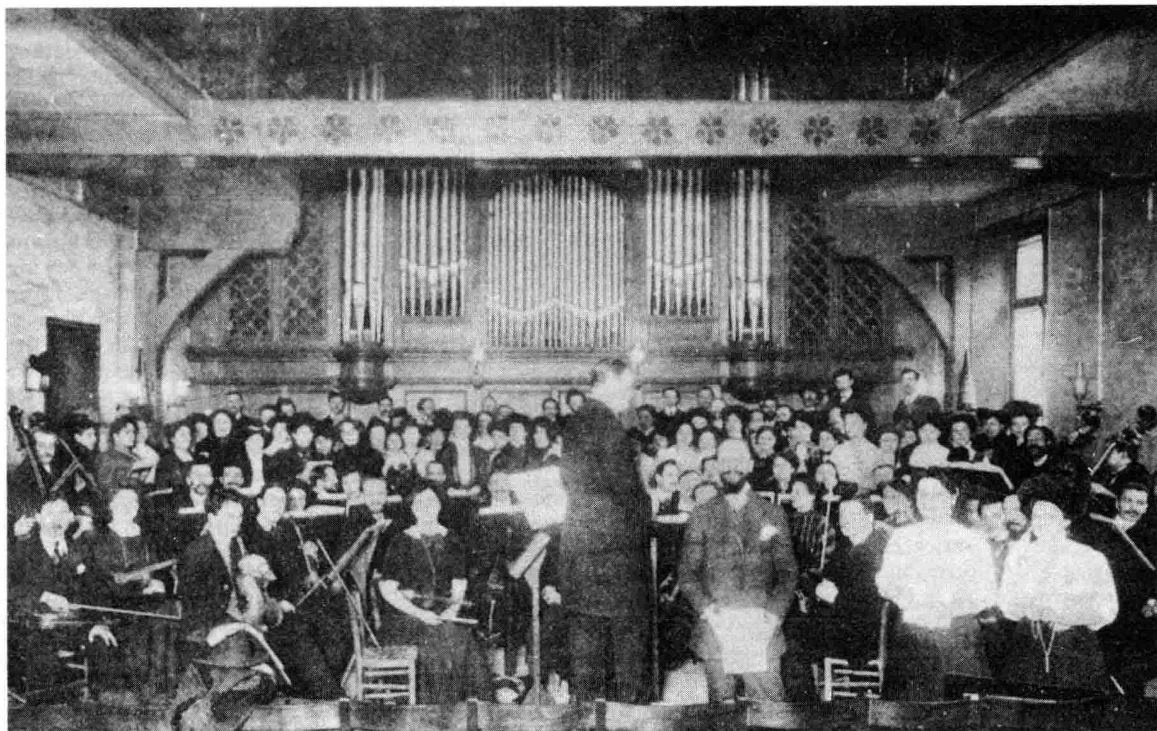
(iii) Musical education. The Revolutionary authorities were asked to respond to a universally acknowledged education, as many people saw France as being behind the times by comparison with neighbouring countries. The musical school of the National Guard, which had been directed by Bernard Sarrette, was transformed into the Institut National de Musique in 1793 and later became the Conservatoire, which he continued to direct from



13. 'Rehearsal of the Pasdeloup Orchestra at the Cirque d'Hiver, Paris' by John Singer Sargent, 1876 (Museum of Fine Arts, Boston)

1796 to 1816. The institution nearly disappeared at the time of the Restoration because of its Revolutionary origins, but eventually found stability, despite frequent criticism that it did not provide enough good voices for the national opera houses. An institution specializing in choral singing was founded by Alexandre Choron in 1820, the Ecole Royale et Spéciale de Chant, which became the Institution Royale de Musique Religieuse, but it fell victim to the 1830 revolution. But the rest of the country was still without a system of musical education. A plan devised by Sarrette in 1798 for the creation of a three-tier hierarchy of music schools in the *départements* was never realized. Some cities had already founded free civic music schools, for instance Dijon, with its Institut de Musique from 1794 to 1797, Douai in 1806, and Roubaix and Marseilles in 1820. The music school in Lille asked the ministry several times to grant it the status of a subsidiary of the Paris Conservatoire, but it remained a municipal school until 1826, when it was promoted to the status of subsidiary ('succursales') Conservatoire at the same time as the school of Toulouse. Two new subsidiaries were created in 1841 at Metz and Marseilles. In granting the title of Conservatoire, the state imposed a model on the municipalities but did not provide financial means, and consequently the rise in the number of such subsidiaries nationwide was very slow. The central authority regarded them as a means of discovering fine voices and good instrumentalists who could then be encouraged to pursue their careers in Paris, often with the aid of bursaries granted by their own cities, so that what appeared to be decentralization was only an instrument tending to reinforce centralization.

The movement launched in Paris by G.L.B. Wilhem for musical teaching and practice on a popular level was a far cry from this more or less élitist current. With the support



14. Vincent d'Indy conducting a rehearsal at the Schola Cantorum, Paris, 1909

of the Baron de Gérando and his Société pour l'Instruction Elémentaire, Wilhem devoted himself to bringing music teaching into the primary schools of the Paris area, using a set of simplified signs and tables known as the Wilhem Method. At a time when the humanitarian ideas of Lammenais, Saint-Simon and Fourier were spreading, and had been taken up first by Franz Liszt and soon afterwards by Félicien David, the authorities saw this movement chiefly as a means of keeping the working classes out of bars and improving the 'coarseness' of their habits. The Orphéon male-voice choir movement began in 1833; many such societies were founded throughout the country, and soon went beyond the choral realm, venturing into instrumental music with brass bands. Many Orphéon competitions were organized after the first was held at Troyes in 1849; an inventory of 1867 enumerates 3243 Orphéon societies, representing nearly 150,000 members, the largest being in the north and the next largest in the Bouches-du-Rhône, Seine and Rhône areas. Teaching methods, however, deteriorated, with Pierre Galin and his 'méloplaste' and the numerical method of Emile Chevé and Aimé Paris, and were much criticized. The quality of supervision, of the repertory and of interpretation became very mediocre, with the result that the movement became far removed from its initial idealism.

In the field of sacred music, the Ecole de Musique Classique et Religieuse was founded by imperial decree in 1853. It was directed by Louis de Niedermeyer, with state subsidies, and trained many organists and *maîtres de chapelle* who took up appointments in the provinces. After the separation of church and state, however, the subsidies ceased. In 1896 the opening of the Schola Cantorum by Charles Bordes, Alexandre Guilmant and Vincent d'Indy also marked a return to old traditions and the study of counterpoint, and the new institution was soon presenting itself as a rival to the Conservatoire.

(iv) Music publishing. It has been calculated that there were almost 1000 music publishers in France between 1820 and 1914, the great majority of which were based in Paris. However, most of them were small firms, specializing in music for café concerts and Orphéon societies, and issued few works. The most prosperous firms were those that published successful works whose popularity ensured that they would be arranged for amateurs, or would earn royalties, an aspect facilitated by the founding in 1850 of SACEM, the Société des Auteurs, Compositeurs et Editeurs de Musique. A long period of litigation preceded the signing in 1886 of the Berne Convention, which finally assured the international protection of copyright.

The main publishing houses were the firms of Janet and Cotelle (1810–37), Richault (1816–66), Schlesinger (1821–46), Troupenas (1825–50), Escudier (1840–81), famous as Verdi's publisher, and Brandus (1846–87), which acquired the lists of Schlesinger and Troupenas. The only relatively large provincial publisher was Benacci-Peschier in Lyons (1839–54). The first half of the century was the period of greatest prosperity in French music publishing; as the century progressed it confined itself almost exclusively to the national repertory, with such firms as those of Heugel (from 1839), Massenet's publisher; G. Hartmann (1848–91), publisher of César Franck and his disciples; Leduc (from 1842) and Durand (from 1870). Until 1860 French commercial policy was protectionist, with high import duties (up to 29%) charged on foreign publications. In 1830 exports of printed music were three times higher than imports. However, in 1867 export figures were lower than import figures for the first time,

and this trend continued, owing largely to German competition. This decline can be explained not only by the movement of excise policies towards free exchange but also by the modernization of printing techniques, bringing with it more competitive prices, and by the rise in importance of the Germanic repertory in French musical life. Between 1863 and 1896, French exports remained stationary, while German imports were on average 74% of the total. French publishers were never able to find an answer to this reversal of the previous trend, even during the First World War, when they tried in vain to come to a common agreement to replace the classic German editions.

(v) Instrument making. French instrument making occupied an important position in 19th-century Europe, if only because of the technical progress made by Erard (with the double-action harp in 1810 and the double-escapement piano in 1822), and because of Adolphe Sax's brass instruments. While France was chiefly exporting string instruments between 1800 and 1805, the piano soon became the major export: in 1827 Erard was employing 150 workers, and in 1830, when about 100 makers were working in Paris, pianos represented 61% of the instruments sold abroad. Patents and new inventions proliferated, mechanization was increased, and the government's protectionist policies allowed exports to be ten times greater than imports. The country's main customer at the time was the United States. The largest instrument makers even opened their own concert halls and sought the endorsement of famous artists (Liszt preferred Erard pianos, while Chopin favoured Pleyel instruments). After piano making, the greatest activity was in brass instruments and organ building.

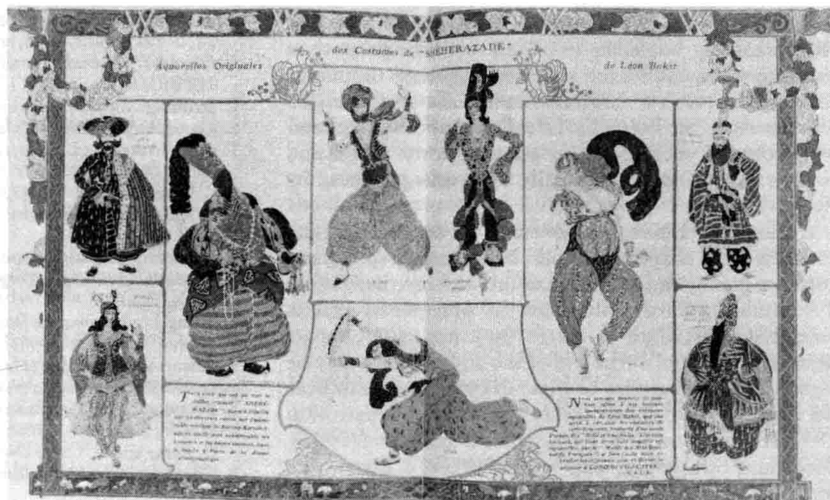
The Second Empire was the golden age of French instrument making; organs and pianos were both manufactured on an industrial scale, while string instruments, woodwind and brass instruments continued to be made in small or medium-sized workshops. The five largest piano manufacturers were Erard, Pleyel, Pape, Herz and Kriegelstein, while makers of brass instruments (Gautrot, Thibouville, Buffet) benefited from the rise of military bands and Orphéon societies, which made Adolphe Sax's fortune. Outside Paris woodwind instruments were still made at La Couture Boussey, and inexpensive string instruments at Mirecourt. England became the French makers' principal customer at this period. World exhibitions acted as shop windows for local production, especially those of 1855 (with 243 exhibitors), 1878 (226 exhibitors), and of 1889 and 1900 in Paris. However, the trade agreements of the 1860s opened the way to foreign instruments; piano makers failed to modernize their equipment while the Germans and Americans were adopting new technology. The first workers' strikes came in 1882. The trend was now entirely reversed, and after 1875 the most sought-after French instruments were strings and wind. After 1890 imports, particularly of pianos, rose steadily, and just as in music publishing Germany became the chief supplier (75%), particularly of Bechstein and Blüthner instruments. French instruments were no longer popular abroad except at the very top of the range.

5. The 20th century. The importance of the state in cultural and musical life was undoubtedly maintained more strongly in France than in any other country, although greater awareness of the problem sparked a movement towards more professionalism and a decline in amateur music. The 20th century saw the slow demise of traditional institutions such as the Institut and the Prix de Rome, which was ended in 1969, as well as a genuine stagnation in musical education and industries linked to musical life. The two World Wars marked a distinct watershed for these various areas.

(i) To 1945. The Third Republic continued to provide a moderate amount of support in the form of subsidies to the Opéra, directed for a long period (1914–45) by Jacques Rouché, whose personal fortune, made in the perfumery business, helped to compensate for its chronic financial deficit. Under the Front Populaire, in 1936, the Opéra was nationalized and the Opéra-Comique, facing bankruptcy, was amalgamated with it under the title of 'Réunion des théâtres lyriques nationaux', under the direction of Rouché. In the provinces, the opera houses maintained with difficulty by the municipalities continued to suffer as a result of competition from touring companies, and favoured productions of operetta in the hope of attracting a largely indifferent public.

Between the wars the musical life of Paris was as brilliant as ever, with the Ballets Russes, Ballets Suédois, and various spectacles supported by such patrons as Princesse Edmond de Polignac and Marie-Laure de Noailles, who held salons devoted to the avant-garde of contemporary aesthetics. In the orchestral field the four concert organizations gave rather routine programmes every Sunday: the concert societies were those of Pasdeloup (under Albert Wolff), Colonne (Gabriel Pierné), Lamoureux (Paul Paray), and the Société des Concerts du Conservatoire (Philippe Gaubert and Piero Coppola). New works were played by other ensembles such as the Concerts Wiéner (1921–22), the Concerts Straram (1923–33), and the Orchestre Symphonique de Paris (under Pierre Monteux, 1929–38). Some radio stations such as Radio-Paris also maintained their own orchestras, but they were not permanent ensembles. In 1934 the Orchestre National de la Radiodiffusion Française was formed; it was the first orchestra of this type, and was conducted by D.-E. Inghelbrecht. In 1975 it became the Orchestre National de France. In the provinces, although some large cities such as Marseilles, Lyons and Bordeaux maintained high standards of their own, the main musical events were visits by touring Parisian virtuosos. Most military bands had now ceased to exist, and the Orphéons were very much in decline.

Musical education was the area that experienced the greatest paralysis at this time, beginning with the conservatories. In Paris the scandal of the 'Ravel Affair' – the composer's rejection by the Prix de Rome jury – brought the appointment of Fauré as director of the Conservatoire, and several decisions favouring a more open policy. In the provinces, several new subsidiary conservatories were founded (22 in 1930, as well as 21 Ecoles Nationales), but while the statutes initially provided for state funding of 33% that proportion was progressively reduced, becoming a merely nominal amount after 1930, despite protests. On the initiative of Edouard Herriot a 'Commission de rénovation et de développement des études musicales' was set up in 1928, but although a report ensued (written by Charles L'Hopital) there were no effective reforms. Almost the same thing happened when the Front Populaire came to power in 1936 and decided that singing should be taught in the first year at secondary



15. Costume designs by Léon Bakst for the ballet 'Shéhérazade' to Rimsky-Korsakov's symphonic suite (1888), choreographed by Mikhail Fokine for the Ballets Russes, Paris Opéra, 1910; from the supplement to 'Comoedia illustré' (15 June 1910)

school. Some works were commissioned from composers after 1938, but further measures to introduce music into primary and secondary school teaching, as envisaged by the minister Jean Zay, were deferred. On the eve of World War II the conservatories were in a situation of mediocrity: in obtaining state support the municipalities had thought they would acquire both extra financial means and a guarantee of quality, but neither was forthcoming. In Paris, on the other hand, new private institutions as well as the Schola Cantorum attracted many French and foreign pupils: the Ecole Normale de Musique was founded in 1918 by Alfred Cortot and André Mangeot, and Nadia Boulanger, already well known as a teacher, was one of its first members of staff.

Music publishing and instrument making saw further development of the trends of the end of the previous century. Publishing remained in the hands of family firms, content to exploit their existing lists rather than look for fresh additions to the repertory or turn their attention to the musical heritage of France, which was of increasing importance in musical life. While Durand concentrated on the music of Debussy and Ravel, a new firm, Salabert, built its success on popular songs. Instrument makers saw a fall in the sales of pianos and string instruments, but wind instruments (made by Couesnon, Selmer and Buffet) continued to be exported.

(ii) After 1945. The second half of the century saw both the deployment of the latent forces of 'centralizing Jacobinism' in France, and a more or less permanent (although mostly ineffectual) opposition. A national commission was set up in 1962 to study musical issues and reported three years later, but there were no practical results. André Malraux, as minister of culture, set up a music service within the Direction des Arts et Lettres in 1966, and in 1970 it became the Direction de la Musique, de l'Art Lyrique et de la Danse (still in existence today). The composer Marcel Landowski, who was appointed as its head, noted that since the time of Lully there had been no autonomous administrative and political body for music. The principal task of the new service was to address teaching problems in the conservatories, with the creation of national regional conservatories (formerly subsidiaries of the Paris Conservatoire: 16 were created in 1973 and 27 in 1980), of Ecoles Nationales (41 in 1973, 60 in 1980), and of approved Ecoles Municipales (39 in 1973, 72 in 1980). State aid, now inclusive, provided about 25% of the budget of the regional conservatories in 1980. In the provinces, the plan made provision for the appointment of 'regional delegates' to encourage and coordinate local musical life, while the virtues of decentralization were extolled. Finally, the state founded a Conservatoire National Supérieur in Lyons in 1979, to be on a par with the Paris Conservatoire. Conversely, despite successive announcements by ministers to the effect that music teaching in primary and secondary schools must be a priority, hardly any progress was made in that area.

Opera, however, remained a central preoccupation of government. After the creation of a Réunion des Théâtres Lyriques Municipaux, grouping 13 cities together, a plan for reform of the national opera houses, commissioned from Jean Vilar with the assistance of Pierre Boulez and Maurice Béjart, was brushed aside in 1967. The Opéra-Comique effectively closed down in 1972, but at the Opéra the administrator, Rolf Liebermann, succeeded in gaining public support, thanks to record budgets between 1973 and 1980. Subsidies were granted to the opera houses of some of the larger cities: the Opéra du Rhin at Strasbourg and the opera houses of Bordeaux, Toulouse, Lyons and Marseilles. At the same time, however, in 1974, Radiodiffusion Française was closing down its regional orchestras. In 1967 the old Société des Concerts du Conservatoire had become the Orchestre de Paris, which it was hoped would be a model of its kind.

In the years after the mid-century, research on contemporary music was concentrated in the Groupe de Recherches Musicales created at Radiodiffusion Française by Pierre Schaefer in 1958, and the Centre d'Etudes de Mathématique et Automatique Musicales (CEMAMu) founded by Iannis Xenakis in 1966. However, no organization of the time was more influential than the Domaine Musical founded in 1954 by Pierre Boulez. With the backing of private patronage, it gave performances of the repertory of the Second Viennese School and the international avant-garde of the day. Gilbert Amy succeeded Boulez at its head from 1967 to 1973. In 1974 President Pompidou and the minister Michel Guy appointed Boulez to carry out his project for an Institut de Recherche et de Coordination Acoustique-Musique (IRCAM), which three years later became the music

department of the new Pompidou Centre in Paris. It was reorganized by Boulez in 1980, still with the purpose of bringing composers and scientists together to pursue collective research. In 1976 Boulez had also instigated the foundation of the Ensemble InterContemporain, a chamber orchestra specializing in contemporary music and capable of performing especially the works produced by IRCAM.

During the 1960s a new form of musical activity emerged in the shape of festivals, held between spring and autumn, mainly in the provinces (apart from the Festival d'Automne in Paris). Although the open-air spectacles produced in the south of France (for instance, in Orange, Béziers, Arles, etc.) at the end of the 19th century may be regarded as forerunners of these events, the first to bear the name of Festival was the Aix-en-Provence Festival in 1947. It was followed by the festivals of Besançon (1948), Bordeaux, Strasbourg, and so on. In 1978 there were some 300 festivals, both large and small, throughout the country, over 100 of which were state-subsidized. Some were founded by great performers (for example, Pablo Casals at Prades, Sviatoslav Richter at Meslay); some cover specialist fields (e.g. early music at Saintes), and three have played an important part in the dissemination of contemporary music – Royan (1965–76), La Rochelle (1973–80), and Metz (first held in 1972) – giving premières of many French and foreign works, but reaching what is mainly an audience of professionals.

The state has also undertaken to preserve the French musical heritage. In 1988 the Centre de Musique Baroque de Versailles was founded, with the task of promoting French music of the 17th and 18th centuries in the fields of broadcasting, teaching and research.

On the other hand the state authorities, with their natural tendency to favour operations engendering prestige, have been unable to maintain much vitality in music publishing, despite mergers (Heugel and Leduc, Eschig and Durand), or in instrument making: in 1970 the German company of Schimmel bought the three French brand names of Erard, Pleyel and Gaveau, and ten years later imports of musical instruments were three times greater than exports. Finally, the leading record labels have now all become subsumed into multinational companies.

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II. Traditional music

1. History of traditional music studies. 2. General characteristics. 3. Repertories. 4. Form and structure.

1. History of traditional music studies. In 1852 Louis Napoleon ordered the publication of a general compilation of French popular poetry on the suggestion of Hippolyte Fortoul, his Minister of Education. This effort was not, however, the first of its kind: a questionnaire issued in 1808 by J.A. Dulaure and M. Mangourit for the Académie Celtique, and a subsequent enquiry by Count Narcisse Achille de Salvandy in 1845 concerning a competition with prizes awarded by the grand master of the Royal Counsel of Public Instruction, were the first official attempts to identify folksong materials.

Napoleon's decree of 1852 did, however, lay the foundation for what would later be called 'French musical folklore'. The philology section of the Committee on the Language, History and Arts of France was charged with the responsibility for this publication, the purpose of which was the collection of songs. However, agreement was not easily reached on suitable materials for collection and publication. Committee members held repeated meetings, discussing religious, war and festival songs, ballads, historical narratives, legends, tales and satires. Medievalists claimed that this publication was the rightful place for *chansons de geste*, poetry of the trouvères and troubadours, and epics. Others felt that all French dialects should be represented. Unable to reach a consensus, a commission was established, with Jean-Jacques Ampère as chair, charged with establishing 'the true nature of folksongs, distinguishing between their various forms, and preparing instructions for our corresponding members accompanied by examples' (*Bulletin du Comité de la Langue*, 1853, i, p.26). Ampère's *Instructions* were issued in 1853 (ed. Cheyronnaud, 1997) and were immediately sent to all corresponding members who acted as the committee's deputies in the provinces.

112 deputies were involved in the Fortoul project. Songs transcribed and translated in the field acquired the status of monuments, and were sent to the committee which classified them with reference to an exegetical commentary that set out criteria for their appraisal. 13 song classifications were envisaged, distinguishing between religious poetry and folk poetry of peasant origin, didactic and moral poetry and historical poetry, romantic poetry and occasional songs, and so on. 3250 manuscripts reached the committee and were classified under the 13 headings, intended to be printed in the same number of volumes. The death of Fortoul in 1856, however, ended the publication project, and the documents were deposited in the manuscripts department of the Bibliothèque Nationale in 1876.

The results of this collecting, modelled on Herzat de la Villemarqué's *Barzaz-Breiz* (1839), were widely distributed. Coussemaker published *Chants populaires des flamands de France* in 1856, and Damase Arbaud published *Chants populaires de la Provence* in 1862–4; these were followed by the collections of Max Buchon (1863), Prosper Tarbé (1863), Achille Durieux and Adolphe Bruyelle (1864), Théodore de Puymaigre (1865), François-Marie Luzel (1868–90) and Jérôme Bujeaud (1895) among others.

In 1881 Paul Sébillot began publishing his series *Les littératures populaires de toutes les nations*, each of which included a number of songs, indicating that a market had indeed been created. Publishers were encouraged to increase the number of titles as folklorists contributed to such journals as *Mélusine* and the *Revue des traditions populaires*. The Schola Cantorum established in 1896, with the encouragement of Charles Bordes, Félix Alexandre Guilmant and Vincent d'Indy, quickly became a meeting place for discussing traditional and art musics.

There was also an educational element to the domestication of traditional musics. Writing in 1845 and referring to the precepts of J.M. de Gérando (1819) and G.L.B. Wilhem (1821), Salvandy stated that the principal reason for teaching singing in schools was 'to contribute to the moral and intellectual improvement of the young' (see Moreau, 1845). In 1895 Julien Tiersot collaborated with the poet Maurice Bouchor in the selection of a book of *chants populaires pour les écoles* that was intended as a model of musical practice for schools. The Heugel publishing firm published an *Anthologie du chant scolaire et post-scolaire* in 1925, which contained works by specialists in the subject: Tiersot, d'Indy, Dalcroze, Emmanuel,

Ducasse, Brun, Bouchor, Expert and others. There were other similar ventures. The Vichy government played to the efficacy of song in a programme of moral edification, and since that time it has been a constant feature of education.

Parallel to the development of printed materials, the advent of sound recording led to the formation of sound archives in Europe in response to the pioneering work of Dr L. Azoulay, who produced the first phonographic recordings at the time of the 1900 Paris World Exposition. Following the example of Vienna (1900) and Berlin (1902), the University of Paris opened a laboratory in 1911, the Archives de la Parole under the direction of Ferdinand Brunot. The Archives provided a structure to organize systematic collecting in the field. The first sound recording expedition set off for the Ardennes in 1912, a second went to Limousin in 1913 and a third to Berry. Organized collecting was interrupted in 1914, but resumed after World War I. Thus a musical folklore of France was in the process of formation along the lines of the museum system, just as the institutional face of ethnology was beginning to change.

In 1925 Paul Rivet, Lucien Lévi-Bruhl and Marcel Mauss established an Institute of Ethnology within the University of Paris. Ethnology had by this time become an academic subject. In 1928 Georges-Henri Rivière was asked to restore the Musée d'Ethnographie du Trocadéro, a temple of colonial education created during the period of the Third Republic in 1878. He in turn asked André Schaeffner to organize a department of musical organology in 1929, and this department acquired a library of recordings in 1932. Schaeffner published *Origine des instruments de musique* in 1936. Meanwhile, the Musée de la Parole again organized collecting expeditions, and in 1929 the Society of French Folklore began publishing a journal, the *Revue du folklore français*. This publication became the *Revue du folklore français et de folklore colonial* in 1932 and *Ethnologie française* in 1971.

At the time of the 1937 World Exposition, four museums shared the recently built Palais de Chaillot, including the Musée des Arts et Traditions Populaires, devoted to the ethnography of folklore; it was the first official institution of its kind in France. The new museum became a centre of folklore documentation, assembling an archive of instruments inherited from the Musée d'Ethnographie du Trocadéro and commercial recordings of traditional French music.

After the creation of the Phonothèque Nationale in 1938, its director Roger Devigne sent *missions sonores* to the Alps and Provence, while the Musée du Trocadéro organized a collecting expedition in lower Brittany. World War II interrupted these new collecting programmes. Cultivating a sense of regional pride was a dominant theme of the cultural programme under the Vichy regime, and song and dance were among its most important features. In 1930 the Fédération des Associations Régionales spearheaded the creation of a national committee for disseminating propaganda by means of folklore. It became the Comité Nationale du Folklore in 1941 and was in charge of cultural strategies for Pétain's government. Folklore groups were established throughout France, particularly in the free zone. The *Revue du folklore français et de folklore colonial* offered advice on the formation of such groups; this was the beginning of cooperation between research and cultural institutions.

Separate from the Vichy government, Patrice Coirault, who had already published *Recherches sur notre ancienne chanson populaire traditionelle* in 1933, published the monumental *Notre chanson folklorique* with Picard in Paris in 1941, which set out the main principles that would become standard after the war. In 1945 the Musée des Arts et Traditions Populaires officially abandoned the use of the term 'French musical folklore', as it had pejorative connotations left over from the Vichy period. Thus, musical activities were undertaken in the name of musical ethnography, which from 1954 was known as ethnomusicology.

From that time, the museum and laboratory system served as a framework for the development of traditional music studies. Under Claudie Marcel-Dubois and Maguy Andral, French ethnomusicology reached out in many directions. Collecting expeditions proliferated, providing materials for the study of 'music of archaic structure'. Studies of formulae, modes of musical expression and technical mechanisms shed new light on the newly recognized field. Comparative analysis became an important area, and it was soon enriched by input from acoustic analysis, initiating studies of traditional instruments with the study of organology.

The extensive collecting activity set in motion by the Musée National des Arts et Traditions Populaires (particularly after it moved in 1971 to its present site in the Bois de Boulogne) was greatly stimulated by the decentralization law of 1982. By reinforcing the powers of local government, this law paved the way for a great extension of collecting activities in the regions. After the foundation of the Conservatoire Occitan in Toulouse, other associations were established: Dastum in Brittany, the Agence des Musiques Traditionelles d'Auvergne at Riom, the Centre Culturel de Flandre at Hazebrouck, the Centre Lapios in the Gironde and others. With subsidies from regional and local government councils, they undertook ambitious collecting campaigns, which led to the establishment of archives and sound recording libraries. Grouped together within the Fédération des Associations de Musique Traditionelle, they produce the journal *Modal* and are currently developing major recording projects.

2. General characteristics. While composers such as Canteloube (1947) aimed to define a single body of traditional French music, contemporary collectors, on the other hand, emphasize regional identities. Their programmes, organized around the urgency of collecting, lead in the direction of conservation, the construction of archives and the consultation of archival documents, developing along the lines of the museum model in three ways: systematic collecting, field research and international exchange. Marcel Maget, for example, worked with the Arts et Traditions Populaires framework to liberate traditional music from its marginal position by encouraging comparative studies dealing with subjects such as *aksak* rhythms and issues of transcription and improvisation. The search for lost origins and the fascination with traditional musical creativity have yielded significant field research, which in its turn lends authority to transcription and comparative analysis. In the work of Maguy Andral, older methods have been superseded by the study of variants (beginning with such archaic forms as shepherds' calls and chanted formulae); Denis Laborde has studied the improvisations by Basque *bertsulari* of rhymed, metrical verse on existing melodic structures.

New areas of study have also emerged: Lothaire Mabru's work focusses on body postures during instrumental performance; Jacques Cheyronnaud studies formal functions of musical utterances in places of worship.

As repertories have been analysed and compared, there has been a temptation (which Constantin Brăiloiu did not escape) to trace variants of the same song or instrumental piece and to focus on the differences between them, depending on whether they were recorded in Brest or Morlaix, Corte or Ajaccio, Vendôme or Blois. There should be no objection to regarding variation as a recurrent principle in traditional musical forms; this probably has less to do with the intrinsic quality of traditional music than with the ways in which we perceive these repertories. In three variants of a song recorded and transcribed by Claudie Marcel-Dubois in different parts of Haute-Loire (ex.1), a notable feature is the importance of speech in the rhythmic structure of a syllabic song in which the melismatic rate is always one to one.

Local skills and manufacturing methods have produced instruments with unique sonorities, and thus despite organological relationships, the Provençal *tambourin* is not the same as the drum of the Vendée, the *galoubet* is not the Basque *txistu*, the Provençal *musette* bagpipe is not the same as the *cornemuse* of the Borbonnais, Berry or Morvan, the Béarnais zither is not identical with the Basque *ttun-ttun*. However, certain families of instruments are dispersed over particular geographic and cultural areas. Examples of such families include the strident sound of flutes in the south, the drone of bagpipes in the centre and west, the clatter of cog-rattles (fig.16*b*) and grinding timbre of hurdy-gurdies in the Massif Central (fig.16*c*), the nasal tone of Pyrenean oboes, the powerful dull thud of the Provençal *tambourin*, the noisy strains of village wind bands, the blare of signalling horns on rocky coasts or in mountainous regions, the hunting horns of Sologne, the roar of musical copper cauldrons on Midsummer's Eve in the west, the twanging of Corsican jew's harps and the famous carillons of bells in the north. Similarities in vocal performance could be enumerated, such as the regular rhythm of children's counting games,

Ex.1 *La preno par la mo*, three variants, Haute-Loire

(a) Josephine Gérenton of Vals

♩ = 88

La pre-no par la mo, la pre-no par la mo, la me-no à la glei-za La pre-no par la mo, la pre-no par la mo, la me-no à la glei-za. Al-lons a van-ce, dé-ga-geons vit' nos pas, La me-sa se-yo di-ta, nous es-pou-za-yo pa. Al-lons a van-ce, dé-ga-geons vit' nos pas, La me-sa se-yo di-ta, nous es-pou-za-yo pas.

(b) Joseph Cubizolles of Saugues

♩ = 96

La pre-no par la mo, la pre-no par la mo, la me-no à la yei-za, La pre-no par la mo, la pre-no par la mo, la me-no à la yei-za. Mous-su l'cu-ra, me vo-le ma-ri-da, Me vo-le ma-ri-da mai m'e pa-tsa-ré pa.

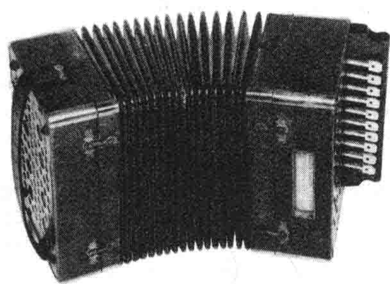
(c) Geneviève Bussac of Grenier-Montgon

♩ = 94

La prin p'la mo, la prin p'la mo e la min à la yei-za La prin p'la mo, la prin p'la mo e la min à la yei-za. A-lé Ro-se-ta dé-ga-z'e paou lou pas, La me-sa sio di-ta, nous es-pou-za-yo pas, nous es-pou-za-yo pas.

↓ = slightly flattened note ↑ = slightly sharpened note 𝄐 = slight lengthening of the note value ˘ = slight shortening of the note value

◡—| = passage taken più mosso ◠—| = passage taken meno mosso



(a)



(b)



(c)



(d)



(e)

16. French folk instruments: (a) diatonic accordion from Landes; (b) crécelle (cog rattle) from Hautes-Alpes (both Musée National des Arts et Traditions Populaires, Paris); (c) vielle à roue (hurdy-gurdy) player, Cantal; (d) bombarde (shawm) and biniou (bagpipe), Finistère, Brittany, 1910; (e) cobla ensemble of shawms, cornets and bass, eastern Pyrenees

songs bordering on speech, cries bordering on song, shepherds' calls, the whooping of frenzied dancers, sobs in funeral keening, harvesters' calls, ploughmen's injunctions to beasts in the Massif Central, the vibrato of Nivernais drovers, the humming of Bugey *charamelleurs* and imitations of instrumental sounds, either emphatic guttural effects or monotonous, uniform intonations.

The majority of traditional songs are monodic and performed as solos. However, performance by two singers in a responsorial pattern is widespread in Brittany and the Vendée. In the interior of Brittany this kind of sung dialogue is called *Kan ha diskan*; two singers take turns singing stanzas, but overlap at the end of each stanza. These responsorial pieces are often dance-songs. In the Basque country, *bertsulari* poets improvise rhymed stanzas of verse which they sing to a *timbre*, a tune everyone knows. The practice of sung improvisation, linked with strong regional identities, is expanding today. Apart from organized choirs, such as those found widely in Alsace, vocal polyphony is rare, found in very different regions, such as in Corsica (the *paghiella*) and the Basque country (the *oxote*).

It is possible to trace a similar distribution of types of instrumental music. For example, there are repertories for two parts on a single instrument. One playing technique is referred to as *picotage* ('pecking'): the instrumentalist constantly returns to a bass note while playing a melody. This (ex.2) is a feature of music for the *cabrette* (droneless bagpipe) of the Massif Central. The drone may take the form of a rhythmic ostinato, as with the *tambourin à cordes* ('string drum') found in the south and the *ttun-ttun* of the Basque province of Soule. The manner of playing is the same as that of the one-man fife-and-drum player: the cords of the *tambourin* are struck with a wooden stick held in one hand while the musician plays the fife, *galoubet*, or in Soule the *txirula*, with the other hand. There are also ensembles built around the polyphonic principle: bagpipes and accordions (often diatonic; fig.16*a*), ensembles consisting of hurdy-gurdies and bagpipes, the Breton bands of *bombardes* (shawms) and *binious* (small bagpipes; fig.16*d*) and village wind bands in Alsace, and Catalan *coblas*, ensembles of hurdy-gurdies, shawms, cornets and bass which play an important role in dances and processions (fig.16*e*).

3. Repertories. The *Cantilène de Saint-Faron*, a ballad dating from the year 622 that was sung by a chorus of women accompanying themselves with hand-clapping,

Ex.2 *A dix-huit ans je sortais de l'église*, regret played on *cabrette* (bagpipe), Saint-Simon, Cantal



+ = main notes of melody.

and recorded in a 9th-century manuscript, is commonly taken to be the first transcription of dance. Manuscript sources from the 9th century to the 12th mention tropes, refrains, trouvère songs, airs for games, dance music and *danseries*, and noëls. The heyday of the *trobar*, poetry of the troubadours of the *langue d'Oc* area, occurred in the 13th century. In the 14th century, the tenor parts of polyphonic art music borrowed popular melodies, and *Le Roman de Fauvel* (completed *c*1317) includes many *sottes chansons*, lays, rondeaux and *charivari* songs, making it a symbol of the hybrid origins of the Ars Nova. The movement was extended in the following centuries to include drinking songs of the Compagnie du Vau-de-vire, Gautier Garguille's *chansons folastres*, and many transcriptions of popular songs in the Bayeux manuscript, to which may be added polyphonic works by Du Fay, Josquin and others. Throughout the 17th century, Pont-Neuf songs and *mazarinades* (mocking Mazarin and those in political power) encouraged the creation and distribution of a repertory using well-known tunes in which new words were composed to existing airs. This repertory was often distributed in print. Melodic accompaniments were frequently exchanged between church and theatre, tavern and procession. The Parisian publisher Ballard published a number of *chansonniers* in the 18th century containing medleys of popular songs and airs from operas. This publishing enterprise was extended at the time of the French Revolution to include revolutionary and military songs. Numerous sentimental ballads were published during the Restoration period, and most were to be sung to tunes taken from *La clé du caveau*, published by Ballard in 1811.

It was amid this publishing activity, coinciding with the beginning of song collection, that the concept of regional song emerged. In the four volumes of *Essai sur la musique ancienne et moderne* (1780), J.B. de Laborde mentioned the origins of the songs he transcribed: Auvergne, Périgord and Brittany. From that time on, musicians imbued regional character to their musics, either in form (the Breton *gwerz* and *sonn*, the *ébaudes* and *kiriolées* of Bresse, or the Corsican *voceri*), or in regional dance music (bourrées, *montagnardes*, the Catalan *sardane*, the Breton gavotte, the Provençal *farandole*), or in songs that are symbolic of cultures (e.g. *Se canto* in Languedoc, *Les esclops* in the Massif Central, *La mère des Huguenots* in Angoulême), or finally in terms of rhythm (e.g. the Basque *zortziko*).

Traditional repertories were adopted once again by musicians and groups in the 1970s, confirming that variation ensures the existence of such repertories. A number of festivals have been created to host traditional music, and the so-called revival of French traditional music is particularly lively and inventive in Brittany. Encouraged by the decentralization law of 1982, the movement now has the benefit of local subsidies and is growing and flourishing.

Parallel to this revival movement, there was renewed interest in the masquerades and ritual music associated with Carnival. Old songs and rounds have been revived in reinvented rituals, such as in Soule, and instruments like the friction drum are now used again in the singing of Christmas carols; the raucous sound of cog-rattles enlivens *tintamarres* and *charivaris*, and the cracking of whips accompanies Passiontide songs.

Work songs comprise a repertory extensively analysed by students of folklore; they include reapers' songs, blacksmiths' or woodcutters' songs, sea shanties, songs for vintage time, and *chansons de toile* sung by women spinning. Lullabies have also received much attention, and new interest in children's singing games and nursery rhymes has encouraged enthusiastic field research.

4. Form and structure. Apart from the sound of rattles or the blowing of horns in *charivaris*, where the aim is to produce an unpleasant sound, most traditional instruments are used in dance music. Ex.3 illustrates the basic structure of a quadrille transcribed from a recording made in the Vendée. It was performed on the violin and makes much use of open strings as variable drones, used as percussion to complement a rhythmic ostinato of tapping feet, interrupted by vocal instructions from the instrumentalist to the dancers. Other forms of dances or marches are also accompanied by vocal comments (e.g. the Corsican *currente*).

The form of most vocal music is strophic. Non-strophic song forms exist, either with a central refrain, refrains without text, or refrains consisting of meaningless phonemes. For instance, in Basque country, particularly in the province of Soule, there is an entire repertory of wordless songs. Single strophes are rare in the sung repertory. On the other hand, enumerative songs are common (*Alouette*, *La Perdriolle*), and a decreasing enumeration (generally from eight down to one) is often associated with dance-songs. The lines are usually brief, comprising six or eight syllables, but some songs are organized in decasyllabic metre with individual lines divided into unequal half-lines (6/4 or 4/6), or, less frequently, equal half-lines (5/5). These enumerative forms are governed by the principle of assonance.

Themes of traditional songs draw on historical events, tales, legends, miracles and drama. A number of songs in traditional repertories deal with the state of mind of a bashful or rejected lover, or a fiancé(e) still ecstatically happy or already disappointed. These themes often mingle with local anecdotes, praise of nature, humorous or dramatic situations, and religious subjects. The melodies are very often constructed on *timbres*, existing tunes not linked to a single text but used to accompany a number of songs. Catholic hymnbooks and Protestant psalters include melodies of popular songs among their tunes, sometimes melodies that are associated with bawdy songs.

The musical structure of songs is generally simple; a single melody is repeated for each stanza, and the refrain is sung to the same musical phrase; it is unusual for the refrain to be sung to a different musical phrase from that of the couplets. Parlando-like sections may also be introduced into songs. Sometimes the melodies even contain imitations of animal noises or of the sounds of certain instruments.

Apart from recitatives in free rhythm, song rhythms are usually the same as the metre of the texts, and the rhythms of dance-songs match the steps of the dance. Most songs are usually syllabic. Melismatic settings have most often been reserved for sacred performance. In all cases, rhythms or styles of utterance are linked to the context of performance, so that the same tune can be used to accompany a lament or a bourrée.

Melodic ranges are variable. A lullaby is usually sung in a narrow range, a *romance* in a wider range. The most common range is somewhere between a 5th and an

Ex.3 *Bocain*, quadrille, Saint-Hilaire-le-Vouhis, Vendée

VIOLIN
Spoken
Pre-mièr' fi-gur' chain' an-glai-se.
FEET
etc
Chain' des dam's,
Al-lez, ga-lop,
Ba-lan-cez

octave. Melodic motifs are often built from a succession of small intervals and are of variable length. Most characteristic are dance-songs which are made up of a succession of short phrases.

Formally, ternary structures (e.g. *ABA*) were most common, perhaps with an element repeated (e.g. *AABA*). Less frequently there were binary forms or more complex structures (e.g. *ABCD*). The identification of modal scales has been the subject of debate. While major and minor modes are the most frequent, songs sung in 'older' modes, such as the pentatonic, are sometimes found, particularly in the west (Brittany and the Vendée) and in Basque country.

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FRANÇOIS LESURE (I), CLAUDIE MARCEL-DUBOIS/DENIS LABORDE (II)

Francescatti, Zino [René-Charles] (*b* Marseilles, 9 Aug 1902; *d* La Ciotat, 17 Sept 1991). French violinist. He was taught by his parents, both professional violinists (his father's teacher, Camillo Sivori, was a protégé of Paganini), and made his début in Marseilles in 1918. In 1924 he went to Paris and, after concert appearances there, made the acquaintance of Ravel, with whom he formed a duo and toured Britain in 1926. He taught at the Ecole Normale de Musique from 1927 to 1929 and steadily developed a solo career in Europe and the USA. In 1939 he settled in New York, though after the war he continued to teach in France and he retired there in 1976. He established a violin competition in Aix-en-Provence in 1987, funded in part by the sale (to Salvatore Accardo) of his 1727 'Hart' Stradivari.

Francescatti's repertory extended beyond the conventional to include music by Bernstein, Milhaud, Respighi and Szymanowski, whose work he vigorously championed; he also maintained throughout his career a fondness for the music of Paganini, whose First Concerto he had played at his débuts in Paris (1925) and New York (1939). In Classical concertos his performances were characterized by a relaxed, lyrical manner and a romantic eloquence of feeling. He played with exceptional sweetness of tone, and often sustained a warmth of legato phrasing that he could nevertheless be reluctant to abandon when the music demanded more incisive attack. Later in his career he occasionally toured with Robert Casadesus, with whom he gave outstanding performances of sonatas by Debussy, Franck and Fauré. His many recordings include concertos by Beethoven (with Bruno Walter), Bruch and Sibelius (with Bernstein) and Walton (with Ormandy). He made a few transcriptions and composed a small number of pieces, mainly for the violin.

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NOËL GOODWIN

Franceschi [de' Franceschi]. Italian family of printers. The best known is Francesco Franceschi (*d* in or before 1599). He signed his volumes 'Francesco dei Franceschi Senese', which implies that he came from Siena. Between 1562 and 1599 he printed a great many volumes at Venice, including the works of Zarlino. His only other musical titles were also theoretical – the writings of Maurolyco and of Aurelio Paolini. His music printing is as elegant as any of the period, and he used his own fount of type. Giovanni Antonio de' Franceschi was probably his relative (there were several other contemporary printers with this name, but they did not print music); he worked at Palermo from 1592 to 1599, and produced four titles: a reprint of Arcadelt's works, the first volume of Antonio Il Verso and two volumes of music by Raval. He printed another edition of Zarlino's works in Venice with Giacomo Franceschi in 1602. Another Franceschi printed a single musical treatise at Verona in 1615.

STANLEY BOORMAN

Franceschini, Petronio (*b* Bologna, 9 Jan 1651; *d* Venice, 4 Dec 1680). Italian composer and cellist. He was a brother of the painter M.A. Franceschini. He studied with Lorenzo Perti in Bologna and with Giuseppe Corsi in Narni. One of the first members of the Bolognese Accademia Filarmonica, he served as its *principe* in 1673. From 6 March 1675 until October 1680 he was a cellist at S Petronio, Bologna; his name appears among the additional musicians for the St Petronius feast on 4 October from as early as 1666. Already known for his operas, he was called to Venice by Vincenzo Grimani to compose a work for the Teatro di SS Giovanni e Paolo but died soon after having completed the first act. He was buried in the church of SS Giovanni e Paolo, with funeral music directed by Legrenzi; memorial services were also held at the Arciconfraternita di S Maria della Morte, Bologna, where in 1679–80 he was *maestro di cappella*, and at Genoa. G.A. Perti and Domenico Gabrielli were among his pupils. Primarily a composer of sacred music, Franceschini was, after G.P. Colonna, the most productive composer at S Petronio in the last quarter of the 17th century. His psalms, *Magnificat* settings and masses are written in the rich Bolognese contrapuntal style, well suited to the reverberant acoustics of the basilica. His operas have great rhythmic energy and make much use of the trumpet in dialogue with the voice. Two sonatas, one with trumpets, are cast in the four-movement pattern common in the late 17th century.

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Apollo in Tessaglia (Stanzani), Bologna, Formagliari, 27 May 1679, music lost

Dionisio, overo La virtù trionfante del vitio (M. Noris), Venice, SS Giovanni e Paolo, lib ded. 12 Jan 1681, *Vc*, *Vqs* (arias); only Act 1 by Franceschini, work completed by G.D. Partenio

SACRED

La vittima generosa (orat, B.G. Balbi), Bologna, Palazzo Azzolini, 6 March 1679, music lost

Gefte (orat), Ferrara, Confraternita della Morte, 1679, music lost

8 masses, motets, *c*30 psalms, lits, hymns, Mag, 2–8vv, many with insts, some with 1–2 tpt, most 1673–80, *I-Bc*, *Bsp*

OTHER WORKS

4 cantatas, *I-MOe*

Sonata, 2 vn, bc, 1680[7]

Sonata, 2 vn, bc, *GB-Lbl*, probably identical with sonata in 1680[7]

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THOMAS WALKER/MARC VANSCHEEUWIJCK

Francesco da Barberino (*b* Barberino di Val d'Elsa, 1264; *d* Florence, 1348). Italian poet. He studied law in Bologna and in Florence, where he later practised as a notary, and also lived in Venice and in France. He wrote two didactic poems in Italian: *Documenti d'amore* (for which he provided an extensive Latin commentary; ed. F. Egidi, Rome, 1902–27), and *Reggimento e costumi di donna* (ed. C. Baudi di Vesme, Bologna, 1875). In these works information is given on the place of music in early 14th-century scholarship, education and individual and social life. There are also descriptions of the principal poetic and musical forms as well as references to dance, instruments and performing practice.

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F. ALBERTO GALLO

Francesco da Lucca. *See* GUAMI family, (2).

Francesco (Canova) da Milano [da Parigi, Milanese, Monzino] (*b* ?Monza, 18 Aug 1497; *d* 2 Jan 1543). Italian composer and lutenist. He was a member of a family of musicians, including his father, Benedetto (*d* before 1 Sept 1555) and his elder brother Bernardino (*d* after 1562). The date of his birth is given in three horoscopes, the earliest in a marginal note by Girolamo Aleandro (dated 1525), the others published by Girolamo Cardano (*Libelli duo . . . item Geniturae LXVII. insignes casibus et fortuna*, Nuremberg, 1543) and Luca Gaurico (*Tractatus astrologicus*, Venice, 1552). Gaurico also wrote that Francesco was taught by Giovanni Angelo Testagrossa, though this cannot be confirmed; if it is true, the instruction must have occurred in Milan between about 1505 and 1510. Francesco spent most of his career in the orbit of the papal court. The earliest indication of his presence in

Rome is a listing as 'Franciscus mediolanensis' or 'de Millan' among the 'esquires' in the roll of the papal household prepared in May 1514. He and his father were among the private musicians of Pope Leo X between October 1516 and December 1518, succeeded by Francesco alone until March 1521. In a letter of 14 March 1524 the Ferrarese ambassador to Rome mentioned Francesco's participation in a banquet attended by, among others, Baldessare Castiglione and Paolo Giovio. In the same year there is a record of a 'Barbero che sona di liuto con Francesco'; it is not clear whether a North-African Berber or a barber (like the 15th-century lutenist Pietrobono) was meant.

It is not known when Francesco left Rome during this period; the last reference to him is as performing together with another lutenist and a viol player before Pope Clement VII and Isabella d'Este on 16 January 1526. In 1528 he obtained a canonry in S Nazaro Maggiore, Milan, which he ceded to his brother Bernardino in 1536. In early June 1528 his friend Francesco Berni addressed to him in Piacenza a *capitolo*, which shows him to have been in contact with the circle of Gian Matteo Giberti, papal datary and bishop of Verona, an important patron of music and of ecclesiastical reform. By this time Francesco's music had begun to circulate widely: an inaccurate version of one of his ricercares was printed in Paris by Attaingnant in 1529. Francesco may have been in Murano together with his brother in January 1530 (see Carlone), but there is no evidence that he was organist of Milan Cathedral in that year, as has been suggested. He served Cardinal Ippolito de' Medici, nephew of Clement VII, between 1531 and 1535; in the latter year he is recorded in Rome as lute teacher to Ottavio Farnese, grandson of Pope Paul III. In 1536 no fewer than five volumes wholly or largely devoted to Francesco's ricercares and intabulations appeared in Milan, Naples and Venice. A letter of Francesco della Torre shows that he was still in Rome on 4 August 1537. In that year Perino Fiorentino degli Organi, called Francesco's 'creato' (possibly meaning 'pupil', 'servant' or even 'deputy'), became a private musician to Paul III. Francesco is listed as a member of the household of Cardinal Alessandro Farnese on 1 January 1538. In June he took part as a papal musician in the historic meeting at Nice between Paul III, Charles V and François I of France; the latter rewarded him richly 'for playing the lute and other services'. It is not known when he may have earned the sobriquet 'da Parigi' (of Paris) that appears in the ascriptions to him in the Siena Lutebook (*NL-DHgm* 28 B 39), but a period in French royal service cannot be ruled out.

In July 1538 Francesco married the Milanese noblewoman Clara Tizzoni, who brought him a sizeable dowry. They lived in Milan at least until September 1538, and their son Lelio Donato, who did not pursue a musical profession, was born in April 1540. The final years of Francesco's life and the cause of his death are obscure, although he and his father are again recorded in papal service in early 1539. The date of his death is recorded only in Gaurico's horoscope, which states, 'He died in 1543, in the 47th year of his age, the 4th month, the 15th day'; this has usually been read as indicating 15 April, but it is actually a precise statement of his age, indicating 2 January. In any case Francesco was dead by 21 September 1543, when his father made a will; the date of 1544, reported as being on the tombstone his father erected in S Maria della Scala, Milan, must be a mistranscription. His death is not recorded in the *Registri dei morti* of Milan for 1543, so it probably occurred somewhere else. A portrait of 'Francesco del Liuto' in the Pinacoteca Ambrosiana, Milan (illus. in Slim, 1964), probably depicts Francesco da Milano, but other images that might portray him are doubtful.

Francesco's fame as a performer was great in his lifetime and long afterwards; he became an emblem of the musician who ravishes the souls of his hearers, and his name attained an almost proverbial status like those of Pietrobono and Bakfark. Some of his ricercares and fantasias, now his most highly regarded works, are probably written-down equivalents of his celebrated improvisations; but as a composer he was chiefly prized in the 16th century for his intabulations of vocal works, as Vincenzo Galilei attested in his *Fronimo* (1568, 1584). More of his music is preserved than of any other lutenist of his time, in sources originating in all parts of Europe and dating from 1529 to 1615, and his printed music was still for sale as late as 1662 (*MischiatiI*); but it is unlikely that he was directly associated with any of the sources of his music except perhaps the earliest printed collection devoted to him, the undated *Intabolatura da leuto* (see Pavan, forthcoming). The high regard in which he was held by his contemporaries is shown by the number of works by later lutenists that are based in one way or another on his; an unprecedented phenomenon in the genre.

Francesco's style, transitional between the idiomatic, rhapsodic looseness of his predecessors and the strictly imitative formalism of many successors, had a powerful influence on instrumental composition in the mid-16th century. It is especially characterized by the manipulation and development of short melodic motifs within a 'narrative' formal outline of great flexibility and balance. Many formal techniques were adopted from vocal music of Josquin's generation, such as contrast between high and low duos (sometimes extending to pair-imitation), parallel 10ths between outer parts and fauxbourdon texture before cadences. Although he never pursued the exclusively imitative style typical of the vocal music of his own time, he occasionally concentrated on a single subject throughout a whole piece, creating some of the earliest examples of the monothematic ricercare (see especially the pair nos.33–4 in Ness's edn). Ness (1986) has very plausibly suggested that some of Francesco's works were first composed in parts in mensural notation. The eloquence of Francesco's music makes as powerful an impression now as it did in his own time, and he must be ranked among the finest composers of the 16th century.

WORKS

for 1 lute or vihuela unless otherwise stated

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91 ricercares or fantasias, N nos.1–36, 38–91, 95 (inc.); nos.1–17, 19, 26, 42, 67, 87a, 88–91, 95 (complete; C i, 155); also in *Intavolatura de viola o vero lauto . . . libro primo [secondo] della Fortuna* (Naples, 1536/*R*), several with alternative versions (see C i for variants); nos.33–4 also in *GB-HAdolmetsch* II.C 23, *I-COc* 1.1.20, Berlin, Preussische Staatsbibliothek, Mus.ms.40032 [now in *PL-Kj*]; no.36 also in *Des chansons . . . reduictz en tablature de lut . . . livre cinquiesme* (Leuven, 1547), *Carminum pro testudine . . . liber quintus* (Leuven, 1547) [both now in *Kj*]; no.38 also in *GB-HAdolmetsch* II.C 23

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Canon, 2 lutes, N no.93
Spagna, 2 lutes, N no.94; also in *I-Ra* 1608 (inc.), Berlin, Preussische Staatsbibliothek, Mus.ms.40591 [now in *PL-Kj*]
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Intabulation of Benedicta es (Josquin), N appx no.30 (anon. in source, associated with fantasia, N no.87b)
Intabulation of Ultimi miei sospiri (Verdelot) in Galilei, *Fronimo*, ?= the one attrib. Francesco in text
Fantasia, N no.37, is by Perino Fiorentino
see also Slim (1965)

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FRANCO PAVAN

Francesco degli organi. *See* LANDINI, FRANCESCO.

Francesco Fiamengo. *See* FIAMENGO, FRANCESCO.

Francesco Milanese. *See* FRANCESCO DA MILANO.

Francesconi, Luca (*b* Milan, 17 March 1956). Italian composer. He studied composition with Corghi at the Milan Conservatory; he later attended Stockhausen's composition courses in Rome and Berio's at Tanglewood, and then collaborated with Berio between 1981 and 1984. His works have received prizes at many international competitions including Gaudeamus (1984), Martin Codax (1985), Guido d'Arezzo (1985) and the New Music Composers' Competition (1987). Additionally, he was awarded the Stipendienpreis (1988) and the Kranichsteiner Musikpreis (1990) at Darmstadt. In 1994 he was awarded the Siemens Prize for his work as a composer as a whole, and in the same year he won the Prix Italia for his *Ballata del rovescio del mondo* (1994), a radio opera on a text by Umberto Fiori. In 1990 he founded 'AGON acustica informatica musica', a centre for electronic music. He has taught as a visiting professor in composition at the Rotterdam Conservatory (1990–91) and at the Strasbourg Conservatory and IRCAM (1995). He was guest composer at Akyh oshiday (Tokyo, 1996), Young Nordic Music (1997), Centro reina Sofia (Madrid, 1998) and the University of Montreal (1997). In addition to being active as a conductor of contemporary music, he teaches composition at Milan Conservatory. His output is marked by a sense of experimental tension and by an awareness of the aesthetic significance of activity. His experience and knowledge of various types of music (including jazz, rock and ethnic music in addition to art music) and his acknowledgement of the expressive and communicative possibilities inherent in the widest range of music has deeply affected the development of his work. His attempts to reconcile influences of different traditions, past and present, is one part of a careful rethinking of the legacy of compositional techniques. He has re-examined the procedures explored by the avant-garde of the 1950s and 60s and has obtained a new musical syntax by synthesizing their various aspects with his broader musical concerns. His *Suite 1984* for orchestra, jazz quartet and percussion ensemble from Guinea is the most striking example of this tendency to create a polyphony of mixed

idioms, ranging from Machaut to Stravinsky, orchestral writing to jazz or Italian folklore to African percussion. Amidst these stylistic contexts, the function of memory – understood not only as the remains of past experiences but also as a source of creative energy – seeks to create a picture of the complex ways in which reality is perceived. His cycle of *Quattro studi sulla memoria*, which includes *Richiami II* for amplified ensemble (1989–91), *Memoria* for orchestra (1990), *Riti neurali* for violin and eight instruments (1991) and *A fuoco* for guitar and ensemble (1995), is an imaginary reconstruction of the workings of memory. Formally, these works follow labyrinthine routes in developing material on multiple levels, material which undergoes a process that organically encapsulates diverse elements within a texture of structural rigour, richness of timbre and instrumental virtuosity. His attention to formal coherence is particularly evident in such works as *Plot in fiction* (1986) and *Terzo Quartetto (Mirrors)* (1993), and results in the creation of complex but clearly delineated textures which give the listener unmistakable points of reference. Awareness of the possibilities of sound manipulation offered by information technology gave rise not only to a series of large-scale electroacoustic works such as *Etymo* (1994) and *Sirene/Gespenster* (1996–97) but also to works written especially for radio, in which Francesconi attempts to realize his ideal of a 'theatre of the imagination' created exclusively by musical means.

WORKS
(*selective list*)

Orch: Passacaglia, 1982; Suite 1984, orch, African perc, jazz qt, 1984; Vertige, str, 1985; Trama, sax, orch, 1987; Les barricades mystérieuses, fl, orch, 1989; Memoria, 1990; Mittel, 5 bands in motion, 1991; Secondo concerto, ob, chbr orch, 1991; Risonanze d'Orfeo, suite, wind, 1993 [from Monteverdi: Orfeo]; Vanderer, 1998–9; Due colori dell' Alba, 1999–2000

Vocal: Viaggiatore insonne (S. Penna), S, 5 insts, 1983; Notte (Penna), Mez, 19 insts, 1983–4; Finta-di-nulla (U. Fiori), S, 19 insts, 1985; La voce (folksong, Fiori), S, 13 insts, 1988; Aeuia (J. da Todi), Bar, 12 insts, 1989

Chbr and solo inst: Da capo, 9 insts, 1985–6; Plot in Fiction, ob + eng hn, 11 insts, 1986; Mambo, pf, 1987; Respiro, trbn, 1987; Attesa, wind qnt, 1988; Richiami II '1° studio sulla memoria', amp ens, 1989–92; Charlie Chan, va, 1990; Riti neurali '3° studio sulla memoria', vn, 8 insts, 1991; Islands, pf, 12 insts, 1992; Plot II, sax, 15 insts, 1993; Terzo quartetto 'Mirrors', str qt, 1993; A fuoco '4° studio sulla memoria', gui, ens, 1995; Impulse II, cl, vn, pf, 1995; Inquieta limina 'Un omaggio a Berio', accdn, ens, 1996

El-ac: Voci, S, vn, elecs, 1992; Trama II, cl, orch, live elecs, 1993; Etymo (C. Baudelaire), S, chbr orch, elecs, 1994; Animus, trbn, live elecs, 1995–6; Striàz (video-op), 4 female choruses, elecs, 1996; Sirene/Gespenster (oratorio pagano, Fiori), 4 female choruses, brass, perc, elecs, 1996–7; Lips, eis Bang, S, ens, real time audio-video elecs, 1998

Radio scores: Ballata del rovescio del mondo (radio-film, Fiori), 1994; Venti Radio-Lied (3 cicli di microfilm radiofonici, Fiori), 1996

Principal publisher: Ricordi

Principal recording companies: BMG, IRCAM Disques, Edipan, Megadisc, Attacca Babel, Aurophon, Technopolis, AUDIVIS/Montaigne, Access Records, 2E2M Disques

SUSANNA PASTICCI

Francesco Varoter. *See* ANA, FRANCESCO D'.

Francés de Iribarren, Juan (*b* Sangüesa, bap. 24 March 1699; *d* Málaga, 2 Sept 1767). Spanish composer and organist. He spent some years as a choirboy at the Colegio de Cantorcicos, Madrid. He was taught by Joseph de Torres, who in 1717 recommended him to succeed Francisco Navarro as organist of Salamanca Cathedral. Francés de Iribarren held the post for 16 years, composing works for the consecration of the new cathedral building in August 1733. On 1 October 1733 he became *maestro de capilla* of Málaga Cathedral, where he remained until his retirement due to illness on 16 April 1766, despite the offer of a post at Valladolid Cathedral in 1741.

The style of his music is characterized by an infrequent use of the polychoral technique. His figured basses are unusual for Spanish Baroque music in that they are so detailed, and in some cases they are written out, providing an insight into contemporaneous realization. Instruments that had not enjoyed a long tradition in Spanish cathedrals, such as the violin and oboe, are used idiomatically, exploiting their full potential. Two pieces that include instrumental sections are the villancico *Querubines bajad* (*E-SA*) and the cantata *Prosigue acorde lira* (1740, *MA*). Francés de Iribarren was probably the most prolific Spanish villancico composer of the 18th century; since his entire collection is dated (1722–66), it represents an indispensable case-study of the evolution of the genre. Most of his music is in the Málaga Cathedral archive, which he set up in 1737. Its first inventory, dated 1770, lists more than 800 pieces by him.

WORKS

385 Lat. vocal pieces, 1–9 vv, with and without insts, 360 of which in *E-MA*, some in *Bc*, *C*, *GRc*, *GRcr*, *GU*, *LPA*, *Mp*, *SA*, *SI*, Convento de la Encarnación, Osuna: 120 motets (1 ed. in MME, xxxv (1973)), 69 pss, 39 ants, 27 masses, 26 lamentations, 25 hymns (1 partially ed. R. Mitjana y Gordón, 'La musique en Espagne', *EMDC*, I/iv (1920), 1913–2351, esp. 2136), 21 misereres, 19 Mag settings, 14 seqs, 6 res, 5 invitatories, 5 Nunc, 4 Offices of the dead, 3 lessons, 1 Stabat mater, 1 lit

Other Lat. vocal pieces, uncatalogued, *Mn*

521 Sp. vocal pieces (incl. texts by J. Guerra, A. Ferrer, A. Pablo Fernández), mainly 1–8 vv, almost always with insts, 510 of which in *MA*, some in *GCA-Gc*, *E-SA*: 390 villancicos (5 ed. in Sánchez), 109 cants. (3 ed. in MME, xxxv (1973)), 22 arias

Piece, org, *Zac*

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L. Torre de Trujillo: *El archivo de música de la Catedral de Las Palmas* (Las Palmas, 1964–5), 159

A. Llordén: 'Notas históricas de los maestros de capilla en la Catedral de Málaga (1641–1799)', *AnM*, xx (1965), 105–60, esp. 147

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MIGUEL-ÁNGEL MARÍN

Francesina. *See* DUPARC, ELISABETH.

Franchetti, Baron **Alberto** (*b* Turin, 18 Sept 1860; *d* Viareggio, 4 Aug 1942). Italian composer. He studied first with his mother, who may have been a pupil of Chopin, and then with Fortunato Magi in Venice. His

first works date from this period, and were published under the pseudonym 'Tito'. He completed his studies in Munich with Rheinberger (1881–4), and in Dresden with Draeseke and Kretschmer (1884–5). His family's enormous wealth (his father was an important Jewish banker and his mother a Rothschild) meant that he could devote himself entirely to music, and could ensure his works were performed in the best possible circumstances. On several occasions his father, Raimondo, personally financed the premières of his son's compositions. His first international success was with his E minor symphony, first performed in Dresden in 1884. Together with works by Sgambati and Martucci, this symphony is one of the first pieces of the so-called Italian 'symphonic renaissance'. The only official position Franchetti held in musical life was that of director of the Florence Conservatory (1926–8). His earlier operas were highly acclaimed in their time, and the success of *Asrael* at La Scala (1889) led Verdi to recommend him for the task of composing the commemorative opera for the 400th anniversary of Columbus's arrival in America, *Cristoforo Colombo*, which was commissioned by the city of Genoa.

Franchetti's operas represent an original solution to several aesthetic problems of fin-de-siècle opera composition, although his attempt to blend the tradition of late Italian grand opera on historical subjects with the German influences which he assimilated during his studies now seems somewhat outdated. The eclectic libretto for *Asrael* (1888) by Ferdinando Fontana continued a tradition of Italian operas based on northern fairy-tales begun by Catalani, but its plot appears as a mixture of *Mefistofele* and *Lohengrin*. Nevertheless, the extended crowd scenes in hell (Act 1) and heaven (Acts 1 and 4) succeeded in impressing the public and showed Franchetti's skill in writing effective large-scale scenes. Martucci considered *Asrael* 'quite extraordinary for a young man's first opera'. However, after the success of the first performances the opera never entered the repertory. Arguably his finest achievement is *Cristoforo Colombo*, on one of Illica's earliest librettos (1892, Genoa). Although the libretto clearly reveals its models, especially Meyerbeer's *L'Africaine*, it represents a marked progress towards a new view of musical theatre. The music demonstrates Franchetti's predilection for what was known in contemporary Italian aesthetics as 'sinfonismo'; large symphonic interludes and the complete integration of the soloists' voices into the orchestral texture bear witness to his skill in unifying entire acts through a continuous musical discourse in the orchestra. The second act, with its two ships on stage, presented the moment of discovery, visually through new techniques of staging – under the influence of the Bayreuth *Parsifal*, a revolving backdrop was used – and musically through masterly use of the orchestra; it constitutes what was probably the culmination of Illica and Franchetti's collaboration.

After a dispute with Ricordi over the libretto of *Tosca*, Franchetti won his greatest success with *Germania*. The opera received its première at La Scala under Toscanini in 1902, with Caruso in the principal role. Two years previously orchestral extracts from *Germania* (the intermezzo 'In the Black Forest') had been performed at La Scala and in Baden-Baden. This practice of presenting a 'preview' of new operas to the concert audience became standard with composers from Alfano to Zandonai. Though much acclaimed by the Italian public of the time, the work suffers from Franchetti's occasional difficulties with individual characterization, but more especially from his naive attempt to create German local colour through the use of folksongs. Although there had been several attempts, by Puccini and others, to write an opera in collaboration with Gabriele D'Annunzio, it was Franchetti who wrote the first based on a play by him, *La figlia di Iorio* (1906, La Scala). He failed to grasp the irrational cruelty of the Abruzzese pagan society depicted in D'Annunzio's drama. At this point Franchetti's style became rather anachronistic, as he was well aware. His words in 1911 reveal how far his operatic ideas were rooted in 19th-century assumptions: 'To make something *new* and yet *remain within the old*. This is my plan. By old I mean form, melody, harmony and colour all combined. In a word, *music*, and not the cacophony which is created now.' His words seem to anticipate a much more violent debate 20 years later, between the modernist Casella and the traditionalist Mascagni. Franchetti began a long series of experiments which show a marked decline in musical style and underlying dramatic vision. These works range from the operetta *Giove a Pompei*, written in collaboration with Giordano on a posthumous libretto by Illica (1921, Rome), which Giordano described as a 'satirodia', to the pre-Fascist opera *Glauco* (1922, Naples), containing some ingredients typical of later propaganda operas on subjects connected with the glory of ancient Rome.

WORKS

OPERAS

first performed at Milan, La Scala, unless otherwise stated; all printed works published in Milan

Asrael (leggenda, 4, F. Fontana), Reggio nell'Emilia, Municipale, 11 Feb 1888 (1888)
Cristoforo Colombo (dramma lirico, 4, epilogue, L. Illica), Genoa, Carlo Felice, 6 Oct 1892 (1893); rev. version (3, epilogue), 17 Jan 1923, *I-Mr**
Fior d'Alpe (os, 3, L. di Castelnuovo), 15 March 1894 (1894)
Il signor di Pourceaugnac (op comica, 3, Fontana, after Molière), 10 April 1897 (1898)
Germania (dramma lirico, prol., 2, epilogue, Illica), 11 March 1902 (1902)
La figlia di Iorio (tragedia pastorale, 3, G. D'Annunzio), 19 March 1906 (1906)
Notte di leggenda (tragedia lirica, 1, G. Forzano), 14 Jan 1915 (1915)
Giove a Pompei (operetta, 3, Illica and E. Romagnoli), Rome, Pariola, 5 July 1921, unpubd, collab. Giordano
Glauco (os, 3, Forzano), Naples, S Carlo, 8 April 1922 (1922)
Fiori del Brabante (azione coreografica), Turin, 10 Feb 1930

Unperf.: Zoroastro (Fontana), *c*1890; Il finto paggio (commedia musicale, Forzano), 1924; Il gonfaloniere (Forzano), 1927; Don Bonaparte, opera comica, 1941, vs (ed. A. Ferraresi, forthcoming); Moabita (idillio biblico)

OTHER WORKS

5 romanze (Turin, before 1880) [under pseud. 'Tito']
Idillio campestre (Milan, before 1880) [under pseud. 'Tito']
Sinfonia, e (Dresden, 1884)
Nella Foresta Nera (Milan, 1902) [extract from Germania]
Ballata di primavera, T, pf (Milan, 1915)
Ninna nanna, per la figlia Elena, *c*1930
Loreley, poema sinfonico
Il mattino della domenica, chorus, unpubd
Variazioni, str qt

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L. Torchi: 'Germania di Alberto Franchetti', *RMI*, ix (1902), 377–421

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M. Morini: 'L'epopea dell'oceano Atlantico in un'opera sul grande Genovese: Appunti per una cronologia: *Cristoforo Colombo* di Franchetti', *Discoteca alta fedeltà*, xv/143 (Milan, 1974), 24, 25
J. Maehder: 'Szenische Imagination und Stoffwahl in der italienischen Oper des Fin de siècle', *Zwischen Opera buffa und Melodramma: Perspektiven der Opernforschung I: Bad Homburg 1985–7* [on *Asrael*, *Cristoforo Colombo* and *Germania*]
J. Budden: 'Wagnerian Tendencies in Italian Opera', *Music and Theatre: Essays in Honour of Winton Dean* (Cambridge, 1987), 299–332
R. Badalí: 'Il *Cristoforo Colombo* di Alberto Franchetti', *Columbeis*, iii (1988), 300–09
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A. Ferraresi: 'Alberto Franchetti: una biografia dalle lettere', *Fonti musicali italiane*, iii (1998), 215–32
A. Guarnieri Corazzol: 'Immaginario oltremontano e realismo nazionale: il fantastico nell'opera di fine secolo', *Ruggero Leoncavallo nel suo tempo*, ed. L. Guiot and J. Maehder (Milan, 1998)

JÜRGEN MAEHDER/ANTONIO ROSTAGNO

Franchetti, Arnold (*b* Lucca, Italy, 1905; *d* Middletown, CT, 7 March 1993). American composer, son of Alberto Franchetti. Following studies in physics at the University of Florence, he enrolled at the Salzburg Mozarteum where he was awarded its top distinction, the Lilli Lehmann prize, for his opera *Bauci*. Between 1937 and 1939 he lived in Munich where he came under the influence of Richard Strauss. After the war, during which he spent time in Sweden and the Italian Alps helping to rescue Allied airmen, he emigrated to the USA (1947). He taught at the Hartt School of Music, Hartford, Connecticut (1948–79), serving as chair of the theory and composition department until his retirement. His honours include awards from the Fromm, Guggenheim and Koussevitsky foundations and Columbia University's Ditson award.

After exploring late-Romantic and neo-classical styles, Franchetti developed a non-serial, 12-note compositional language featuring primarily diatonic motivic material. With the appearance of Lendvai's *Bartók, Weg und Werk* (Budapest, 1957), he adapted features of Lendvai's axis system to what he referred to as 'pandiatonicism', a style prominent thereafter in both his music and his composition teaching. His highly idiosyncratic approach to form derived from the manipulation of melodic and rhythmic cells through repetition, intervallic expansion, transposition, or contrapuntal combination with contrasting fragments. This technique resulted in imaginative improvisatory writing (*Canti*, 1969; Saxophone Sonata, 1970) and pointillist, miniaturist textures (*Concerto dell'autunno*, 1983). Striving for a synthesis of musical sophistication and accessibility, Franchetti also drew on Italianate folksong flourishes (*Il Giglio Rosso*), *commedia dell'arte* characters (*Three Italian Masques*) and literary texts by the black American revolutionary Eldridge Cleaver (*Lazarus*).

WORKS
(*selective list*)

Ops: The Lion (children's op, 2, R.H. Sanderson and M. Franchetti), New London, CT, 16 Dec 1950; The Princess (Tapestry) (1, M. Franchetti), Hartford, CT, 16 March 1952 [pt 1 of trilogy]; The Maypole (1, E.R. Mills), Westport, CT, 6 July 1952 [pt 2 of trilogy]; The Game of Cards (1, A. Franchetti), 1953, concert version, 20 March 1955, staged, Hartford, CT, 9 May 1956 [pt 3 of trilogy]; The Anachronism (1, Mills), Hartford, CT, 4 March 1956; The Dowser (1, Mills), 1956; Prelude and Fugue (1, C. Bax), Hartford, CT, 21 April 1959; Notturno in La (As a Conductor Dreams) (2, L. Berrone, after A. de Musset), Hartford, CT, 20 Oct 1966; The Suncatcher (1, B. Sargeant), Hartford, CT, 8 Feb 1973; Soap Op (comic op, 1, K. Lombardo), Hartford, CT, 1973; Married Men go to Hell (The Devil takes a Wife) (3, E. Willheim, after N. Machiavelli), 1975; Dracula (1, A. Franchetti), 1979
Inst: Canti, sax, wind, perc, 1969; Sax Sonata, e, 1970; Concerto dell' autunno, wind, 1983; Il Giglio Rosso, movt, str qt; many orchestral and band works; much chbr music, incl. 6 str qts; 39 solo kbd works, incl. 12 pf sonatas; 3 works for solo perc
Vocal: *c*33 songs; 7 pieces for small vocal ens; 7 choral works

MSS in *US-Hhc*

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IMANUEL WILLHEIM

Franchi [de Franchi, de Franchis, de Franco], **Carlo** (*b* ?1743; *d* ?after 1779). Italian composer. He is described as Neapolitan in printed librettos and his music certainly belongs to the Neapolitan school. His operas had their first performances in principal Italian cities (Rome, Venice, Turin and Naples) and in provincial cities with a strong operatic tradition (Perugia and Mantua). The intermezzo *Il barone di Rocca Antica*, first performed at the Teatro Valle, Rome, was later revived in Florence, Terni, Foligno, Lisbon, Ancona, Passavia, Venice and Dresden. This work marks a fundamental change in the development of Italian *opera buffa* before Rossini. Although it is subtitled 'intermezzi per musica', the work is far removed from the spirit of Pergolesi's intermezzos: the sinfonia is in three parts, the arias are polished and elegant, and secco recitatives are shorter and propelled by lighter, more fluent rhythms.

WORKS

DRAMATIC

at least 2 arias in G. Insanguine, La vedova capricciosa (commedia, G. Palomba), Naples, Nuovo, carn. 1765
Ifigenia in Aulide (V.A. Cigna-Santi), Rome, Argentina, 3 Feb 1766, *F-Pn*, *I-Rvat* (ov. and arias)
Arias in La clemenza di Tito, Rome, Argentina, 1766, aria *Rc* and *Rrostirolla*
Arsace (dramma, ? A. Salvi), Venice, S Benedetto, Jan 1768, *P-La*
La pittrice (int, F. Cerlone), Rome, Pace, carn. 1768
Il gran cidde Rodrigo (dramma, 3, G. Pizzi), Turin, Regio, 26 Dec 1768, *I-Tf*, *P-La*
La contadina fedele (int, 2), Rome, Valle, carn. 1769, *I-Rdp*
Il trionfo della costanza (opera semiseria, D'Oregno), Turin, Carignano, spr. 1769, aria *Tf*
Le astuzie di Rosina e Burlotto (dg), Perugia, Leon d'Oro, carn. 1770
Siroe re di Persia (dramma per musica, 3, P. Metastasio), Rome, Argentina, 13 Feb 1770, *Rdp*, *Rvat*, *P-La*
La pastorella incognita (commedia, P. Mililotti), Naples, Fiorentini, spr. 1770
Il barone di Rocca Antica [Act 1] (int, 2, G. Petrosellini), Rome, Valle, 4 Feb 1771, *D-Dl*, *Rtt*, *F-Pn*, *I-Fc* [Act 2 by P. Anfossi]; rev. Dresden, 1772 [some sources suggest the Rome version was entirely by Franchi]
La semplice (int, 2), Rome, Valle, 7 Jan 1772, *F-Pn*, *I-Fc*
Farnace (dramma, ? A.M. Lucchini), Rome, Dame, 15 Feb 1772, *F-Pn*, *I-Mc* (ov.), *PAc* (ov. and aria), *PS* (ov.), *Rc* (2 arias)
La finta zingara [cingara] per amore (farsa, 2), Rome, Tordinona, carn. 1774 [probably rev. of Il barone di Rocca Antica]
I tre amanti ridicoli, Mantua, Ducale, carn. 1779

SACRED

Tantum ergo, S, str, org, *CH-EN*
Salve regina, S, orch, org, *CZ-LIT*

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GALLIANO CILIBERTI

Franchi, Giovanni Pietro (*b* Pistoia; *d* Loreto, 2 Dec 1731). Italian composer. After entering the priesthood he became a musician at Pistoia Cathedral. In 1685 he was *maestro di cappella* to the Prince of Maletto and Venetico. After moving to Rome he was appointed director of music at the court of the Dukes Rospigliosi of nearby Zagarolo. He was also *maestro di cappella* of the Madonna dei Monti, Rome, from 1697 to 1711, when, on 25 July, he was appointed *maestro di cappella* of the Santa Casa, Loreto, in place of Giuseppe de Rossi, who took over his post in Rome. He stayed at Loreto until his death with an interruption from 1727 to 1730 because of the dishonest interference of a priest, a certain Francesco Caldara from Naples, who, by making it seem that Franchi had died, succeeded in extorting from Pope Benedict XIII his own appointment as *maestro di cappella*. On discovering the deceit Franchi turned to the prefect of the Congregazione Lauretana for protection and was reinstated. Caldara nevertheless succeeded in getting himself appointed his assistant, but, because of his obvious incapacity and because he continued to denigrate Franchi, the governor of the Santa Casa ordered that proceedings be instituted against him. As a result Caldara was dismissed on 30 August 1730, after which Franchi could be seen to be undisputedly in charge of the music at the Santa Casa. He was a versatile composer who produced instrumental and both sacred and secular vocal chamber music, in addition to some larger-scale psalms and one or two works that contributed in a minor way to the repertory of Roman oratorios.

WORKS

La cetra sonora (sonatas), a 3, bc, op.1 (Rome, 1685)
Duetti da camera, op.2 (Bologna, 1689)
Motetti a 2, 3, op.3 (Florence, 1690)
Salmi pieni per tutto l'anno da cantarsi, 4vv, org ad lib, op.4 (Bologna, 1697)
Jephte (orat), Rome, 1688; lost, text in Alaleona
S Monica nella conversione di S Agostino (orat), Florence, 1693, pubd lib Brompton Oratory, London
La fermezza trionfante nel martirio di Santa Ferma, Rome, 1706, lost
3 masses, 4vv, *I-LT*
Ouverture, 2 vn, hpd, *Mc*
2 arias, 4vv, vn, lute, mand, *D-Dl*

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ARGIA BERTINI

Franchi, Saverio (*b* Teramo, 7 Nov 1942). Italian musicologist. He studied privately the piano, the harpsichord and composition, and also studied at the University of Rome, graduating in humanities (1972) and sociology (1983). He was the founder and director of the Accademia Barocca di Roma (1965–79) and was responsible for the realization of performances of early operas and concertos; works receiving their first modern performances using his editions include operas by Stradella, Jacopo Melani and Caldara. He has also provided, for their first Italian performance, translations of opera librettos and other vocal works by composers from Purcell to Bernstein. In 1973 he was appointed to the chair of music history at the Perugia Conservatory. He has also undertaken artistic and educational work for the Discoteca di Stato in Rome, the Accademia Musicale Chigiana in Siena, the RAI, the University of Urbino and the Italian University for Foreigners in Perugia. He is on the advisory committee for the Centro Studi Musicali in Umbria and the editorial board of the journal *Esercizi: musica e spettacolo*.

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TERESA M. GIALDRONI

Franchini, Francesco [Franco] (*b* Siena, late 17th century; *d* Siena, 1757). Italian composer. He studied first with his uncle Domenico (1658–1706); nothing more is known of his music education. He became *maestro di cappella* to Prince Violante of Bavaria, then at S Maria di Provenzano, Siena (as compositions dated 1728 and 1731 testify), and by 1736 also at the Collegio Tolomei there. According to Romagnoli his setting of the psalm *In te Domino* was specially praised. His oratorio *La vergine sagge* was performed in Radicondoli (in the province of Siena) in 1736. A cantata was performed in 1742 by students of the Collegio Tolomei to celebrate the birth of Joseph II, which might suggest, as would his friendship with Metastasio, that Franchini also had some connection with Vienna. His only known theatrical work, the comic intermezzo *Don Chisciotte e Nerina* (not *Werina*), was written for the Siena seminary in 1752; on the score Franchini is described as a priest.

Franchini's sacred music includes both simple four-part homophonic settings and elaborate works for solo voice; in the latter difficult and long *fioriture*, often in dotted rhythms, are demanded of all voice ranges. His *Don Chisciotte* calls for the typical characters of the post-Pergolesi intermezzo: bass (Don Quixote) and soprano

(Nerina), with a non-singing part (Sancio); they are provided with da capo arias, duets and rapid *buffo* recitative. Franchini's simple, early Classical style is applied here with good effect, producing a bright, lively sound, with dynamic contrasts apt to the comic subject. (R. Morrocchi: *La musica in Siena*, Siena, 1886/*R*)

WORKS

all in D-Bsb

Don Chisciotte e Nerina (contrascena in musica), Siena, Seminario Archivescovale, 1752
Mass, 2 choirs each 4vv, org
Mass, with int 'Sapientiam', 4vv, org
Antiphons, solo v/2vv, bc
Responses for Holy Week, 4vv
24 sacred works (hymns, psalms, litanies, Mag etc.), all 4vv, org
La vergine sagge (orat, C. Pannocchieschi D'Elci), Radicondoli, nr Siena, 1736, lost
Cantata (S. Piccolomini), Siena, Collegio Tolomei, 1742, lost

CAROLYN GIANTURCO

Franchois de Gemblaco, Johannes (*fl* *c*1415–30). Franco-Flemish composer. All his music first appears in sources copied in the years 1425 to 1435 and none of it suggests a style any earlier than 1415; so he must surely be the 'Joh. Franciscus de Gemblaco' documented as a succentor at the collegiate church of St Martin, Liège, by September 1417 and in 1419–20 (as carefully argued in Quitin, later fully supported by Igoe and Strohm). The widely held view that he was the Burgundian court singer Johannes Franchois, documented from 1378 to 1415 (see Wright) and born no later than 1355, must be considered thoroughly implausible; since that man was a canon of Evreux from 1394 he cannot be the humble succentor of 1417–20.

The name 'de Gemblaco' is extremely common in Liège, and the composer may therefore have been born there rather than at Gembloux (which is in the diocese of Liège, though nearer to Brussels). Many details in his music suggest the influence of other composers from Liège, particulary Hugo de Lantins and Johannes Ciconia. Given the wide distribution of his music in Italian sources, it is likely that he later moved south, as is implied, in fact, in the text of his *Sans oublyer*.

The name 'Jo franchois de gemblaco' appears only twice in the musical sources, in *I-Bc* Q15 for two Gloria settings; otherwise his works are ascribed 'Jo Franchois' or 'Jo Gemblaco', but their stylistic consistency makes it fairly certain that all the music is by a single composer. That style is moreover clear enough to make it easy to agree with Feininger that the anonymous Gloria–Credo pair is indeed by the same man. More than any other composer of his generation he explored systematic imitation, often using several different pitches for successive entries; in this he seems to have followed and expanded on the lead of Hugo de Lantins. He made considerable use of motivic and sequential treatment as well as of detailed expressivity in text setting, both perhaps expanding on the initiatives of Johannes Ciconia.

His five-voice motet *Ave virgo lux Maria* is notable for its famous textless introit with two canonic voices over a wide-range 'trumpetta', for having its cantus firmus (the antiphon *Sancta Maria succurre miseris*; see *LU*, 1255) not in the tenor but in the contratenor, and for its extensive unison imitation between the upper voices; in this last respect it seems again to expand techniques pioneered by Ciconia.

WORKS

MASS PAIRS

Gloria and Credo, 3vv, ed. C. van den Borren, *Polyphonia sacra* (Burnham, Bucks., 1932, 2/1963), 93 (paired in *I-Bc* Q15 and by implication in *AO*; the jaunty 'Amen' section of the Credo presented there as an appendix appears in all full sources apart from *GB-Ob* 213)
Gloria and Credo, 3vv, ed. in Igoe, 21 (paired in *I-AO* and *Bc* Q15, though there is some dispute as to whether they really belong together: they have the same tonality and style, but the Gloria is considerably more condensed – called 'brevior' in the index to *AO* – and the Credo tenor carries the melody *Alma redemptoris mater*, though the Gloria tenor has a similar manner)
Gloria and Credo, 3vv (anon. but plausibly attrib. to Franchois de Gemblaco and ed. in Feininger, *Bc* Q15, ff. 103*v*–106)

MOTETS

Ave virgo lux Maria/Sancta Maria, 5vv with alternative 4vv version, ed. in Igoe, 32, and DTÖ, lxxvi, Jg. xl/19

RONDEAUX

all edited in van den Borren, 1950

Mon seul voloir mon souverain retour, 3vv
Par ung regart des deux biaulx yeux riant, 3vv
Sans oublyer sans faire departye, 3vv (also in the Buxheim Keyboard Manuscript, ed. B. Wallner in EDM, 1st ser., xxxviii, 1958, 160)

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DAVID FALLOWS

Franchois le Bertoul. *See* LEBERTOUL, FRANCHOIS.

Franchomme, Auguste (Joseph) (*b* Lille, 10 April 1808; *d* Paris, 21 Jan 1884). French cellist and composer. According to Fétis, he began his study of the cello at the age of 12, with Mas, at the Lille Conservatoire. He received his first prize in 1821, and continued his studies with Pierre Baumann. He then went to the Paris Conservatoire, studying with Norblin for one year before gaining a *premier prix* in December 1825. He played for the Théâtre de l'Ambigu-Comique in 1825–6, the Opéra in 1827, and was solo cello at the Théâtre Italien and the royal chapel the following year. He was also active as a soloist and chamber musician. His increasing prominence allowed him to retire from orchestral work altogether in 1833, although he was a member of Napoleon III's court orchestra in 1853. Franchomme continued his association with the Conservatoire as founding member of the Société des Concerts du Conservatoire and successor to Norblin as cello instructor (1846–84). Together with the violinist Delphin Alard, he founded the Concerts du Cercle Musical in 1834 and Matinées Annuelles de Quatuors in 1847. As a member of Alard's string quartet, he also developed associations with Mendelssohn, Charles Hallé, Ignaz Moscheles, Liszt and Chopin. His rare trips abroad included two visits to England to see Moscheles in 1837 and 1856; on the second occasion he participated in three performances at Ella's Musical Union. At a dinner with Ferdinand Hiller he was introduced to Chopin, who then

frequented the Franchomme family home and, as extant letters demonstrate, requested his friend's assistance with business transactions when away from Paris. The two collaborated on the Grand Duo (1833) and Franchomme performed Chopin's Cello Sonata op.65 at its première in 1847. In addition to his own compositions for cello, Franchomme wrote works in collaboration with Henri Bertini and George Osborne.

Contemporaries considered him 'the King of the French school'; he purchased J.-L. Duport's Stradivari in 1843, and was also the legatee of Duport's technical methodology. He perpetuated traditional French bowing technique by maintaining a bow hold above the frog, and combined varied bow strokes and beautiful sound with an adept left-hand technique founded upon Duport's sequential fingerings, portamento being one of the few modern additions to his own performance style. Commentaries in the *Revue musicale* laud his perfect intonation and the musicality of his phrasing. The Englishman Niecks was likewise effusive, stating 'the secret of Franchomme's success is to be sought largely in the vitality of his art – in its warmth, animation and fire'.

WORKS

most published in Paris and Leipzig

Vc Conc., op.33, also arr. vc, pf
Thèmes variés: at least 10 op. nos., most for vc, pf/str qt/orch
Caprices: 12 for vc, vc ad lib, op.7; at least 6 others in 4 op. nos., most for vc, pf
Nocturnes: 3 for 2 vc, op.14; 3 for vc, pf, op.15; 3 for vn/vc, pf, op.19; arr. Chopin: 2 nocturnes, vc, pf as op.55; ?others
Fantasias: at least 10 op. nos., most for vc, pf/str qt/orch
Other works, mostly for vc, pf/str qt/orch, incl. 12 études, op.35, vc, vc/pf

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VALERIE WALDEN

Franci, Benvenuto (*b* Pienza, Siena, 1 July 1891; *d* Rome, 27 Feb 1985). Italian baritone. He studied in Rome at the S Cecilia Conservatory with Cotogni and Rosati, and made his début there in 1918 at the Teatro Costanzi in Mascagni's *Lodoletta*. In 1919 he appeared at the S Carlo, as Renato, then at leading Italian theatres, including La Scala (1923–36) and the Rome Opera (1928–49). He created roles in operas by Giordano, Zandonai and Boito (Fanuèl in *Nerone*); his German roles included Hans Sachs and Barak. He also sang in Madrid, Barcelona, Buenos Aires and at Covent Garden (1925, 1931 and 1946). He retired in 1953. He had a large and penetrating voice, especially in the middle register, and was remarkable for his vehement singing in many dramatic Verdi roles, particularly Count di Luna, Rigoletto, Don Carlo (*La forza del destino*) and Amonasro, as well as Barnaba in *La Gioconda*, Gérard in *Andrea Chénier* and Scarpia, as can be heard in his recordings of arias from most of his roles. (*GV* (R. Celletti; R. Vegeto))

RODOLFO CELLETTI

Franciolini, Leopoldo (*b* Florence, 1 March 1844; *d* Florence, 10 March 1920). Italian dealer in and forger of antique musical instruments. His importance lies in the fact that he was active at the time when many of the world's large public and private collections were being formed and when several major reference works on instrument makers were being compiled. Consequently, examples of his outright fakes and heavily reworked antiques are found in many museums and pictured in many books, and the names and dates of the purported makers of instruments he sold (many of them apparently fictitious) have been included in standard reference works in the field. By no means all of the instruments that passed through Franciolini's hands were fakes, but a substantial proportion of them appear to have been much altered or equipped with false inscriptions or new, more elaborate decoration. Moreover, there is no doubt that he made or commissioned large numbers of entirely bogus instruments constructed from all sorts of old materials as well as from such modern substitutes as celluloid, to simulate the ivory inlays found on original examples.

The covers of a number of Franciolini's printed catalogues state that his firm was founded in 1879, although this cannot be verified since the relevant city records were lost in the disastrous Florence flood of 1966; however, his earliest printed catalogue is dated 1890 and is an unpretentious two-page listing of only 104 instruments. In 1910 Franciolini was tried and found guilty of commercial fraud. He was fined instead of serving a four-month prison sentence, and his business seems to have been carried on by two of his sons until some time in the late 1920s.

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EDWIN M. RIPIN

Francis I. *See* FRANÇOIS I.

Francis, Alun (*b* Kidderminster, 1943). English conductor. He studied at the RMCM between 1960 and 1963 and for some years worked as a horn player with the Hallé Orchestra and the Bournemouth SO. His career as a conductor became established in 1966 with his appointment as chief conductor and artistic director of the Ulster Orchestra, a post he held for a year. Subsequently he became artistic director of the Northern Ireland Opera Trust (1974–84), director of the Northwest Chamber Orchestra in Seattle (1980–85) and director and artistic adviser of the Overijssels PO in the Netherlands (1985–7). In 1989 Francis was appointed principal conductor of the Berlin SO as well as chief conductor of the North-West German PO. His favoured repertory includes bel canto opera, as well as 20th-century music, especially such composers as Berio and Stockhausen. Among his recordings are Donizetti's *Maria Padilla* and *Ugo, conte di Parigi*, Offenbach's *Christopher Columbus* and *Robinson Crusoé*, and orchestral works by Milhaud and Pettersson.

JESSICA DUCHEN

Francis, Connie [Franconero, Constance] (*b* Newark, NJ, 12 Dec 1938). American singer and actress. She began her career at the age of 12, appearing on the television programme 'Startime'. She won her first gold record in 1958 with a revival of the 1923 ballad *Who's Sorry Now*,

and had further successes with a series of such songs, including *My Happiness* (1958), *Among My Souvenirs* (1959), *Mama* (1960), and *Together* (1961). She also appeared in a number of films, beginning with *Where the Boys Are* (1960). Francis was one of the most popular performers in the USA during the late 1950s and early 1960s, appealing particularly to teenagers with rock songs such as *Stupid Cupid* (1958).

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ARNOLD SHAW

Francis, Day & Hunter. English firm of music publishers. It was founded by William and James Francis and David Day in 1877 (as W. & J. Francis and Day, then Francis Brothers & Day); Day had experience in music publishing, and the Francis brothers needed a publisher for the songs they wrote and performed (from 1873) with the Mohawk Minstrels. They were joined by Harry Hunter, songwriter and leader of the Manhattan Minstrels, who sold his interest in 1900. Their first offices were in Oxford Street; in 1897 they moved to Charing Cross Road, becoming the first popular music publishers in the area that became London's 'Tin Pan Alley'. They issued music-hall songs, and in 1882 published their first *Comic Annual and Dance Album*. About 1900 Day formed the Musical Copyright Association to protect the interests of song-writers and their publishers against pirate firms. Members brought the issue of music piracy to national attention; a new Copyright Act resulted (1911), and in 1914 Day helped found the Performing Rights Society.

Francis, Day & Hunter were among the first to publish inexpensive mass-produced editions of songs in sheet form, with at least 25,000 first-print copies at a much lower price than had been possible hitherto. Its most successful publication, however, was William Smallwood's piano tutor, first published in 1881, which had sold three million copies by the 1950s. The firm opened an office in New York in 1905 (it soon joined with T.B. Harms & Co. and in 1920 with Leo Feist Co.); a Paris office was opened in about 1920, a Berlin office in 1928. After World War I Francis, Day & Hunter became one of the most important publishers of educational, classical and popular music in Great Britain; it had exclusive publishing arrangements with various artists, including Harry Lauder and Leslie Stuart, and its retail department sold music, records and instruments. In 1953 the firm took over B. Feldman & Co., and in 1972 became a subsidiary of EMI Music Publishing Ltd.

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DEANE L. ROOT/PETER WARD JONES

Francis, Sarah (Janet) (*b* London, 11 Jan 1938). English oboist. She studied at the RCM with Terence MacDonagh, who decisively influenced her style of playing, and continued her studies in Paris with Pierre Pierlot. From 1961 to 1963 she was principal oboe with the BBC Welsh Orchestra, but has subsequently built her reputation on her refined interpretations of chamber music, particularly 20th-century works and works by lesser-known early 19th-century composers such as Reicha and Kreutzer. Francis made the first commercial recording of Britten's *Six Metamorphoses after Ovid* and has given numerous British premières, including Koechlin's Oboe Sonata (1974, London) and Barber's Canzonetta for oboe and strings (1982, London). Among numerous works dedicated to her are Gordon Jacob's Seven Bagatelles for solo oboe (1971), Gordon Crosse's concerto *Ariadne* (of which she gave the première at the Cheltenham Festival in 1972), William Mathias's Oboe Concerto (1989) and an oboe quartet by Stephen Dodgson (1994). In 1981 she took over the direction of the London Harpsichord Ensemble from her parents John Francis and Millicent Silver. With this group she has made highly acclaimed recordings of Telemann's complete concertos for oboe and oboe d'amore. In 1974 Francis became a professor of oboe at the RCM and in 1996 was appointed chairman of the British Double Reed Society.

GEOFFREY BURGESS

Franciscan friars. The Order of Friars Minor, or Greyfriars, began as a small band of enthusiasts led by the Little Poor Man of Assisi, the humble but gifted Francesco Bernadone. In 1209 he and his first companions accepted the challenge of literal and uncompromising obedience to the Gospel precepts. Pope Innocent III gave verbal assent to the first Rule (now lost) presented to him by St Francis. The earliest known Rule is that of 1221, confirmed in its final form in 1223 by a Bull of Honorius III. The Franciscan Rule is characterized by obedience to the Holy See and insistence on complete poverty. The friars could accept neither property nor money but were to live by the work of their hands or by begging. In course of time this total poverty caused practical difficulties, giving rise to two schools: those who still wished to adhere to the strict letter of the Gospel (Spiritualists) and the others who sought a compromise solution. Ensuing disputes over this, followed by such calamities as the Black Death (1348–52) and the Great Schism (1378–1417), led to a general weakening of the order. Laxity of discipline increased in proportion to the growth of material prosperity. Successive attempts at conciliation and reform resulted in the development of various branches: the Observants (officially recognized in 1415) were finally separated from the Conventuals in 1517; the reformed Capuchins were established in 1529, to be followed by the Reformati, the Recollects and the Discalced in the 17th and 18th centuries. In the 19th century there was a move towards reuniting the different branches. This was confirmed in 1897 by Leo XIII and was the starting-point of a great renewal of vigour.

The first English houses of Greyfriars were established in 1224 in Oxford, London and Canterbury. Henry VII introduced the Observants in the last decade of the 15th century. After being scattered at the Dissolution, the friars returned to England in the 19th century.

The order has produced many saints, including Anthony of Padua, Bernardine of Siena and John of Capistrano, and not a few scholars, among them Bonaventura, Duns Scotus, Roger Bacon and William of Ockham. It has sent missionaries to every part of the world. The Franciscans have for many centuries been the official guardians of the traditional sites of Christianity in the Holy Land.

The earliest Franciscans followed the liturgy of the local churches wherever they happened to find themselves.

After 1223 they adopted the Use of the papal court. In the mid-13th century Haymo of Faversham reformed the liturgy, composing an ordinal for the breviary, for grace at meals and for the missal. This ordinal was used for the correction of the liturgical books of the order and it was to influence the course of the Roman rite throughout the West. The gradual was issued in 1251 and the antiphoner some three years later. Careful instructions were appended for scribes. From this time onwards the Franciscans used square notation.

Numerous chant treatises are the work of Franciscans, from the simple 'Cantorinus' type of concise instructions on intoning psalms and antiphons to the more developed prefaces of François de Bruges in his editions of the Roman Antiphoner (1505) and the Roman Psalter (1507). François commented in a practical way on the use of *musica ficta* in plainchant. The little handbook for novices and others by Bonaventura of Brescia, entitled *Regula musice plane* (1497), gives instructions on how to sing different categories of chant. An important medieval musical treatise describing both plainchant and mensural music is the *Quatuor principalia*, also the work of a Franciscan, the Friar of Bristol.

Franciscans figured among the many sequence writers of the Middle Ages, but the order has chiefly influenced the course of European music and poetry in ways not directly connected with the liturgy. The friars were closely associated with the composition and propagation of *laude spirituali* – simple religious songs in the vernacular that gained enormous popularity and were sung by numerous confraternities of lay folk in town and village. The *Fioretti* recount that St Francis himself went about 'cantando e laudando magnificamente Iddio'. The texts, though not the music, of several of his songs survive. He sent out his friars to preach and sing the praises of God as if they were 'joculatores Domini', with the instruction to claim as largesse after their efforts not money but conversion of heart: 'volumus in hoc remunerati a vobis, videlicet ut stetis in vera poenitentia'. This injunction was echoed in many of the *laude*, for example:

> A voi gente facciam prego
> ke stiate in penitentia ...

The models used by the composers of *laude* were the wordly and amorous songs of the people. Often the melodies were taken over just as they stood and the words parodied. The Franciscans Jacopone da Todi and Bianco da Siena composed exquisite *laude*, and Jacopone made frequent use of dance forms. Many *laude* stressed penitential themes; numerous others were written in honour of the Blessed Virgin.

This popular Franciscan vernacular tradition was to prove an important influence in shaping the medieval lyric north of the Alps. Friar Jehan Tisserand is the first known composer of a French noël. In England Franciscans were directly associated with the development of the English carol. They produced translations, macaronic poems, parodies and original compositions. The Kildare collection (*c*1300) of Anglo-Irish poems (*GB-Lbl* Harl.913), which includes an early lullaby, was the work of Franciscans. Later in the 14th century Friar Johan de Grimestone wrote many religious lyrics, including carols, and towards the end of the 15th century Friar James Ryman of Canterbury composed no fewer than 119 carols and some 40 other poems, in a homely, simple style. He often used some well-worn Latin snippet, such a 'O clemens, O pia, O dulcis Maria', as a burden (Greene, 1935). Ryman also made English homespun translations of Latin hymns which were probably sung to their plainchant tunes. Either he or his scribe was familiar with the musical technique of faburden.

Franciscans have not confined their talents and interest to popular lyrics in the vernacular. When Salimbene de Adam described the multiple musical activities of his time in Italy in *c*1284 he made special mention of more technically complex music, in particular the polyphonic works of Philip the Chancellor. In later times the most celebrated of all Franciscan musicians was the scholar, composer and teacher Padre Martini (G.B. Martini, 1706–84), who was known and revered throughout Europe.

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MARY BERRY

Francischello [Franciscello]. *See* ALBOREA, FRANCESCO.

Francisci, Jan (*b* Banská Bystrica, 14 June 1691; *d* Banská Bystrica, 27 April 1758). Slovak organist and composer. He was the son of Juraj Francisci, choirmaster at the evangelical church in Banská Bystrica from 1692, under whom he first studied music; in theory and composition he was self-taught. On his father's death in 1709 he succeeded him as choirmaster. He met J.J. Fux and Georg Reutter in Vienna in 1722, and at Leipzig in 1725 he heard J.S. Bach play. From October 1733 to March 1735 he was choirmaster and organist at the evangelical church in Pressburg, but after disputes with his superiors he returned to his native town, where on 12 June 1737 he resumed the post of choirmaster and organist, holding it until his death except for a period from 1743 to 1748. He was succeeded by his son Juraj Francisci (1716–71).

Francisci is known as a composer of arias and cantatas from his autobiography in Johann Mattheson's *Grundlage einer Ehren-Pforte* (Hamburg, 1740). A work called *Das musicalische Neu-Jahrs Praesent* is mentioned in the archives of the evangelical church in Banská Bystrica. All his music was thought lost until the manuscript collection

of the Bratislava organist J.A. Schandroch (1710–80) was discovered in 1962, in Štítnik evangelical rectory; it includes one harpsichord dance ('Polonicus') and five organ preludes, short pieces designed to meet the practical needs of organists. Francisci also left an *Introductio in generalem bassum*, known only in a manuscript copy in a volume *Fundamenta musicae* (in the Tranovský Library, Liptovský Mikuláš).

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MARIA JANA TERRAYOVÁ

Francisco de Novo Portu. *See* MERGOT, FRANCISCUS.

Franciscus, Magister (*fl* 1370–80). French composer. He may be the F. Andrieu who, according to two texts by Eustache Deschamps, composed the four-part ballade *Armes, amours/O flour des flours* mourning the death of Machaut in 1377 (facs. in Gennrich, pl.16; ed. in Ludwig, 1926, Apel, 1970, and Greene, 1982). It is also possible that he was the Franciscus de Goano who was chaplain of the papal choir at Avignon under Gregory XI and Clement VII but died in 1404; alternatively he could be the Johannes Franchois or Franciscus, documented from 1378 to 1415, who was a singer in the chapels of Pope Clement VII, Dukes Philip the bold and John the Fearless of Burgundy and Dauphin Louis of Guienne (who in his turn has been wrongly identified as the composer Johannes Franchois de Gemblaco, see Wright). Two three-voice ballades are ascribed 'Magister Franciscus' in *F-CH* 564; both are reminiscent of Machaut's mature style. *De Narcissus* (ed. in Apel, 1950 and 1970, and in Greene, 1981), composed before 1376, was widely diffused at the time, and occurs in versions with different contratenors. *Phiton, Phiton, beste tres venimeuse* (facs. in Gennrich, pl.10, and *MGG1*, iv, pl.28; ed. in Wilkins, 1966, Apel, 1970, and Greene, 1981) dedicated to Gaston Fébus, Count of Foix, quotes the opening of Machaut's ballade 38, *Phyton, le mervilleus serpent*, written after 1369.

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URSULA GÜNTHER

Franciscus Venetus. *See* ANA, FRANCESCO D'.

Francisque, Anthoine [Antoine] (*b* St Quentin, *c*1575; *d* Paris, bur. 5 Oct 1605). French composer and lutenist. At first he lived at Cambrai, where he married in 1596. Shortly afterwards he moved to Paris. He seems to have practised his art in the circle of the Prince of Condé, to whom he dedicated *Le trésor d'Orphée*, and soon won great renown.

Francisque's only known music is the 70 pieces constituting *Le trésor d'Orphée: livre de tablature de luth* (Paris, 1600/*R*; transcr. for piano, 1906). It consists mainly of dances: passamezzos, pavans, galliards, courantes, branles, voltes and gavottes, the last-named among the earliest known ones. There are also a few preludes and fantasias. Some pieces are arrangements of then current popular tunes: they include *La Cassandre* (already found in Arbeau's *Orchésographie*, 1588), a galliard 'faicte sur une volte de feu Perrichon' and Lassus's *Susanne ung jour*. Most of these pieces use the normal lute tuning *G–c–f–a–d′–g′*, but a few branles require a nine-course lute with a lower tuning (*à cordes avalées*). The collection ends with instructions for converting all types of lute tablature into staff notation and vice versa.

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JOËL DUGOT

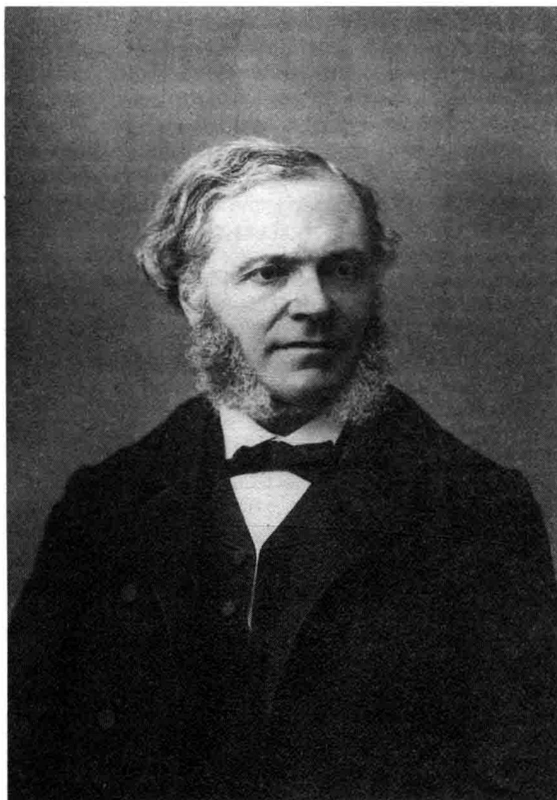
Franck, César(-Auguste-Jean-Guillaume-Hubert) (*b* Liège, 10 Dec 1822; *d* Paris, 8 Nov 1890). French composer, teacher and organist of Belgian birth. He was one of the leading figures of French musical life during the second half of the 19th century.

1. LIFE. Franck's cultural origins have been the subject of some dispute. Before 1830 Liège was officially part of the French-dominated Walloon district of what later became Belgium. His mother's ancestry was wholly German; the family of his father Nicholas-Joseph, a minor clerk who was unemployed at the time of his elder son's birth, came from Gemmenich near the German border. The combination of early precocity, an irresponsible and ambitious parent and an age which fêted prodigies less discriminately than a previous one resulted inevitably in a childhood and adolescence scarred by exploitation, and perhaps contributed to the late maturing of Franck's full creative powers. In October 1830 his father enrolled him at the Liège Conservatoire where he rapidly gained *premiers prix* for solfège in 1832 and piano (Jalheau's class) in 1834. From 1833 to 1835 he studied harmony with the director, Daussoigne, a nephew of Méhul who had taught at the Paris Conservatoire. Encouraged by these academic successes his father organized a series of

concerts in Liège, Brussels and Aachen in spring 1835. Franck's earliest surviving compositions, trivial show-pieces and operatic fantasies *à la mode*, were written in connection with these and subsequent exhibitions. In May 1835 the Franck family moved to Paris. An assault on the Parisian audiences was by then almost a pre-ordained step, and fortunately the plan of campaign included piano lessons with Zimmerman and a course in harmony and counterpoint with the renowned Reicha, teacher of Berlioz, Liszt and Gounod, though predictably Franck's much publicized début passed without mention. Having been refused entry to the Paris Conservatoire on grounds of nationality, he then waited a year while his father secured naturalization papers. He was finally enrolled on 4 October 1837, with Zimmerman again for piano and Leborne for counterpoint, quickly repeating his provincial achievements with *premiers prix* in 1838 (piano) and 1840 (counterpoint). He then studied with Berton, and prepared for the Prix de Rome, although he did not actually enter the competition. A year in Benoist's organ class failed to produce anything more than a *second prix* (1841) and he was finally withdrawn by his father from study in April 1842 in order to concentrate on a career as a virtuoso making a concert tour in Belgium in 1843.

What might have proved a serious setback to a career in composition was mitigated in part by the encouraging subscription to Franck's Trios op.1, written over the previous three years, which appeared in spring 1843; the purchasers included Meyerbeer, Liszt, Donizetti, Halévy, Chopin, Thomas and Auber. On Liszt's advice, Franck transferred the finale of his trio op.1 no.3 to his trio op.2 no.4. Although probably conceived in the summer of 1843, his first large-scale work, the biblical oratorio *Ruth* was not completed until 1845 for during this time the pressure of engagements had resulted in a serious illness. His career as a virtuoso was already markedly declining and this, added to the poor reception accorded the first performance of *Ruth* on 4 January 1846 (even though the recent success of David's *Le désert*, with which *Ruth* was unfavourably compared, augured well for a work of oriental character), undoubtedly led to a worsening of his already strained relations with his disappointed father. During the summer of 1846 he formally quitted his parents' house. To support himself, in addition to taking on private pupils, he taught at various public schools and religious institutions in the city and further supplemented his income by obtaining the post of organist at the church of Notre Dame de Lorette in 1847.

Thereafter much of Franck's time was spent at the house of his fiancée, Félicité Saillot Desmousseaux, whose parents were actors at the Comédie-Française. His tyrannical father was opposed to the engagement, though he and Franck's mother grudgingly appeared at the marriage service which took place at Notre Dame de Lorette amid the preliminary fusillades of the 1848 June days. During the idyllic period of his betrothal Franck had written a symphonic poem entitled *Ce qu'on entend sur la montagne*. Another large-scale unpublished composition, the opera *Le valet de ferme*, dates from the early years of his marriage; however, no more works of any consequence appeared for ten years. In 1851 he was appointed organist of St Jean-St François in the Marais, which possessed an early organ by the brilliant builder Cavaillé-Coll, to whose firm Franck was then attached as an 'artistic representative'. Having been inspired by the



César Franck: photograph by Pierre Petit

playing of the Belgian Lemmens he was probably determined during this period to extend his technique, particularly at the pedal-board, and to develop his already prodigious improvisatory skill.

The start of a new phase of Franck's career has rightly been attributed to his appointment, early in 1858, as organist of the newly completed basilica of Ste Clotilde where, assisted by the aging Lefébure-Wély, he inaugurated one of Cavaillé-Coll's finest instruments on 19 December 1859. Although at first he may have been chiefly concerned to provide suitable service music, including the mass for three voices to which he later added the famous setting of *Panis angelicus*, it was his after-service extemporizations that quickly became a public attraction; they appeared in tangible form as his first major work, the *Six pièces*, completed over the following two years. Considered in comparison with contemporary French organ music the *Six pièces* indeed represent a remarkable achievement. Liszt, Franck's friend and champion, proclaimed them worthy of a 'place beside the masterpieces of Bach'. Their accomplishment was not followed up, however, and the ensuing decade proved no

Ex.1 *Rédemption* (first version), symphonic interlude



more productive than the previous one, apart from a number of short organ pieces (published posthumously) and several motets, together with three curious cantatas, the *Cantique de Moïse*, the *Plainte des israélites* and *La tour de Babel*, and the oratorio *Les sept paroles du Christ*, which all remained in manuscript. It was during this creatively fallow period that he was unwittingly laying the foundations of a remarkable phenomenon of 19th-century French culture: the cluster of pupil-disciples known as the *bande à Franck*. One of his part-time teaching posts was at the Jesuit college in the rue Vaurigard, where his pupils included Henri Duparc and Arthur Coquard. Although the latter received instruction in harmony from 1865 to 1866 he was then intent on a career in law and did not resume contact with the group until after the Franco-Prussian War. Meanwhile Duparc had established himself as the leader of the embryonic brotherhood (augmented by Albert Cahen) and in 1868 took the decisive step of introducing Franck, their beloved 'Pater seraphicus', to Alexis de Castillon, who was later to become the first secretary of the Société Nationale de Musique. The society loyally included Franck's *Trio de salon* op.1 no.2 in the programme of its first concert on 25 November 1871, and subsequently gave first performances of many of his important works. But belated recognition had already begun a month earlier with a favourably received performance of the revised version of *Ruth*, and the end of Franck's obscurity was signalled by his nomination to succeed Benoist as professor of organ at the Conservatoire. For this appointment he found it necessary to apply for French citizenship.

In October 1872 Vincent d'Indy became a student in Franck's organ class, which was by then assuming the status of an unofficial composition seminar, and in the following month the first version of a new oratorio, *Rédemption*, was completed. According to d'Indy this was the first work in which Franck applied his principles of 'tonal architecture'; there are passages in the first symphonic interlude (later discarded) which suggest his mature harmonic idiom (ex.1). The first performance took place on 10 April 1873; unfortunately, owing less to its own obvious defects than to badly copied parts and unusually inept conducting on the part of Colonne, the work, given without the interlude, was a miserable failure. Franck's disappointment was bitter, and his initial reaffirmation of confidence in his score only gradually gave way to persuasion by Duparc and d'Indy of the need to remodel it. (The revised work eventually achieved a real success with the public and critics, but not until six years after the composer's death.) In November 1874 he heard the prelude to Act 1 of *Tristan und Isolde*, the direct influence of which is reflected in his subsequent organ and orchestral music, especially in the opening of the fifth *Béatitude*, completed in 1875, and most strikingly of all in *Les Eolides*, completed in the following year (ex.2).

Franck was entering upon a creative phase of tremendous intensity which lasted unabated until his death, although most of his composition had to be fitted into the summer holidays. Except for writing the *Trois pièces* for the inauguration of the Cavaillé-Coll organ at the Palais du Trocadéro (1878), he worked on almost nothing else but the monumental oratorio *Les béatitudes* (begun in 1869) from 1875 until its completion in July 1879. By then he had already begun the Piano Quintet and soon after its successful première, he began another oratorio, *Rébecca*, and later the ill-fated *Hulda*. Two more symphonic poems soon followed, *Le chasseur maudit* and *Les Djinns*; the latter, along with the Quintet, signalled the reawakening of his interest in the piano, which found further expression in the *Prélude, choral et fugue* and the *Variations symphoniques*. On 6 August 1885 he was awarded the cross of the Légion d'Honneur; a year later his election as president of the Société Nationale set off an odious confrontation between the majority party of his own lieutenants (recently joined by Chausson) and the disillusioned, reactionary Saint-Saëns. But these conflicts were not reflected in his important compositions of that summer of 1886: the sunny Violin Sonata and the sensual, at times frankly erotic, symphonic poem *Psyché*.

The year 1887 opened with an ambitious Franck festival concert in the Cirque d'Hiver, conducted jointly by the composer and the unsympathetic Pasdeloup. Characteristically, the disastrous performances embarrassed all but the undaunted Franck himself, who, in addition to writing a second triptych for piano, was making the first sketches for the Symphony. One more abortive operatic scheme occupied him for a further year, but soon after abandoning the orchestration of *Ghiselle* to his pupils he began the String Quartet, a masterly distillation of his harmonic-contrapuntal idiom, whose hyper-intensity he passed on to his last pupil, Guillaume Lekeu. His final works written during summer 1890 were the complex *Trois chorals* and a collection of pieces (for harmonium) of which only 59 of a projected 91 (seven pieces for each of the 13 chromatic keys from C to C) were finished. He was working on them when he died on 8 November, a chill which he had contracted a few weeks earlier having developed into pleurisy. Among those present at his funeral service two days later were Fauré, Bruneau, Widor, Lalo and, delivering the oration, Chabrier. The Conservatoire was represented by Delibes; the Ministry of Fine Arts neglected to send a delegate.

Ex.2

(a) *5th Béatitude*



(b) *Les Eolides*



2. WORKS. Many features of Franck's style were established during the early years at Ste Clotilde; Grace (1948) confidently compared the themes of the *Grande pièce symphonique* (1863) and the Symphony (1886–8); there are also melodic resemblances between the B major Andante of the early *Grande pièce* and the slow movement of the String Quartet (1889). The basis of Franck's

Ex.3 *Prélude, choral et fugue*: chorale



thematic material is the symphonic phrase, a paradoxical compound of rhetorical and passive elements which is paralleled linguistically by Jean-Aubry's (1916) description 'serene anxiety'. Often Franck developed complex phrase structures using a kind of mosaic of variants of one or two germinal motifs, a technique which again underlines his indebtedness to Liszt; two late piano works, the *Prélude, choral et fugue* and the *Prélude, aria et final* illustrate this procedure in its most developed and refined state (ex.3).

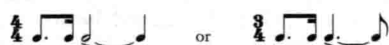
If one admits d'Indy's proposition of a major stylistic gap between *Rédemption* (1871–2) and *Les Eolides* (1875–6), one must concur with his biassed assumption that Franck's later compositions are principally identifiable by their preoccupation with harmonic techniques deriving from *Tristan und Isolde*. A very rich strain of chromaticism is indeed a consistent feature of his mature works, and still more of the works of a number of his pupils, where it often appears as a complex undercurrent to a less involved surface, with relatively diatonic melodies harmonized in the style of *Tristan*. However, many non-harmonic features of Franck's 'late' manner were present at an earlier date than that suggested by d'Indy, and, as previously noted, his earliest flirtations with Tristanesque harmony began at least with the fifth *Béatitude*, written some time before 1875. The bowdlerized version of the opening of the *Tristan* prelude found in *Les Eolides* was only a step towards the high chromaticism of the final works, which he had to some extent used even before his acquaintance with Wagner's opera. The foundation of his chromatic procedures, like Wagner's in *Tristan*, is the juxtaposition of tonally unrelated chords by means of logical part movement; in this they had a common source (ex.4), although Wagner was to explore the association of much more distantly related harmonies.

Ex.4 Beethoven: Sonata in F op.54, 2nd movt, bars 37–43: harmonic scheme



An outstanding feature of Franck's harmonic language is his use of the 'chord pair' (as in bars 1 and 2 of *Les Eolides*) where the second chord carries with it the impression of a *sforzando*. A classical formulation of this device appears in the ninth bar of the first movement of the Violin Sonata, but it also occurs in much earlier pieces, as in the first symphonic interlude from *Rédemption* (quoted above). It is often associated with Franck's characteristic iambic rhythm in the attendant melody (see ex.5), as in the Violin Sonata. He often applied his method of thematic development to a harmonic context; a chord pair, for instance, may be repeated with a slight alteration to the second chord, resulting in a stronger implied *sforzando* (Violin Sonata, third movement, bars 17–18). The technique may also be applied to whole phrases, with more than one element being subjected to variation: again, the *Six pièces* furnish a prototype (*Fantaisie*, bars 9–12). Franck was particularly fond of incorporating these motifs into a bar-form (*AAB*) phrase structure; a good example is the second subject of the first movement of the Quintet. Much of the slow movement of this work is organized on the same principle; thus, bars 1–4 may be analysed as *Stollen* (bar 1), *Stollen* (bar 2; chord on third beat varied) and *Abgesang* (bars 3 and 4; cadential figure derived from the preceding two bars). Franck's early explorations in the juxtaposition of chords had repercussions in the music of a later generation, notably that of Debussy, for whom the concept of contrasting harmonic colours was fundamental: his *Les sons et les parfums* (1910) begins with the varied repetition of a chord pair.

Ex.5



Franck's formal procedures ranged from the simplistic dovetailing of ternary and sonata forms in the first movement of the Quartet to the complex synthesis of the *Variations symphoniques*. The architectural principle with which his name is linked, cyclic form, sprang originally from two distinct sources: Beethoven's dramatic recall of previously heard themes, and the monothematic procedure whereby a number of movements employ variants or 'transformations' of the same material, as in Schubert's Wanderer Fantasy and E major Quartet op.125. Both these models have been suggested as the inspiration behind Franck's remarkable Trio in F♯ minor, but a more likely blueprint is to be found in the early piano sonatas of Mendelssohn and the Scherzo of his early Piano Quartet in B minor, which is distinctly echoed in the corresponding movement of Franck's Trio. It was Liszt's achievement to have welded the two principles of thematic recall and monothematicism into a monumental formal process which could unify a multi-movement cycle or even, in *Les préludes* and the Piano Sonata, encompass them all in a continuous sonata first movement plan. Apart from the Trio, where the use of the cyclic technique savours of something of an intellectual exercise, Franck's first important attempt at this kind of unification was the *Grande pièce symphonique*, which shows clearly his immeasurable debt to the music of Liszt's Weimar years. Yet another large-scale single-movement composition is the *Prélude, choral et fugue*, whose chromatic generating motif (later becoming the fugue subject) further emphasizes his underlying relationship to Liszt, irrespective of the inroads the music of Wagner had made on his sensibilities. Despite its lack of conventional breaks between movements, the work basically conforms to the three-movement plan which Franck found most congenial. He had already experimented with the triptych form of Beethoven's *Les adieux* sonata in some of his early piano works and later in a number of the *Six pièces*. Of the other instrumental music, only the Violin Sonata and the Quartet deviate from this tripartite layout, to which all the important instrumental works of his pupils also conform.

No appraisal of Franck's total output can ignore the wide qualitative gulf separating the broad categories of vocal and instrumental music. Surprisingly for a skilled contrapuntist his choral writing too often suffers from

unrelieved homophony; the discrepancy may be seen in a hybrid work like *Psyché* in which the choral sections simply disfigure the remainder. Except in one or two instances he was unable to make much of the contemporary *mélodie* (his grasp of prosody was notoriously weak), and the prevailing sentimental style of church music in mid-19th-century France was hardly fertile soil in which his gifts might flourish. Nevertheless, one or two of his sacred pieces, notably the festal offertory *Quae est ista* (1871), were distinguished additions to the liturgical repertory. Franck's cardinal weaknesses included his lack of literary discernment and corresponding readiness to rely on the literary tastes of others, and the limited spectrum of experience he could convincingly express in music. The failure of the operas cannot be blamed entirely on their absurd and anachronistic librettos, and in spite of many magnificent pages, the choral works are unlikely to find admirers, fundamentally because Franck was unable to realize their essentially dramatic schemes. This stricture is particularly applicable to *Rédemption* where, as has often been remarked, he was lamentably unable to delineate the darker aspects of human nature described in the text, the characterization of Lucifer being utterly ineffectual. *Les béatitudes*, Franck's magnum opus by which both he and his disciples set so much store, suffers initially from too rigid a formal plan: each of the eight sections begins with an exposition of a particular evil, proceeds to a celestial prophecy and concludes with the voice of Christ intoning words from the Sermon on the Mount. A certain pedestrianism in melody and rhythm is exposed by the obsessively chromatic harmony. Yet the monolithic design of the total work, in 'tonal architectural' terms implemented by an identification of psychological states with specific keys (as with Messiaen a kind of cosmic joy is attributed to F♯ major), is very impressive and ought to preclude anything but a complete performance. Parts three and four and much of parts five and six represent his outstanding accomplishments on a large canvas.

Franck's finest compositional achievement is represented by the symphonic, chamber and keyboard works, one of the most distinguished contributions to the field by any French musician – especially the last three chamber works, in which Franck found a balance between his inherent emotionalism and his preoccupation with counterpoint and Classical forms. They constitute his legacy to his disciples, and the intense interest in chamber music shown by Castillon, from the moment of his becoming a student of Franck, is perhaps symbolic of the importance of formalistic works for the Franckist school as a whole. There were few precedents in France for such an involvement; those that did exist, such as the genuinely neo-classical symphonies of Gounod and Bizet of 1855 and the early piano quintet and piano trio by the eclectic Saint-Saëns, were isolated attempts and give little hint of what was to follow. To his pupils, Franck communicated both the Beethovenian idealism inherent in the cultivation of the strict genres of symphony, quartet and sonata and the harmonic innovations of late Romanticism. This double allegiance to the Viennese tradition on the one hand, and to Liszt and Wagner on the other, was undoubtedly responsible for the self-indulgent massiveness which characterizes many Franckist works and which sometimes proved to be a source of stylistic confusion, as Cooper (1951) has observed about the Piano Trio by Lekeu. The finest products of the movement, however, such as the chamber music and the Symphony of Chausson, in whose Piano Trio may be observed the most direct workings of Franck's influence, align this monumentality with a sweeping lyricism.

Franck's pupils were attracted to his teaching technique, his innate receptiveness to new ideas and his seriousness, a quality which stood in marked contrast to the superficiality of the Opéra-dominated establishment. After 1872 only a few, including Augusta Holmès and Lekeu, were taught privately; the majority, often at the instigation of Coquard, attended the organ class where most of Franck's composition teaching took place. Although he would naturally assess individual compositions by members of his closest circle, his main medium of communication seems to have been the improvisation sessions which took up most of the class's time; through these he reached a wider audience, including such peripheral members of the school as Fumet and Lazzari. He was not primarily concerned with keyboard technique, as Vierne and Tournemire found to their dismay when later confronted with Widor. His sphere of influence was wide: in addition to those pupils already mentioned, Charles Bordes, Guy Ropartz, Dukas, Bréville, Pierné, Guilmant and Magnard passed at some stage through his hands. Few other teachers can be credited with such an achievement.

WORKS

all published and first performed in Paris, unless otherwise stated; autograph MSS of unpublished works in F-Pc and Pn. Opus numbers in italics refer to Franck's first series, those in roman to his second series and Messe à 3 voix; no works composed after 1863 bear opus numbers. Thematic catalogue of published works in Mohr [M].

STAGE

all printed works in vocal score, unless otherwise stated

M	*Title, genre*	*Acts, libretto*	*Composed*	*Published*	*First performances; remarks*
—	Stradella, op	3, E. Deschamps	c1841	—	vs only
—	Le valet de ferme, oc	3, A. Royer and G. Vaëz	1851–3	—	—
49	Hulda, op	4, epilogue, C. Grandmougin, after Bjørnson	1879–85	1894	Monte Carlo, 8 March 1894; vs arr. Franck (to p.285) and S. Rousseau (from p.285 to end); 2nd edn (?1894) abridged

M	Title, genre	Acts, libretto	Composed	Published	First performances; remarks
50	Ghiselle, drame lyrique	4, G.-A. Thierry	1888–90	1896	Monte Carlo, 6 April 1896. Act 1 orchd Franck; Act 2 P. de Bréville, V. d'Indy, E. Chausson; Act 3 S. Rousseau; Act 4 A. Coquard

LARGE SACRED

all printed works in vocal score, unless otherwise stated

M	Title, genre	Scoring	Text	Composed	Published	First performances; remarks
—	Notre-Dame des orages, cant.	?1 v, pf	Comte de Pastoret	*c*1838	—	Erard's piano salon, *c*10 Jan 1839, mentioned in *Le ménestrel*, 13 Jan 1839; lost
51	Ruth, églogue biblique	Solo vv, chorus, orch	Bible, with addns by A. Guillemin	1843–6; rev. 1871	1872	Conservatoire, 4 Jan 1846
—	Plainte des israélites, cant.	Chorus, orch	—	?*c*1865	—	—
—	La tour de Babel, cant.	Solo vv, chorus, orch	—	1865	—	—
52	Rédemption, poème-symphonie	S, female vv, speaker, orch	E. Blau			
	First version			1871–2	1872	Concert National (Colonne), 10 April 1873
	Final version, with new chorus and symphonic interlude			1874	1875	Conservatoire, 15 March 1875
53	Les béatitudes, orat	Solo vv, chorus, orch	Bible: Matthew v, adapted by Mme J. Colomb	1869–79	1880	Franck's apartment, 20 Feb 1879 (pf acc.); Dijon, 15 June 1891 (orch acc.); earlier performances of individual movts, Paris, 1878–90
54	Rébecca, scène biblique	Solo vv, chorus, orch	P. Collin	1880–81	1881	Société Chorale d'Amateurs Guillot de Sainbris, 15 March 1881 (pf acc.); Salle Gaveau, 16 May 1911

ORCHESTRAL

M	op.	Title, genre	Composed	Published	First performance	Remarks
—	—	Variations brilliantes sur un thème original	1834	—	—	
—	5	Variations brillantes sur l'air du Pré aux clercs	1834	—	—	also arr. solo pf
—	8	Variations brillantes sur la ronde favorite de Gustave III, with solo pf	1834–5	—	—	
—	11	Deuxième grand concerto, g, with solo pf	*c*1835	—	—	
—	13	Première grande symphonie, G	1840	—	Société d'Orléans, 16 Feb 1841	
		Ce qu'on entend sur la montagne, sym. poem	*c*1845–7	—	—	after V. Hugo
43	—	Les Eolides, sym. poem	1875–6	1893; arr. 2 pf, 1892	Société Nationale, 13 May 1877	after Leconte de Lisle
44	—	Le chasseur maudit, sym. poem	1882	1884; arr. pf 4 hands, 1884	Société Nationale, 31 March 1883	after G. Bürger
45	—	Les Djinns, sym. poem with solo pf	1884	1893; arr. 2 pf 1892	Société Nationale, 15 March 1885	after Hugo
46	—	Variations symphoniques, with solo pf	1885	1893; arr. 2 pf, 1892	Société Nationale, 1 May 1886	

M	op.	Title, genre	Composed	Published	First performance	Remarks
47	—	Psyché, sym. poem with chorus	1887–8	1903; arr pf 4 hands, 1893	Société Nationale, 10 March 1888	text by S. Sicard and de Foucard
48	—	Symphonie, d	1886–8	1896; arr. pf 4 hands, 1890	Concerts du Conservatoire, 17 Feb 1889	also arr. solo pf

OTHER SACRED

M	op.	
—	—	Ave Maria, ?chorus, 1845
—	—	Sub tuum, 2 vv, 1849
—	—	O gloriosa, 3 vv, ?*c*1850
—	—	O salutaris, chorus, org, 1835; *ReM*, iv/2 (1922), suppl.
—	—	Justus ut palma florebit, B, chorus, org, ?*c*1850
—	—	Gratias super gratiam, chorus, org, ?*c*1850
—	—	Tunc oblati sunt, chorus, org, ?*c*1850
—	—	Sinite parvulos, 1v, org, ?*c*1850
—	—	Laudate pueri, chorus, org, ?*c*1850
55	—	O salutaris, S, T/Mez, org, 1858 (*c*1858)
56–8	—	Trois motets, O salutaris, S, chorus, org; Ave Maria, S, B, org; Tantum ergo, B, chorus, org (1865)
59	—	Messe solennelle: O salutaris, B, org, 1858 (1858)
—	—	Tendre Marie, canticle, ?*c*1858; cited by Vallas (1950)
—	—	Les sept paroles du Christ, solo vv, chorus, orch, 1859
60	—	Le garde d'honneur, canticle, 1v, female vv, org, 1859 (1859); text by Mme ***
—	—	Cantique de Moïse: Cantemus Domino, chorus, orch, pf, *c*1860; ?2nd chorus of Plainte des israélites, chorus, orch/pf, 1860, see Vallas (1951)
—	—	La tour de Babel, orch/pf, 1865
61	12	Messe à 3 voix, STB, orch (later reduced to org, harp, vc, db), 1860 (1872); Ste Clotilde, 2 April 1861
—	—	Panis angelicus, T, org, hp, vc, db, 1872 (1872); interpolated in the Messe à 3 voix
62	—	Ave Maria, STB, org, 1863 (*c*1863)
63–5	—	Trois offertoires, 1861 (*c*1871): Quae est ista, solo vv, chorus, org, hp, db, orch; for the Feast of the Assumption; Domine Deus in simplicitate, STB, org, db; for the 1st Sunday in the month; Dextera Domini, solo vv, STB, org, db, orch; for Easter Sunday;
66	—	Domine non secundum, off, STB, org, 1865 (*c*1865); for a time of penitence
67	—	Quare fremuerunt gentes, off, STB, org, db, orch, 1865 (*c*1865); for the Feast of St Clotilde
68	—	Veni creator, T, B, org, 1872 (*c*1876)
69	—	Psaume, cl, chorus, org, orch, 1883 (Leipzig, 1896)

SECULAR VOCAL

M	op.	
—		L'Entrée en loge, 1v, pf (J.-F. Gail), *c*1840
—		La Vendetta, 2vv, pf (A. de Pastout), *c*1840
—		Orphée dans les bois, 1v, orch (H. Benton), *c*1840
—		Agnès Sozel, 1v, pf (P.-A. Vieilland), 1840
—		Fernand, 3vv, orch (Pastout), 1841
—		Loyse de Montfort, 3vv, orch (E. Deschamps and E. Pacini), 1841
—		Hymne à la patrie, 1v, orch, 1848; orch inc.
—		Marlborough, chorus, org, pf, vc, db, 4 obbl mirlitons, 1869
79		Paris, patriotic ode, T, orch ('B. de L.'), 1870 (1917); arr. pf (1917)
—		Patria, patriotic ode, 1v, orch (V. Hugo), 1871 (1917); arr. pf (?*c*1917)
—		Le philistin mordra la poussière, chorus, pf, 1875; cited by Vallas (1951)
88		La procession, 1v, orch (A. Brizeux), 1888 (*c*1893); Société Nationale, 27 April 1889; arr. pf (*c*1893)
89		Six duos, SA, pf, 1888 (1893): L'ange gardien (?Franck); Aux petits enfants (A. Daudet); La Vierge à la crèche (Daudet); Les danses de Lormont (L. Desbordes-Valmore); Soleil (G. Ropartz); La chanson du vannier (A. Theuriet)
90		Premier sourire de mai, 4 female vv, pf (V. Wilder), 1888 (*c*1904)
91		Hymne, 4 male vv, pf (J. Racine), 1888 (*c*1902); Tournai, *c*1890
—		Cantique, chorus, obbl hn, 1888

SONGS

M	
—	Blond Phébus, 1835; unsigned, authorship doubtful
70	Souvenance (Chateaubriand), 1842–3 (1862)
71	Ninon (A. de Musset), 1851 (1862)
72	L'émir de Bengador (J. Méry), 1842–3 (1862)
73	Le sylphe (A. Dumas *père*), 1842–3 (1862); with vc obbl
74	Robin Gray (J.-P. de Florian), 1842–3 (1862)
75	L'ange et l'enfant (J. Reboul), 1846 (1872)
—	A cette terre, où l'on ploie sa tente (Hugo), 1847 (1985)
76	Aimer (Méry), 1849 (1862)
77	Les trois exilés (Chant national) (B. Delfosse), 1848 (1848/?9)
78	S'il est un charmant gazon (Hugo); *ReM*, iv/2 (1922), suppl.; 2 different settings: 1 *c*1855; 2 1857
79	Paris, see SECULAR VOCAL
80	Le mariage des roses (E. David), 1871 (*c*1873)
81	Roses et papillons (Hugo), *c*1860 (*c*1873)
82	Passez, passez toujours (Hugo), 1860 (1862)
83	Lied (L. Paté), 1873 (1874)
84	Le vase brisé (R.-F.-A. Sully-Prudhomme), 1879 (1900)
85	Nocturne (L. de Fourcaud), 1884 (1900)
86	Pour les victimes 1887 (1912)
87	Les cloches du soir (M. Desbordes-Valmore), 1888 (1889)

CHAMBER

M	op.	
—	6	Grand trio, pf, vn, vc, 1834
1–3	1	3 trios concertants, f♯, B♭ (Trio de salon), b; pf, vn, vc, 1839–42 (Paris, Hamburg and Leipzig, 1843)
4	2	Quatrième trio concertant, b, vn, vc, pf, 1842 (Hamburg and Leipzig, 1843); orig. finale to Trio op.1 no.3
5	6	Andantino quietoso, vn, pf, 1843 (1844)
6	14	1er duo, pf, vn, 1844 (1844); on motifs from Dalayrac's Gulistan
—	—	pf solo, acc. str qnt, *c*1844 (1991)
7	—	Quintette, f, pf, 2 vn, va, vc, 1879 (1881); Société Nationale, 17 Jan 1880
8	—	Sonate, A, pf, vn, 1886 (1886); Société Nationale, 31 Dec 1887
9	—	Quatuor, D, 2 vn, va, vc, 1889 (*c*1889); Société Nationale, 19 April 1890
10	—	Mélancolie, vn, pf (1911); transcr. of a solfège lesson

ORGAN AND HARMONIUM

—	—	Pièce, E♭, 1846 (1973)
24	—	L'organiste, vol.ii, org/hmn, 1858–63 (1905); 30 pieces
—	—	Pièce, A, 1854 (1990)
25	—	Andantino, g, org, ?1856 (1857)
26	—	Cinq pièces, hmn, *c*1858 (?1865); 2 offs, 2 vcles, 1 communion
27	—	Trois antiennes, org, 1859 (1859)
28–33	16–21	Six pièces, org, 1856–64 (1868): Fantaisie, C; Grande pièce symphonique, f♯; Prélude, fugue et variation, b, also transcr. 2 pf/pf, hmn, 1873 (?*c*1873); Pastorale, E; Prière, c♯; Final, B♭
34	22	Quasi marcia, hmn, *c*1862 (1868)
—	—	Offertoire sur un air breton, hmn, *c*1865 (1867)
35–7	—	Trois pièces, org, 1878 (1883): Fantaisie, A; Cantabile, B; Pièce héroïque, b
38–40	—	Trois chorals, E, b, a, org, 1890 (1892)
41	—	L'organiste, org/hmn, 1889–90: 55 pieces pubd (1896); 4 further pieces ed. J. Bonfils and G. Litaize, as Suite (M42), harmonium (1956)
—	—	Pièces posthumes (1905)

PIANO

—	*3*	Grand rondo, 1834
—	*5*	Variations brillantes sur l'air du Pré aux clercs, see under Orchestral
—	*8*	Variations brillantes sur la ronde favorite de Gustave III, see under Orchestral
—	*10*	Première grande sonate, 1836
—	*12*	Première grande fantaisie, before 1836
—	*14*	Deuxième fantaisie, before 1836
—	*15*	Deux mélodies, before 1837
—	*18*	Deuxième sonate, before 1838
—	*19*	Troisième grande fantaisie, before 1838
—	—	Polka, before 1848
11	3	Eglogue (Hirtengedicht), 1842
12	4	1er duo sur le God Save the King, pf 4 hands, 1842 (*c*1845)
13	5	1er grand caprice, 1843 (?*c*1845)
14	7	Souvenir d'Aix-la-Chapelle, 1843 (Hamburg and Leipzig, *c*1845)
—	—	Deux mélodies; à Félicité, *c*1847
15	8	4 mélodies de François Schubert, 1844 (1844); arrs. of Die junge Nonne, Die Forelle, Des Mädchens Klage, Das Zügenglöcklein
—	9	Ballade, 1844
16	11	1re grande fantaisie: sur des motifs de Gulistan de Dalayrac, 1844 (1844)
17	12	2e fantaisie: sur l'air et le virelay 'Le pont du jour' de Gulistan de Dalayrac, 1844 (1844)
—	13	Fantaisie, ?1844, lost
18	15	Fantaisie sur deux airs polonais, 1845 (*c*1845)
—	16	Trois petits riens: Duettino, Valse, Le songe, 1846
19	17	2e duo: sur le quatuor de Lucile de Grétry, pf 4 hands, 1845 (1846)
20	—	Les plaintes d'une poupée, 1865 (1904)
21	—	Prélude, choral et fugue, 1884 (1885); Société Nationale, 24 Jan 1885
22	—	Danse lente, 1885 (1888)
23	—	Prélude, aria et final, 1887 (1888); Société Nationale, 12 May 1888

TRANSCRIPTIONS AND ARRANGEMENTS

M	
—	4 mélodies de François Schubert, see under PIANO
92	Accompagnements d'orgue et arrangements pour les voix, des offices en chant grégorien restauré par le R.P. Lambillotte, 1858 (*c*1858)
—	Lénore, sym. poem by H. Duparc, arr. pf 4 hands, *c*1875 (1875)
93	Ernelinde, op by F.A. Danican-Philidor, vs (1883)
94	Tom Jones, op by F.A. Danican-Philidor, vs (*c*1883)
95	Le bûcheron, op by F.A. Danican-Philidor, vs (*c*1883)
96	Préludes et prières, org, 1889 (1889); arrs. of pf pieces by C.V. Alkan
97	Hymnes (Creator alme siderum, Sanctorum meritis, Iste confessor), harmonizations, 3vv, org (1914)

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L. Vallas: *César Franck* (London, 1951/R; Fr. orig., Paris, 1955, as *La véritable histoire de César Franck*)
M. Kunel: *César Franck inconnu* (Brussels, 1958)
J. Gallois: *César Franck* (Paris, 1966)
E. Buenzod: *César Franck* (Paris, 1967)
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JOHN TREVITT/JOËL-MARIE FAUQUET

Franck, Eduard (*b* Breslau, 5 Oct 1817; *d* Berlin, 1 Dec 1893). German pianist, composer and teacher. After private study with Mendelssohn in Düsseldorf and Leipzig (1834–8), whose style as pianist and composer he followed, he travelled to Paris, London and Rome (1842–5). He then resided in Berlin (1845–51) and taught music in Cologne (1851–9) and Berne (1859–67), moving to Berlin in 1867 to teach first at the Stern Conservatory (1867–78) and then at Emil Breslaur's conservatory (1878–92). Much loved as a teacher, he was also admired as a pianist with a particularly fine touch; his music, largely instrumental, was praised by his contemporaries, including his friend Schumann. He married the pianist Tony Thiedemann; their son Richard (*b* Cologne, 3 Jan 1858; *d* Heidelberg, 22 Jan 1938) was a composer and pianist who studied with his father in Berlin and with Reinecke, Wenzel, Jadassohn and Richter in Leipzig. He taught in Basle (1880–83, 1887–1900), with a period also in Berlin and Magdeburg, and conducted choirs in Kassel (1900–9) and Heidelberg (1910–38). Known chiefly as a performer of Beethoven, he also wrote a number of pieces in late Romantic vein for piano. His autobiography was published in 1928.

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JOHN WARRACK

Franck [Frank, Franke], **Johann** (*b* Guben, 1 June 1618; *d* Guben, 18 June 1677). German poet, lawyer and public official. He attended school at Cottbus, Stettin and Thorn and later studied jurisprudence at Königsberg, where he met his poetic mentor, Simon Dach. On his return to Guben he embarked on a distinguished civic career as attorney, city councillor (1648) and mayor (1661) and as

county elder in the margravate of Lower Lusatia (1670). He wrote both secular and religious poetry and published his first work, *Hundertönige Vaterunsersharfe*, at Guben in 1646. Almost his entire output is brought together in the two-volume *Teutsche Gedichte*. The first part, *Geistliches Sion* (Guben, 1672), contains 110 religious songs, provided with some 80 melodies, of which 40 are by the Guben Kantor Christoph Peter. Other composers include Schein, Gesius and Crüger, who eventually composed 14 melodies for Franck. Almost half of his hymn texts are paraphrases of psalms; they are reminiscent of Paul Gerhardt in their prayer-like diction and their untormented faith, which may account for both their general popularity and their particular attraction for Crüger. A few are still found in Protestant hymnals today. Bach composed 14 settings of seven of his texts (to melodies by Crüger, Albert and Peter), the most famous being the motet *Jesu, meine Freude* BWV227. The second part of Franck's *Teutsche Gedichte*, the *Irdischer Helicon* (Guben, 1674), contains his secular poetry. Influenced by Opitz, it is of average quality and is now forgotten; it includes a panegyric to Crüger.

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TRAUTE MAASS MARSHALL

Franck, Johannes. German publisher, perhaps an elder brother of MELCHIOR FRANCK.

Franck, Johann Wolfgang (*b* Unterschwaningen, Middle Franconia, bap. 17 June 1644; *d* ?*c*1710). German composer. Since his father, who died in 1645, had held an important administrative post at the court of the Margrave of Brandenburg-Ansbach, and his mother's family were natives of Ansbach, it is likely that Franck had a superior education at a Latin school there. This is substantiated by his matriculation at Wittenberg University in 1663. From 1665, at the latest, to 1668 he served the Ansbach court as a secretary (*Kammerregistratur Adjunct*) in its musical establishment, and as a tutor of the ruling family's children. In spring 1668 Franck was granted leave of absence, possibly to travel and study in Italy. With the establishment of the new government of Margrave Johann Friedrich in 1672, Franck was again in Ansbach and was appointed director of the court music and the theatre. His new appointment enabled him to reorganize and expand the court orchestra, thereby re-establishing the fame of the Hofkapelle, and to develop the importance of opera in court entertainments. In addition to incidental music for plays and ballets, he composed his first operas, *Die errettete Unschuld, oder Andromeda und Perseus* (1675) and *Der verliebte Föbus* (1678). He composed a considerable body of sacred music for the court chapel, and in 1677 was made court chaplain. In January 1679 he fled Ansbach after having murdered another court musician. He found asylum in Hamburg, where his music was to dominate the opera for the next six years.

In 1678 Hamburg became the first city outside Venice to establish a public opera house, the Theater am Gänsemarkt. In 1679 Franck produced four operas (as well as a revival of *Andromeda*), and between then and 1686 he introduced many operas. At this time he was not only opera Kapellmeister but also the director of music at the Protestant cathedral, and he composed many sacred lieder, mostly to verses by the Hamburg clergyman Heinrich Elmenhorst. Franck published collections of arias from four operas, *Aeneae* (1680), *Vespasian* (1681), *Diocletianus* (1682) and the two-part *Cara Mustapha* (1686). Extant examples of music from his operas exist only in these four collections and his only surviving opera with recitatives as well as arias, *Die drey Töchter des Cecrops*. This was once thought to have been a revival in Hamburg in 1680 of an Ansbach production of 1679. The origins of the Ansbach score and the Hamburg performance remain unclear, although Braun (1983) argues that the Ansbach performance took place when Franck made a return visit there in 1686, and that a shorter revision of the work was heard shortly afterwards in Hamburg. Franck moved to London in 1690, where he reportedly gave similar operatic performances. In subsequent years he joined in consort performances with Robert King, a composer, violinist and concert promoter. Franck composed a number of English songs that appeared in London journals. The exact date and place of his death are unknown, but a report in Moller's *Cimbria litterata* (Copenhagen, 1744) makes the intriguing suggestion that he may have been murdered in Spain.

Franck's operas were a major factor in developing an identity for German opera in the later 17th century. What survives indicates that his operas emphasized a popular style combining elements of Venetian opera and French music. The recitatives, in *Drey Töchter*, are highly expressive, with active harmonic support anticipating the arioso style, and are clearly separated from the arias, which are of contrasting types. There are strophic songs based on dance rhythms clearly of popular or folksong character. Others, often strophic, are stylistically German as they reflect the spirit, and probably at times the actual melodies, of chorales. A third kind of aria, usually much longer and with a tempo indication of 'Adagio', employs strong affective dissonances and dramatic melodic gestures, with rhetorical outbursts to express tragic or other sad affections. As with Venetian opera arias, Franck often rounded off his arias with brief instrumental postludes repeating the final vocal phrase(s). He was apparently the first Hamburg opera composer to use the orchestra to accompany some of the arias and to interject short, concerted instrumental passages to highlight a particularly expressive vocal phrase. The several instances of trumpet obbligatos are also noteworthy.

While the melodic writing generally has a light, popular tone, many examples occur of a more complex vocal style, with long melismatic passages that seem more instrumental than vocal in character. The harmonic language, evident from a profusion of continuo figures, displays an effective use of expressive, unprepared dissonances and frequent sudden shifts from major to minor chords for rhetorical impact.

WORKS

music lost unless otherwise stated

OPERAS

first performed at Hamburg, Theater am Gänsemarkt, unless otherwise stated

Die errettete Unschuld, oder Andromeda und Perseus (after P. Corneille: *Andromède*), Ansbach, 1675, revived Hamburg, 1679
Der verliebte Föbus, Ansbach, 1678

Don Pedro, oder Die abgestraffte Eyffersucht (H. Elmenhorst, after Molière), 1679
Die macchabaeische Mutter mit ihren sieben Söhnen (after Gryphius), 1679
Pastorelle, Lustschloss, Triesdorff, nr Ansbach, 1679
Die wohl- und beständig-liebende Michal, oder Der siegende und fliehende David (Elmenhorst), 1679
Aeneae, des trojanischen Fürsten Ankunft in Italien, 1680, arias (Hamburg, 1680)
Alceste (Franck, after P. Quinault), 1680
Sein selbst Gefangener [Jodelet] (Matsen, after Scarron), 1680
Charitine, oder Göttlich-Geliebte (Elmenhorst), 1681
Hannibal (H. Hinsch, after N. Beregan), 1681
Semele (J.D. Förtsch), 1681
Vespasian (P. Marci after G.C. Corradi), ?1681, 1683, arias (Hamburg, 1681)
Attila (after M. Noris), 1682
Diocletianus (?Franck, after Noris), 1682
Der glückliche Gross-Vezier Cara Mustapha, erster Theil, nebenst der grausahmen Belagerung und Bestürmung der Kayserlichen Residentz-Stadt Wien; Der unglückliche Cara Mustapha, anderer Theil, nebenst dem erfreulichen Entsatze der Käyserlichen Residentz-Stadt Wien (L. von Bostel), 1686, arias from both pts (Hamburg, 1686)
Die drey Töchter des Cecrops (prol, 5, A. von Königsmark), Ansbach, ?1686, *D-AN*; ed. in DTB, xxxviii, Jg.xxxvii and xxxviii (1938), and EDM, 2nd ser., *Bayern*, ii (1938)

OTHER STAGE

Incidental music to C. Cibber: *Love's Last Shift*, London, 1696, 1 duet in 1696[6]
The Judgment of Paris (? W. Congreve), London, 11 Feb 1702, reported in *London Gazette* (2 Feb 1702)
Undated incidental music to 3 dramatic works perf. at Ansbach, lost, listed in Ansbach inventory of 1686, *D-Nst*

CANTATAS

5 undated cants. from the Ansbach period, *D-Bsb*: Te Deum laudamus; Weil Jesus ich in meinem Sinn, ed. W. Haacke (Berlin and Darmstadt, 1949); Ich habe Lust abzuschneiden; Conturbatae sunt gentes; Durum cor ferreum pectus
6 undated cants. from the Hamburg period, *W*: Exaudi o misercors et benignissime Deus; Domine ne in furore; Herr Jesus Christ, du höchstes Gut; In allen meinen Taten; Willkommen, liebstes Jesulein; Jesu, vir colorum
57 lost cants., 12 lost Tafelstücke, listed in Ansbach inventory, 1686, *Nst*, 1002–08; 4 lost cants. listed in Lüneburg inventory, *Lr*

SACRED AND SECULAR SONGS

Passionsgedanken (H. Elmenhorst), 2vv, opt. bc (n.p., before 1681), ?lost, repr. in following item
Geistliche Lieder (Elmenhorst), 2vv, opt. bc (Hamburg, 1681), repr. in Geistliches Gesangbuch
M. Heinrich Elmenhorsts besungene Vorfallungen, 1v, bc (Hamburg, 1682), repr. in Geistliches Gesangbuch
Geistliches Gesangbuch (Elmenhorst), 1v, bc (Hamburg, 1685), repr. with works by G. Böhm and P.L. Wockenfuss in M. Heinrich Elmenhorsts . . . geistreiche Lieder, ed. J.C. Jauch (Lüneburg, 1700), ed. in DDT, xiv (1911)
Erster Theil musicalischer Andachten, 1v, bc (Hamburg, 1687)
Remedium melancholiae, or The Remedy of Melancholy, 1v, bc (hpd/theorbo/b viol), bk 1 (London, *c*1690)
A New Song on K[ing] W[illia]m (London, *c*1690)
15 Songs in the Gentleman's Journal (1692–4), 1 ed. in Squire, 1 song in Songs Compleat, Pleasant and Divertive (London, 1719–20); 2 single songs (London, n.d.)

INSTRUMENTAL

6 sonatas, 2 vn, 2 b, lost, reported in *The Post Man* (18 Aug 1702)

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GEORGE J. BUELOW

Franck, Melchior (*b* Zittau, *c*1579; *d* Coburg, 1 June 1639). German composer. He was not born in 1573, as is often stated, but about six years later (see Peters-Marquardt). His father Hans was a painter; his mother died in 1603, an event the composer commemorated with a motet. Johannes Franck, who published a set of *Cantiones sacrarum melodiarum* in Augsburg in 1600, may have been an older brother. Little is known of Melchior's early life. He may have studied music in Zittau under Christoph Demantius, Kantor there from 1597 to 1604, and may have been a pupil of Adam Gumpelzhaimer (as well as Christian Erbach, Bernhard Klingenstein and Hassler) in Augsburg. In any case he was in the choir of the St Anna, Augsburg, about 1600.

In 1601 Franck moved to Nuremberg, where he taught at the Egidienkirche. The year he spent there was decisive for his career. His concern with music education resulted then and in later years in numerous collections of pedagogic vocal and instrumental music. Also in Nuremberg he was strongly influenced by Hassler, who had returned there from Augsburg also in 1601. Hassler had inherited from Lechner, his probable teacher in Nuremberg, Lassus's Netherlandish style of motet composition and had absorbed the Venetian antiphonal style from both Andrea and Giovanni Gabrieli while studying with them in Venice. He passed these on to Franck. Furthermore, the contact at one remove with Lechner is reflected in Franck's many psalm settings.

At the end of 1602 or beginning of 1603 Franck became Kapellmeister to Duke Johann Casimir of Saxe-Coburg, an enlightened nobleman who took a great interest in his musical establishment; no doubt he worked warmly with Franck, for whom life in Coburg was at first ideal. He published a great deal, and in 1607 he married.

The Thirty Years War affected Coburg in the early 1630s, when the city and the countryside nearby were ravaged by Wallenstein's and then Lamboy's armies. The economy was ruined; moreover, Duke Johann Casimir

died in 1633. Franck personally suffered the loss of his wife and two children. Casimir's successor, Duke Johann Ernst, was forced to economize and, lacking his predecessor's love of music, he quickly reduced the size and his support of the Kapelle. Franck kept his position, though his pay dwindled steadily in the following years, and Johann Ernst also appointed him to the lesser post of inspector of the choir of the city church. Franck complained about the severe times in the prefaces to his printed works, but despite receiving an offer to return to Nuremberg in 1636 he decided to remain with the duke, who invited him to reorganize his court Kapelle in Eisenach. With the failure of that Kapelle Franck returned to Coburg, where he was pensioned.

Franck was one of the best composers of German Protestant music in the first half of the 17th century. He wrote both sacred and secular music for various instrumental and vocal forces: his output is vast, and a comprehensive, detailed study of his works has yet to be undertaken. Most of his music is conservative in comparison with that of Schütz or his Italian contemporaries, and he experimented with the new basso continuo only from 1627. Of 1466 known compositions, his principal works are his purely vocal motets and his dances for instrumental ensemble. He also wrote German polyphonic songs and quodlibets, German *Magnificat* settings, a Mass, sacred concertos, simple chorale settings and incidental music to a play.

Franck published more than 40 collections of motets, more than one a year, between 1601 and 1636. Of the over 560 compositions in them, most use German translations of psalms and prophetic writings. The motets with Latin texts, all but seven of which appear in five collections published from 1601 to 1613, are also provided with German translations. The settings vary in size and style. Nearly all are performable by *a cappella* choir or with instruments doubling the parts; four collections include a basso continuo organ part: *Rosetulum musicum*, *Dulces mundani exilii deliciae* and the two volumes of *Paradisus musicus*. The motets without continuo are for three to 12 voices, most being for between four and eight; the motets with continuo are for one to eight voices, though very few are solos.

In the preface to his *Contrapuncti* (1602), Franck explained his style of writing. He recalled that Catholic polyphony was composed in an elaborate way for the glory of God and the appreciation of the educated and that Protestant psalmody was developed for laymen and young people. The Protestant reaction to elaborate Catholic music early in the 16th century was understandable, but by 1602 the simple psalmody was well known to the layman and was well represented in print. Franck's aim was to take the simple chorale tunes and as in the older Catholic music to ornament them for the glory of God. The 22 motets in this collection are typical of his motets in general. All the pieces are in the *prima pratica*: there are no unusual dissonances, and those that are used are carefully prepared and resolved. The voices move by step for the most part; the bigger leaps usually stem from the movement of the borrowed chorales. Nonetheless Franck was very expressive in his text-setting; for example, in *Aus tiefer Not schrei ich zu dir* when the three lower voices sing 'Herr Gott, erhör mein Rufen' ('Lord God, hear my call') in a generally low tessitura the soprano enters more than an octave higher with the same words: the cry to God soars above all else. There is some word-painting, for example a long melisma on 'klagen' ('to cry out in grief') in the motet *Ich ruf zu dir, Herr Jesu Christ*, but this is not consistent. These motets reflect the influence of Hassler in the use of expressive devices and that of Lassus and Lechner in the carefully worked-out counterpoint. The unusual feature of the *Contrapuncti* motets is that all are fugues for four voices or instruments: on the title-page Franck clearly states that they are to be performed in a fugal way not only by voices but also by instruments. The fugal expositions always have real answers; in a few cases the entries are in stretto, and they sometimes vary slightly in rhythm. The subject is based on the first phrase of the chorale; subsequent points of imitation use the later phrases.

The *Gemmulae evangeliorum musicae* (1623) contains very short, mostly homophonic settings of important German proverbs, less elaborate than the *Contrapuncti*. One piece is strophic, and many have some scheme of internal repetition (*AAB*, *AABB*, *ABB*, *ABBC*, *AABCC* and *AABBC*). In the preface Franck makes clear that he had composed these very easy pieces so that even the smallest, least expert choir could sing them.

The various motets of the *Melodiae sacrae* (1607) strongly evince a characteristic of Franck's music not met with in the above-mentioned collections: the antiphonal juxtaposition of groups of voices (though there are never two distinct choirs). The music is predominantly homophonic within the *prima pratica*, and there is some specially noteworthy word-painting, for example the effective melismas on such words as 'fountain' and 'south wind blowing' in *Meine Schwester, liebe Braut*. Elsewhere Franck did write antiphony for two choirs. His contribution to the wedding collection *Epithalamia* (1614[17]) is a motet for two four-part choirs, and his Christmas motet *Dank sagen wir alle Gotte*, found in an undated manuscript, is for seven voices arranged in two choirs. Both works are essentially homophonic and contrast duple- and triple-time sections. Franck wrote many sacred occasional pieces such as these. The funeral songs among them are appropriately much more subdued. That for his friend Wolffgang Beyling (1624) is almost strictly homophonic, syllabic and scored for four voices *a cappella*. Each verse is set off by rests as in Lobwasser's German psalms based on Goudimel's homophonic French psalms. Like most of Franck's motets, those in *Dulces mundani exilii deliciae* (1631) are devotional songs based on biblical texts that were performed privately for Duke Casimir and not in ordinary churches. The texture is basically homophonic, whether for one voice with continuo or for two four-part choirs with continuo. A few motets for three to eight voices, however, are more contrapuntal.

Of the secular vocal pieces the most unusual are the 11 quodlibets. Composed for students, they reflect the student humour of the time. The borrowed music and texts succeed one another; sometimes only the texts are borrowed, sometimes only the music. The sources range from important works by Hassler and German art song to popular German folksongs, and sometimes Latin and German are mixed.

Most of the 13 secular vocal collections also contain many purely instrumental dances, and the latter strongly influenced the former. Even when secular songs appear apart from dances, as in *Musicalischer Bergkreyen* (1602)

and *Opusculum ... Reuterliedlein* (1603), they are homophonic and have regularly recurring rhythmic patterns. They are strophic, syllabic, except for a few melismas on the penultimate syllables of verses, and in most cases are in bar form. Instruments can replace the voices. *Musicalischer Bergkreyen* is unusual in that the tenor introduces each piece.

The dances, which in addition to appearing in song collections are to be found in four individual dance collections, are all homophonic. Like most dances of the time they are in the form *AABBCC*, with the tonality moving from tonic (*A*) to dominant (*B*) and back to tonic (*C*) or from tonic minor (*A*) to subdominant (*B*) and back to tonic minor (*C*). They are scored for four to six unspecified instruments, though viols are called for in *Newe musicalische Intraden*. In the *Deliciae convivales* (1627) a basso continuo is added. In *Lilia musicalia* the dances are presented in suites; elsewhere they are grouped by type.

On 14 June 1630 the pastoral play *Von der Zerstörung Jerusalems* was performed by students in Coburg with eight *intermedi* with music by Franck.

Though conservative, Franck's music is consistently expressive. He did not follow the reforms of Martin Opitz, though he knew him, but he was always careful to observe proper German diction. His works were extremely popular, no doubt on account of both their simplicity and their beauty: they reappeared many times in his lifetime in various cities and in collections. The most prolific German composer of his generation, he is perhaps the most important after Schütz, Schein and Scheidt.

WORKS

SACRED

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Contrapuncti compositi deutscher Psalmen und anderer geistlichen Kirchengesäng, 4vv (Nuremberg, 1602); ed. H. Nitsche and H. Stern (Stuttgart, 1963)
Sacrae melodiae, ii, 4–12vv (Coburg, 1604)
Tomus tertius melodiarum sacrarum, 3–4vv (Coburg, 1604)
Melodiae sacrae, iv, 5–12vv (Coburg, 1607)
Geistliche Gesäng und Melodeyen, 5–6, 8vv (Coburg, 1608); ed. W.J. Weinert (Madison, WI, 1993); 5 songs ed. in Cw, xxiv (1933)
Opusculum etlicher neuer geistlicher Gesäng, 4–6, 8vv (Coburg, 1611)
Viridarium musicum, 5–10vv (Nuremberg, 1613); 8 ed. K. Gramss, *Acht lateinische Motetten* (Wolfenbüttel, 1993)
Threnodiae Davidicae, 6vv (Nuremberg, 1615)
Geistlichen musicalischen Lustgartens erster Theil, 4–9vv (Nuremberg, 1616)
Laudes Dei vespertinae: i, 4vv; ii, 5vv; iii, 6vv; iv, 8vv (Coburg, 1622)
Gemmulae evangeliorum musicae, 4vv (Coburg, 1623); ed. K. Ameln, *Deutsche Evangeliensprüche für das Kirchenjahr 1623* (Kassel, 1960)
Rosetulum musicum, 4–8vv, bc (Coburg, 1627–8)
Cythera ecclesiastica et scholastica, 4vv (Nuremberg, 1628)
Sacri convivii musica sacra, 4–6vv (Coburg, 1628)
Prophetia evangelica, 4vv (Coburg, 1629)
Votiva columbae sionea suspiria, 4–8vv (Coburg, 1629)
Dulces mundani exilii deliciae, 1–8vv, bc (Nuremberg, 1631); 15 songs ed. in Sheets, ii
Psalmodia sacra, 4–5vv (Nuremberg, 1631)
Paradisus musicus, 2 vols., 2–4vv, bc (Coburg and Nuremberg, 1636); ed. K. Gramss (Wolfenbüttel, 1989)

More than 40 occasional sacred vocal works for weddings, funerals, installations, birthdays, journeys and new years pubd individually up to 1628; several isolated sacred songs pubd 1608, 1630 and 1632; others included in anthologies, e.g. E. Bodenschatz: Florilegium Portense, i (Leipzig, 2/1618); 6 ed. in *Sechs Motetten über neutestamentliche Texte ... um 1631* (Göttingen, 1976); others survive in various MSS (for fuller list see *MGG1*)

SECULAR

Musicalischer Bergkreyen, 4vv (Nuremberg, 1602); ed. in Cw, xxxviii (1936)
Opusculum etlicher newer und alter Reuterliedlein, 4vv (Nuremberg, 1603)
Deutsche weltliche Gesäng und Täntze, 4–6, 8vv, insts (Coburg, 1604)
Der ander Theil deutscher Gesäng und Täntze, 4vv, insts (Coburg, 1605)
Musicalische Fröligkeit, 4–6, 8vv, insts (Coburg, 1610)
Flores musicales, 4–6, 8vv (Nuremberg, 1610)
Tricinia nova lieblicher amorosischer Gesänge ... nach italiänischer Art, 3vv (Nuremberg, 1611)
Recreationes musicae, 4–5vv, insts (Nuremberg, 1614)
Delitiae amoris, 6vv (Nuremberg, 1615)
Lilia musicalia, 4vv, insts (Nuremberg, 1616)
Newes teutsches musicalisches fröliches Convivium, 4–6, 8vv (Coburg, 1621)
Newes liebliches musicalisches Lustgärtlein, 5–6, 8vv, insts (Coburg, 1623)
Vierzig newe deutzsche lustige musicalische Täntze, 4–6vv, insts (Coburg, 1623)
11 quodlibets (1602–22); 10 repr. in Musicalischer Grillenvertreiber, 4–6vv (Coburg, 1622); 3 ed. in Cw, liii (1956)
3 isolated secular vocal works (1608)
8 intermedi, 3–5vv, to the play Von der Zerstörung Jerusalems, in Relation von dem herrlichen Actu Oratorio (Coburg, 1630)
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JOHN H. BARON

Franck, [Frank], Michael (*b* Schleusingen, Franconia, 16 March 1609; *d* Coburg, 26 July 1677). German poet and composer. After his father's death in 1622 Franck was apprenticed to a baker at Coburg. In 1628 he settled in Schleusingen and married. Repeated looting in the Thirty Years' War forced him to relocate in Coburg in 1640. He

expressed his religious conviction in devotional songs and poetry, which also contain autobiographical elements. With the recognition of his talents, he was appointed teacher at the school in Coburg. He published several collections of German Baroque songs there between 1649 and 1662, the most important being the *Geistliches Harpffen-Spiel* (1657). This contains 30 songs of his own composition in a four-part setting with thoroughbass accompaniment. His *Ach wie flüchtig, ach wie nichtig* has enjoyed enduring popularity; it forms the basis of J.S. Bach's cantata (BWV 26) of the same name, and is Franck's only song in the modern German Protestant hymnal. His dedicatory verse in Johann Rist's collection *Neues musikalisches Seelenparadis* (1660–62) attests to his close connection with that poet, who in 1659 admitted Franck into his literary academy, the Elbschwanenorden, and crowned him poet. Franck also had contact with the poets Simon Dach, Johann Michael Moscherosch and Georg Neumark. For New Year 1659 Franck published Johann Scheffler's *Innigliches Seelen-Verlangen . . . Das ist: Ein auserlesenes Christliches Gesänglein* at Coburg.

Two composers who resided in Coburg at this time both used the monogram 'MFS', and Michael Franck Silusianus (that is, from Schleusingen) should not be confused with the musician Melchior Franck Silesius (from Zittau). For this reason, the authorship of the composition *Jersulam, du hochgebaute Stadt* (text by Johann Matthäus Meyfart) cannot be definitively determined. Michael Franck appears to have been the author of a 1500-line poem commemorating the Coburg peace celebrations in 1650.

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M.R. WADE

Franck [Francke, Frank], **Salomo** [Salomon] (*b* [?bap.] Weimar, 6 March 1659; *d* Weimar, ?10 June [bur. 14 June] 1725). German poet, cantata librettist and court official. After studying in his native town he enrolled in the faculty of law at Jena University in 1677. In 1682 he went to Leipzig to pursue further studies; within a year, however, he had evidently moved to Arnstadt, and by 1685, when he published his first volume of poetry, he had returned to Jena. In 1689 he received a position as administrative secretary to the court of Arnstadt, probably after working in a similar role at Zwickau; two years later he became consistorial secretary. In 1697 an appointment as administrative and consistorial secretary at the court of Jena took him to that city for a third time. In 1701 he became consistorial secretary at the court of Weimar; he rose before long to the rank of chief consistorial secretary and also supervised the ducal library and coin collection.

In addition to his administrative duties at Weimar, Franck served as the court's poet in residence, turning out verses – many of them meant for musical setting – on state occasions and providing texts for the music performed at services in the ducal chapel. He had in fact written for the Weimar court as early as 1683, and in 1694 he dedicated a manuscript cycle of cantata texts for the entire liturgical year to Duke Wilhelm Ernst (*Evangelische Seelen-Lust über die Sonn- und Festtage durchs gantze Jahr*, published in *Geist- und weltliche Poesie*, Jena, 1711). Several of his poems were set by J.S. Bach – indeed he wrote the librettos for most of Bach's Weimar cantatas. Perhaps as early as 1713, while still court organist, Bach composed the secular cantata BWV208 to a text subsequently published in Franck's *Geist- und weltliche Poesien zweiter Theil* (Jena, 1716); a year later he began the monthly series of church cantatas stipulated by his new contract as Konzertmeister with several works on librettos presumably by Franck (BWV182, 12 and 172). Between December 1714 and January 1716 Bach set at least eight texts (BWV152, 80*a*, 31, 165, 185, 161, 162, 163, 132 and 155) from Franck's *Evangelisches Andachts-Opffer* (Weimar, 1715), and his last three Weimar cantatas, BWV70*a*, 186*a* and 147*a*, all written in December 1716, have texts from another cycle by Franck, *Evangelische Sonn- und Fest-Tages-Andachten* (Weimar and Jena, 1717). Bach set the texts as part of his composing contract; the remaining cantata texts that Franck wrote for court services were probably set by the Kapellmeister Johann Samuel Drese. In addition, Franck probably wrote the text of Bach's wedding cantata BWV202. Bach made further use of Franck's works in Leipzig; the librettos of cantatas BWV168 (1725), 164 (1725) and 72 (1726) all come from the *Evangelisches Andachts-Opffer*, and other librettists of Bach's, possibly at his urging, reworked poems by Franck in their own texts.

Franck's reputation extended well beyond his own circle; a number of his devotional lyrics, for instance, made their way into contemporary hymnbooks. At his best, particularly in his sacred works, Franck achieved a synthesis of technical fluency and expressive fervour that placed him among the most notable German poets of his day.

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JOSHUA RIFKIN/KONRAD KÜSTER

Franck, Theodor. *See* THEODOR OF WÜRZBURG.

Francke, August Hermann (*b* Lübeck, 12 March 1663; *d* Halle, 8 June 1727). German theologian and educator. A

major figure in the development of Pietism, he was a leader in the reform of education in German Protestant schools, and founded the celebrated Orphans' School and so-called Franckeschen Foundation in Glaucha, outside Halle. Francke attended the gymnasium in Gotha, 1673–9, and became a theology student at the Erfurt Hochschule in 1679. He then studied for three years at Kiel, and spent a brief period in Hamburg studying Hebrew with the scholar Esdras Edzardus. He completed his university training in Leipzig, received the master's degree in 1685, and stayed in that city to lecture in philosophy. For two years from 1687 he lived in Lüneburg, where he continued his religious studies and also experienced a reawakening of religious commitment. His Pietistic convictions were largely developed through contact with Philipp Jakob Spener in Dresden, with whom he spent two months in 1688. In February 1689 he returned to Leipzig where he lectured to a large number of students in the Collegium Philobiblicum, which he had helped found in 1686. In 1690 Francke's lectures were banned; in March of that year he received a deaconry at the Augustinian church in Erfurt, but critics of Pietism forced him to leave that city in September 1691. Finally, after a brief visit to his home in Gotha, he went to Halle on 7 January 1692 as professor of Eastern languages at the newly formed university, and at the same time became preacher at the Georgenkirche in Glaucha.

Francke's singular accomplishment was the founding of the Orphans' School (Waisenhaus) in Glaucha in 1695, which quickly gained wide influence throughout Prussia. By 1711 1500 students were registered in the Franckeschen Foundation, a system of schools in Glaucha including, besides the Orphans' School, the Deutsche Schule (similar to the later Volksschule), the Gymnasium or Pädagogium, and a Lateinschule. In 1698 he became professor of theology at Halle University and minister at the Ulrichskirche there.

Among the leading figures of German Pietism, including P.J. Spener and N.L. Graf von Zinzendorf, Francke was most important for his efforts to retain music within the Pietistic philosophy of education. Supported especially by King Friedrich Wilhelm, his school system became a model of educational design for much of Prussian Germany well into the 19th century. Music was made part of the curriculum to bring children to God and to develop upright Christianity. His views on music within the school organization (see Serauky) were developed in three major pronouncements: *Ordnung und Lehr-Art, wie selbige in denen zum Waisen-Hausse gehörige Schulen eingeführet ist* (1702; an enlarged version of *Schulordnung für die Waisen- und übrige Schul Kinder*, 1697); *Ordnung und Lehr-Art, wie selbige in dem Paedagogio zu Glaucha an Halle eingeführet ist* (1702); and *Verbesserte Methode des Paedagogii Regii zu Glaucha vor Halle* (1721; by Hieronymus Freyer, inspector of the Pädagogiums and Francke's collaborator). Students were allowed two hours of vocal music weekly. Girls received instruction only in the singing of chorales, while boys were also introduced to the principles of contrapuntal music. The goal of teaching students to sing from musical notation became, after 1717, a rule for all Prussian elementary schools. In addition to this regular instruction, which in fact was a reduction by two hours weekly over that found in most earlier school regulations, Francke introduced to the Pädagogium the concept of *Recreations-Übungen*, one hour daily each morning during the so-called 'free hour' when talented students were permitted to study instruments such as the flute, keyboard, lute, viola da gamba, etc., with a 'Maitre'. Finally, an hour was set aside for those capable of performing in a collegium musicum. Francke's concern for music as an important adjunct to the sacred service influenced his assistant at the Ulrichskirche and later son-in-law, J.A. Freylinghausen, to publish the important collection of Pietistic chorales, *Geistreiches Gesang-Buch: den Kern alter und neuer, wie auch die Noten der unbekannten Melodeyen ... in sich haltend* (Halle, 1704), and part ii as *Neues geistreiches Gesang-Buch* (Halle, 1714).

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GEORGE J. BUELOW

Franckenstein, Clemens (Erwein Heinrich Karl Bonaventura), Freiherr von und zu (*b* Wiesentheid, nr Kitzingen, 14 July 1875; *d* Hechendorf, nr Munich, 19 Aug 1942). German composer and conductor. He studied composition in Vienna with the Bruckner pupil Victor Bause (until 1894), with Ludwig Thuille at the Bayerische Akademie der Tonkunst, Munich (1894–6) and with Iwan Knorr at the Hoch Conservatory, Frankfurt (1896–8). While in Vienna Franckenstein established important connections with major literary and artistic personalities of his day, including Hugo von Hofmannsthal, through whom he was admitted to the Stefan George Kreis.

From Frankfurt, Franckenstein embarked upon a successful career as a conductor, administrator and composer of opera. His conducting career, which began in the USA (1900–01), took him to London, where he was staff conductor with the Moody Manners Opera Company (1902–7). Thereafter he served as a principal staff conductor at the Wiesbaden Hoftheater, and at Richard Strauss's behest, at the Royal Prussian Opera in Berlin. In 1912 he became the last Hofintendant at the Munich Opera, where he introduced Bruno Walter as Generalmusikdirektor and arranged for first performances of operas by von Klenau, Korngold, Braunfels, Courvoisier, Graener and Pfitzner. Rendered inactive during the Räterrepublik, Franckenstein resumed his responsibilities, now as Bayerischer Staatsintendant, in 1924; he was compulsorily pensioned in 1934 as a result of his disapproval of Nazi cultural policy and propaganda.

As an opera composer Franckenstein gained increasing recognition. His first opera, *Griseldis* (1896–7) was followed by *Fortunatus* (1901–3), *Rahab* (Budapest, 1909) and *Des Kaisers Dichter Li-Tai-Pe* (Hamburg, 1920). While *Griseldis* (subtitled 'Mysterium') and *Fortunatus* perpetuate the ideals and compositional practices of the post-Wagnerian music drama, *Rahab*, on a biblical theme, is an example of the large-scale *Jugendstil* symphonic drama, often exhibiting the kind of exotic and opulent harmonic and orchestral usage encountered in works by Strauss (*Salome*), Schreker and Zemlinsky. *Li-Tai-Pe* (1920) is a *Künstlerdrama* in the tradition of *Die Meistersinger* with the famous Chinese poet Li Bai as its central figure. Cast in three acts, the work combines

motivic development with an extended and recurrent use of closed forms.

Franckenstein's compositions in other genres include programmatic works inspired by Heinrik Ibsen, J.P. Jacobsen and E.T.A. Hoffmann, more abstract works, which after 1925 pay tribute to neo-classicism, and other smaller-scale compositions. It is within the solo piano and orchestral works that his fleeting lyricism, use of leitmotifs and occasional references to modality are particularly effective. Among his song cycles, his setting of Hans Bethge's *Die chinesische Flöte* is especially significant.

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(*selective list*)

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Orch: Ov. 'Kaiser und Galiläer', 1894 [based on H. Ibsen]; Suite no.1, op.10, 1898 [based on J.P. Jacobsen: *Frau Maria Grubbe*]; Fantasia Nachtstimmung, 1899; Rhapsodie, 1924; Serenade 'Salome', op.20, small orch, 1930–31; Suite 'Das alte Lied', op.51, 1935; 4 Tänze, op.52, 1937; Schattenbilder, 1938–9

Lieder: settings for 1v, pf of texts by R. Dehmel, G. Falke, S. George, O.E. Hartleben, G. Hauptmann, J.P. Jacobsen, N. Lenau, C. Morgenstern and others; settings for 1v, orch of texts by H. Bethge (incl. Die chinesische Flöte), E. Dowson, George, von Hofmannsthal, A. Wildgans, P. Verlaine

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ANDREW D. McCREDIE

Franco [Makiadi, Franco Luambo] (*b* Sona Bata, Bas-Zaïre region, Belgian Congo [now the Democratic Republic of the Congo], 6 June 1938; *d* Belgium, 12 Oct 1989). Congolese guitarist, singer and composer. Known as the 'Sorcerer of the Guitar', Franco made his first professional recording at the age of 14. When only 18 he formed the studio band Orchestre Kinois Jazz, a group which would later became known as the OK Jazz. Franco and the OK Jazz were fortunate to land European recording contracts in the 1960s, and their efforts introduced a more indigenized version of the African-Cuban rumba that was overwhelmingly popular at that time, drawing on Congolese musical materials. These efforts were in part a response to President Mobutu's *authenticité* movement. Franco recorded approximately 150 albums and composed roughly 1000 songs. The OK Jazz recording and performing ensemble was large, with up to 40 performers at any one time on the band's payroll. OK Jazz became one of the most important and most frequently recording bands in Africa.

The music of the OK Jazz is primarily social dance music, although Franco often used his songs to project commentary and criticism of contemporary Zaïrean society. This tradition continued in one of his last recordings, with Sam Mangwana, the song *Attention na Sida* ('Beware of AIDS'), released in 1987, that used traditional Central African rhythms to communicate AIDS awareness. Franco was presented with his country's Grand Order of the Leopard, and later was awarded the title Grand Maître.

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GREGORY F. BARZ

Franco, Enrique (*b* Madrid, 2 March 1920). Spanish critic, pianist and composer. At the Madrid Conservatory he studied the piano with Luis Galve and composition with Rogelio del Villar and Conrado del Campo. In 1952 he took over the music section of the Madrid daily *Arriba* and was appointed head of music programmes of the Spanish National Radio, where he has been particularly successful. He founded the National RO (1953–5), the precursor of the present Spanish Radio and Television SO, which he was instrumental in founding in 1965; he also established the National Radio Choir (later the Spanish Radio and Television Choir), the Cuarteto Clásico of Spanish Broadcasting (1952) and the Barcelona City Orchestra (1967). In 1976 he became director of the music section of the Madrid daily *El pais*.

Although he began his career as a composer, writing many songs and some film music, Franco has achieved most recognition as a highly sensitive piano accompanist, and is considered the leading critic of his generation in Spain. He is noted for his support of new Spanish composers: in 1957 he was one of the promoters of the New Music Group of Madrid. His radio series such as 'Spanish Music Weeks' have had considerable influence, and he initiated a system of musical commissions from outstanding composers in various styles. In 1971 he became vice-president of the Albéniz Foundation.

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TOMÁS MARCO

Franco, Hernando [Fernando] (*b* Garrovillas, nr Alcántara in Extremadura, 1532; *d* Mexico City, 28 Nov 1585). Spanish composer, active in Guatemala and Mexico. At the age of ten he became a choirboy in Segovia Cathedral, and by the age of 14 was receiving a salary in recognition of his superior musicianship. Among his teachers was *maestro de capilla* Gerónimo de Espinar, who later taught Victoria as a choirboy in Avila. During his seven years at Segovia (1542–9), Franco spent his vacations in Espinar with the family of Hierónimo and Lázaro del Alamo, fellow choristers. There he also met Matheo de Arévalo Sedeña, a wealthy nobleman and later provisor of Mexico City Cathedral, who was responsible for taking Lázaro del Alamo to Mexico City in 1556 as the cathedral's *maestro de capilla*.

There are indications that Franco accompanied Arévalo Sedeño to Nueva España in 1554, but his name does not appear there until 1573 – in the records of Guatemala Cathedral where he is listed as *maestro de capilla*; his friend Hierónimo del Alamo and his cousin Padre Alonso de Trujillo are recorded as singers in the choir. The extensive salary cuts documented in the Guatemala archives may have motivated Franco and his two companions to seek employment elsewhere: by the end of 1574 Arévalo Sedeño had taken the three musicians to Mexico City. On 20 May 1575 Franco was appointed *maestro de capilla* of the cathedral in succession to Juan de Victoria (himself the successor to Lázaro del Alamo in 1570). He received a stipend of 600 gold pesos; his cousin, as precentor, received 200 gold pesos.

During Franco's tenure in Mexico City the musical establishment reached a level of accomplishment unparalleled anywhere in the colonies. It received generous financial support, even though extensive funds were needed for the construction of the new cathedral, begun in 1573. Salaries were raised and new singers and instrumentalists hired, and care was given to the music in the archive. Franco himself was accorded unusual respect and esteem, despite the fact that the cathedral *cabildo* had felt obliged in 1579 to defray part of the huge debt accumulated by him, possibly through gambling. His service was of such quality that Archbishop Moya y Contreras requested a prebend for him, granted on 1 September 1581; in his recommendation to the king, the archbishop stated that Franco was a priest living a good and exemplary life, that his musicianship and skills in composition assured a musical tradition equal to anything in Spain, and that he had brought order to the chapel choir.

Circumstances changed, however, and in 1582 the chapter reduced salaries so drastically that Franco resigned, and the cathedral singers and instrumentalists refused to perform. Pressures from musicians and public finally forced a reconsideration; the choir returned, but financial negotiations continued for some time. In April 1584, perhaps because of poor health, Franco was relieved of the obligation of teaching counterpoint to the choirboys. The third Mexican Provincial Council in 1585 strengthened the former regulations, giving to the *maestro de capilla* absolute musical control over singers, instrumentalists and clergy. Franco died in that year, however, and was buried in the main chapel of the cathedral behind the seat of the viceroy.

His successor, a leading singer in his choir from 1568, was Juan Hernández (17 January 1586–1618). In 1611 Hernández proved his admiration for his predecessor by presenting to the cathedral chapter a handsome choirbook copy of Franco's 16 *Magnificat* settings (two in each of the eight tones); it was considered so important an addition that the Archbishop Fray García Guerra willingly reimbursed the cost. Now known as the 'Franco Codex', it is the largest collection of the composer's works, and is preserved in the Mexico City Cathedral archive.

Franco did not leave a large number of compositions, but their existence in many sources testifies to their wide popularity during his lifetime. His music shares with other 16th-century works designed for Spanish churches such characteristics as a fluent but rather austere polyphony, a conservative treatment of dissonance and chromaticism and an implied doubling of voice parts by such instruments as flutes, shawms and bassoons or sackbuts, although no instruments are specified in surviving parts. The enclosed centrally placed Spanish choirs also exerted an important influence; members of the polyphonic choir led by the *maestro de capilla*, and of the plainchant choir led by the precentor, together with numerous other clergymen and dignitaries, sat on opposite sides of the enclosure. This arrangement inevitably heightened the effect of the antiphonal performance normally given to *Magnificat* and *Salve regina* settings, psalms and Lamentations by the alternation of polyphony and plainchant (or organ) on successive verses. This style is typical of early neo-Hispanic polyphony.

Franco's *Magnificat* settings, one of odd-numbered and one of even-numbered verses in all but one of the eight tones (the third-tone settings are lost), demonstrate his familiarity with those of Morales. Each plainchant tone is freely paraphrased to generate a cantus firmus in a single voice, subjects for successive imitations, or motifs used throughout the texture. Occasionally the composer marked the two natural segments of the verse structure, but more frequently he joined them in a continuous flow of overlapping entries and imitations. In these polyphonic settings he rarely used contrasting passages in homophonic style, which he favoured for his rather simple but expressive psalms.

His sober style is characterized by close part-writing for four voices in rather limited ranges; the soprano usually lies below and very rarely rises above *d*″, and the

sonority is therefore not a brilliant one. Trio settings of individual verses vary the texture, and the climactic 12th verse of the *Magnificat* settings is often in six parts with a canon between the two extra parts. He showed a high degree of technical competence, using the various contrapuntal devices with skill, balancing the rhythmic motion between voices and avoiding the monotony inherent in successive cadences on the same chord with a variety of approaches. He usually closed his final cadences with a somewhat archaic incomplete triad, but he also employed such sonorities as Phrygian and plagal cadences and long-held 7th chords.

For several years two hymns in the Valdés Codex, with texts in the Náhuatl language, have been regarded as Franco's work. It has been suggested, however, that the 'Hernando don Franco' on the music refers to an Amerindian composer who may have taken his sponsor's name at baptism as was the custom.

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MAGNIFICAT SETTINGS AND LAMENTATIONS

14 Magnificat (on 6 of the 8 tones; 2 settings on 3rd tone lost), 3, 4, 6vv, Tepotzótlan, Viceregal Museum; ed. in Barwick (1965)
Lamentations, 4vv, Mexico City, Cathedral Archive; ed. in Stanford (1965)

MOTETS

Asperges me, 4vv, Puebla, Cathedral Archive
Benedicamus Domino, 5vv, *GCA-Gc*
Credidi [6th tone], 4vv, *GCA-Gc*
Dixit Dominus [4th tone], 4vv, Puebla, Cathedral Archive
Dixit Dominus [5th tone], 4vv, Puebla, Cathedral Archive
Domine, ne in furore, 4vv, Puebla, Cathedral Archive; ed. in Barwick (1949), Stevenson (1952), 108
Exaudivit Dominus, 4vv, Puebla, Cathedral Archive; ed. in Barwick (1949)
Lumen ad revelationem gentium, 5vv, *GCA-Gc*; Guatemala City, Jacaltenango Archive
Memento mei Deus, 4vv, ed. in Tesóro de la música polifónica en México, i (Mexico City, 1952), Barwick (1949)
Miserere mei Deus, 4vv, *US-Cn*; ed. in Barwick (1970)
Monstra te esse matrem, 4vv, Puebla, Cathedral Archive
Parce mihi, 4vv, Puebla, Cathedral Archive; ed. in Barwick (1949)
Pater in manus tuas, 3, 4vv, Mexico City, Cathedral Archive
Peccantem me quotidie, 4vv, ed. in Tesóro de la música polifónica en México, i (Mexico City, 1952), Barwick (1949)
Qui Lazarum, 4vv, Puebla, Cathedral Archive, *US-Cn*; ed. in Barwick (1949)
Quoniam non est, 4vv, Puebla, Cathedral Archive
Regem cui, 4vv, inc., Puebla, Cathedral Archive
Requiescat in pace, 4vv, Puebla, Cathedral Archive
Salve regina, 4vv, Puebla, Cathedral Archive
Salve regina 'contra altos', 4vv, Puebla, Cathedral Archive
Salve regina, 4vv, Puebla, Cathedral Archive, formerly attrib. Pedro Bermúdez, ed. Stevenson (1982–3), 45–50
Salve regina, 5vv, Puebla, Cathedral Archive

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E.A. Schleifer: 'New Light on the Mexican Choirbooks at the Newberry Library', *Notes*, xxx (1973–4), 231–41
R. Stevenson: 'El "Carmen" reivindicado', *Heterofonía*, no.36 (1974), 17–20 [Eng. abstract 40]
R. Stevenson: 'Puebla Chapelmasters and Organists', *Inter-American Music Review*, v/2 (1982–3), 21–62

ALICE RAY CATALYNE/MARK BRILL

Franco, Johan (Henri Gustave) (*b* Zaandam, 12 July 1908; *d* Virginia Beach, VA, 14 April 1988). American composer of Dutch birth. He studied law at Amsterdam University and was a composition pupil of Willem Pijper. In 1934, after the successful première of his First Symphony in Rotterdam, he emigrated to the USA. On 15 March 1938 he gave a concert of his own works at Town Hall, New York. He became an American citizen in 1942. Franco is a prolific composer. Like many of his large works the Fifth Symphony is cyclical in structure; his harmonies tend towards polymodality. He has written much music for solo instruments, notably the carillon, which has had his special attention since 1952. For vocal and choral works he frequently uses texts by his wife, Eloise Bauder Lavrischeff. In 1974 he was awarded the Delius Prize for *Ode*, a work for male chorus and symphonic band.

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(*selective list*)

Orch: 5 syms., 1933, 1939, 1940, 1950, 1958; Conc. lirico, vn, chbr orch/pf, 1937; Fantasy, vc, orch, 1951; 5 other conc. lirici; other works for orch/str
Inst: 6 str qts, 1931–60; 6 partitas, pf, 1940–52; Diptych, fl, tape, 1972; Trittico capriccioso, sax, tape, 1975; 12 pf preludes; didactic pf pieces, kbd works, other str/wind ens pieces
Carillon: *c*100 works, incl. 7 Biblical Sketches, nar, carillon; Wake Forest Suite, 1980; California Suite, 1981; *c*50 toccatas, 3 other suites
Vocal: The Virgin Queen's Dream (monologue, E.B. Lavrischeff), S, orch, 1947–52; As the Prophets Foretold (cant., Lavrischeff), solo vv, double chorus, brass, carillon, 1955; Ode (Lavrischeff), male vv, sym. band, 1968; other acc./unacc. choral works, solo songs
Incid music for several plays

Principal publisher: CFE

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M.K. Kyle: 'AmerAllegro', *Pan Pipes*, lxvi/2 (1974), 52; lxvii/2 (1975), 55; lxviii/2 (1976), 68

ROBERT STEVENSON

Franco-American Musical Society. *See under* PRO-MUSICA.

Francoeur. French family of string players and composers in the service of the Musique de la Chambre du Roi and the Paris Opéra throughout the 18th century.

(1) **Joseph Francoeur** [Francoeur *père*] (*b c*1662; *d* Paris, 1741). Bass violinist. On 7 September 1687 he married Charlotte Converset, daughter of the violinist Jean Converset. He joined the 24 Violons du Roi in 1706 and the Opéra orchestra in 1713.

(2) **Louis Francoeur** [*l'aîné*] (*b* Paris, *c*1692; *d* Paris, before 18 Sept 1745). Composer and violinist, son of (1) Joseph Francoeur. He began his career in the Opéra orchestra in 1704. On 26 May 1710 he took possession of J.-B. Anet's seat in the 24 Violons du Roi and in 1717 was promoted to leader of the group. There he met Jean-Fery Rebel, whose son François Rebel was to become the

lifelong associate and friend of (3) François Francoeur. On 9 May 1715 Louis was granted a privilege valid for 15 years, covering the publication of his two sets of violin sonatas. Throughout the 1730s, and until his death, he (with his brother) was a frequent performer in concerts at the royal residences: in 1739, for example, he participated in 80 such functions. On 6 May 1737 he married Anne-Madeleine Briscollier, who bore him two children of whom only (4) Louis-Joseph Francoeur survived infancy. A royal edict of 18 September 1745 granted Louis-Joseph the succession to the seat in the 24 Violons made vacant 'by the death of Louis Francoeur, his father'.

Louis Francoeur published two books of violin sonatas: the *Premier livre de sonates* (Paris, 1715) and the *IIe livre de sonates* (Paris, ?1726). They are generally in five movements of contrasting character, ranging from fast contrapuntal allegros, showing the influence of Corelli, to slow movements with highly ornamented melodic lines and a rich harmonic language. The technical demands, especially the frequent arpeggiation, testify to his skill as a violinist.

(3) **François Francoeur** [*le cadet*] (*b* Paris, 21 Sept 1698; *d* Paris, 5 Aug 1787). Composer and violinist, son of (1) Joseph Francoeur. A violin pupil of his father, he began his long association with the Paris Opéra at the age of 12 as a *dessus de violon* in the Grand Choeur; shortly afterwards he became a member of the Musique de la Chambre du Roi. The privilege he acquired on 22 August 1720 preceded the publication of his first set of violin sonatas in the same year. Also in that year, he took part in Lalande's ballet *Les folies de Cardenio*. In 1723 Francoeur and François Rebel left France in the retinue of General Bonneval, travelling to Vienna and Prague. Marpurg commented on the importance of his exposure to the operatic music of those two centres to the composer's later development: 'The arias of his composition clearly indicate that their composer had ventured beyond the borders of France' (*Historisch-kritische Beyträge*, i/3, p.237).

In 1726 the professional collaboration between Francoeur and Rebel (*see* REBEL family, (4)), to last about 45 years, began in earnest with the production of *Pyrame et Thisbé*, the first of many such joint creations. So close was their association that it is virtually impossible to differentiate the two men's contributions; it is no wonder that the public regarded them as one dual personality. They remained inseparable until Rebel's death in 1775, an event that greatly saddened Francoeur's last years.

In 1727 Francoeur acquired the succession to the position of *compositeur de la chambre du roi* from Jean-François de la Porte, and in 1729 was admitted to the royal military orders of Our Lady of Mount Carmel and St Lazare of Jerusalem, honours rarely granted to a musician. In 1730 he replaced Senaillé in the 24 Violons du Roi, joining his father and brother. Among these successes two incidents occurred that were later to cause him problems: his ill-fated marriage to Elisabeth Adrienne le Roy (daughter of the playwright Adrienne Lecouvreur), which ended in an ugly legal struggle in 1746, and the Francoeur-Pélissier-du Lys scandal (discussed with zest by La Laurencie), which raised public resentment against Francoeur and may have accounted for the failure of *Scanderberg* in 1735. In February 1739 Francoeur was promoted to *maître de musique* at the Opéra, and on 15 August 1743 he became *inspecteur général* (musical director) with Rebel. On 27 February 1744 he was granted the succession to the seat of Collin de Blamont as *surintendant de la musique de la chambre*.

A new stage in Francoeur's career began in the mid-1750s. In 1753 he retired from the Opéra on a pension and in 1756 freed himself from the duties of the Chambre du Roi. This left him free to tackle a far larger project with Rebel, the direction of the Opéra. On 13 March 1757 they were engaged with a 30-year contract, beginning 1 April 1757. From the beginning they were plagued with difficulties: a large deficit, personnel problems, lack of discipline, the controversy surrounding the Querelle des Bouffons, culminating in the destruction by fire of the Opéra on 6 April 1763. Public opinion rose against them and they were forced to resign as from 1 April 1767. But in May 1764, at the height of these problems, Louis XV raised Francoeur to the nobility in recognition of his loyal service. After leaving the Opéra in 1753 Francoeur retained his position as *surintendant de la musique de la chambre* until his retirement in 1776. Antoine Dauvergne, his successor, had described Francoeur in his *Etat des personnes qui composent le comité de l'Opéra* (1770) as 'Homme honnête, plein d'intelligence, de zèle et d'activité'.

Misconceptions surrounding the sources of the Francoeur-Rebel operas have given rise to persistent misattributions. Scores copied by professional scribes have been erroneously identified in the Paris Conservatoire catalogue (now in *F-Pn*) as autographs of François Francoeur, while François's own revisions are attributed to his nephew (4) Louis-Joseph Francoeur. Louis-Joseph, whose handwriting is easily distinguished from François's, did not revise his uncle's scores, though he did stamp his signature in them. Between 1777 and 1783 (i.e. after Rebel's death) François revised seven of their works, although there were no plans for further performances. With the help of professional scribes who wrote in the text, and other verbal material, he made changes in some existing manuscripts and produced several new manuscript 'final editions'. All manuscripts involved in this process bear an autograph statement that 'the score found here conforms to the intentions of the authors', but do not represent versions of the operas that were actually performed.

In the lyrical field Francoeur and Rebel remained devoted to the tradition of Lullian opera, even in their arrangements for revivals. Francoeur's style is more modern in his chamber music, however, which bears comparison with contemporary Italian sonatas.

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VOCAL

all published in Paris in year of composition

Pyrame et Thisbé (tragédie en musique, prol, 5, J.-L.-I. de La Serre, after Ovid), Paris, Opéra, 17 Oct 1726, collab. F. Rebel, *F-Pn*, *Po**

Tarsis et Zélie (tragédie en musique, prol, 5, La Serre), Paris, Opéra, 15 Oct 1728, collab. F. Rebel, *Pn**, *Po* (printed score with perf. annotations by Francoeur)

Scanderberg (tragédie en musique, prol, 5, A.H. de Lamotte and La Serre), Paris, Opéra, 27 Oct 1735, collab. F. Rebel, *Pc* (pts for Act 1 excerpt), *Pn* (1 autograph; 1 copy with annotations by Francoeur), *Po* (incl. autograph passages by Francoeur)

Le ballet de la Paix (ballet-héroïque, prol, 3, P.-C. Roy), Paris, Opéra, 29 May 1738, collab. F. Rebel, *Pn**, *Po* (ov., prol; 2 sets of pts), pubd with 2 addl entrées (*c*1739)

Le retour du Roi à Paris, dialogue chanté devant Sa Majesté (divertissement, 1, Roy), Paris, Hôtel de Ville, 15 Nov 1744, collab. F. Rebel, *Pc*; rev. Versailles, 8 Sept 1745

Les Augustales (divertissement, 1, Roy), Paris, Opéra, 15 Nov 1744, collab. F. Rebel

Zélindor, roi des Sylphes (divertissement, 1, F.-A. P. de Moncrif), Versailles, 17 March 1745; with Le trophée (prol, Moncrif), Paris,

Opéra, 10 Aug 1745, collab. F. Rebel, *Pn* (autograph with later revs.), *Po*
La Félicité (ballet-héroïque, prol, 3, Roy), Versailles, 17 March 1746, collab. F. Rebel, lib *Po*
Ismène (pastorale-héroïque, 1, Moncrif), Versailles, Petits Cabinets, 20 Dec 1747, Paris, 28 Aug 1750, collab. F. Rebel, *Pc* (pts), *Pn* (autograph with later revs.; printed score with perf. annotations), *Po* (1 score with autograph passages and revs. by Francoeur; 1 with pts)
Le Prince de Noisy (ballet-héroïque, 3, C.-A. LeClerc de la Bruère), Versailles, Petits Cabinets, 13 March 1749, Paris, 16 Sept 1760, collab. F. Rebel, *Pn**, *Po* (incl. autograph passages by Francoeur)
Les génies tutélaires (divertissement, 1, Moncrif), Paris, Opéra, 21 Sept 1751, collab. F. Rebel, *Po* (pts)
Le temple de Mémoire (prol, M. Nonant), music lost
De profundis (motet), March 1752, ? music lost
Prol and intermèdes for Les fées (comédie, 3, F. Dancourt), Fontainebleau, 23 Oct 1753
2 intermèdes for Le magnifique (comédie, prol, 2, Lamotte), Fontainebleau, 15 Nov 1753
Rev. versions of Lully's Thésée, 1754; Proserpine, 1758, *Pn* (excerpts), *Po*; Amadis de Gaule, 1759, *Po* (printed score of 1684 with autograph perf. annotations by Rebel); Armide, 1761, *Pn**, *Po* (pts); Persée, 1770, collab. B. de Bury and A. Dauvergne
Iphis et Iante (ballet-héroïque, 1, Roy), Fontainebleau, 26 Oct 1769 [music from Act 2 of Le ballet de la Paix]
Final duo to scene 7 of Dauvergne, La Tour enchantée (ballet-figuré, after N.-R. Joliveau), Versailles, 20 June 1770, music lost; scene 3 taken from Rameau
Les mélanges lyriques (ballet-héroïque), Paris, Opéra, 1773 [music arr. from Ismène and Zélindor]
Addns to Marais' Alcyone, and Rameau's Dardanus, Hippolyte et Aricie, Zaïs, Zoroastre, *Pc*, *Po*
Pièces arrangées par M. Francoeur, transcrs., *Po*

INSTRUMENTAL

[10] Sonates, vn, bc, livre 1er (Paris, 1720)
[12] Sonates, vn, bc, 2e livre (Paris, after 1720), no.12 also with vc/viol
Symphonies du Festin Royal de Mgr le Comte d'Artois, fanfares (Paris, 1773)
Recueil de différents airs de symphonies de M. Francoeur, *F-Pc*
Recueil de symphonies composées soit pour les opéras de ces auteurs [Francoeur and Rebel], soit pour les opéras d'autres auteurs, *Pc*
Airs propres, dulcimer, *Pc*
Pièces de trompettes copiées par Philidor, *Pc*

(4) Louis-Joseph Francoeur [Francoeur *neveu*] (*b* Paris, 3 Oct 1738; *d* Paris, 10 March 1804). Violinist, composer, editor and opera administrator, son of (2) Louis Francoeur. After his father's death he was brought up by his uncle (3) François Francoeur. In September 1745 a royal edict granted him succession to his father's seat in the 24 Violons du Roi. Between 1746 and 1752 he served as page of the Musique de la Chambre, leaving that post to join the Opéra orchestra. In 1754 he bought Luc Marchand's succession to the position of *joueur de luth de la chambre*, which does not necessarily imply that he played this instrument.

Francoeur's career at the Opéra was more illustrious than that in the royal chamber. In 1764 he was raised to assistant *maître de musique* of the Opéra orchestra, second to Berton, and when the latter succeeded François Francoeur and Rebel as director in 1767 Louis-Joseph replaced him as first *maître de musique*, a post he retained until 1779, when he became director of the orchestra. La Borde praised Francoeur highly for his reorganization of the Opéra administration and the high standards of performance under his leadership. In 1781 he retired from the Opéra but was re-engaged by 1787 when he was again mentioned as assistant director of the governing committee. The disorders of the French Revolution dealt a heavy blow to Francoeur's career. In 1790 the Opéra became a public utility free of royal ties; Francoeur promptly resigned and tried to organize a new company supported by the king. The Francoeur-Cellerier company, founded in 1792, was short-lived and financially disastrous to Francoeur. On 16 September 1793 he was imprisoned by the revolutionary forces and, though freed less than a year later, found himself without pension and deeply in debt. He was re-engaged at the Opéra, remaining an administrator there until 1799. His few original compositions are of less importance than his revisions of the music of others. He was thought to have made late revisions to works of his uncle's, but although he did stamp his signature on revised scores, the difference in their hands makes it clear that the autograph amendments are not by Louis-Joseph. His grasp of compositional technique is evident both in his arrangements and in his theoretical works *Diapason* and *Tachygraphie*.

WORKS

in F-Pc unless otherwise stated

STAGE

Les Rémois ou Les brouilleries villageoises (intermède, 1), 1757
L'Aurore et Céphale (ballet-héroïque, 1), Paris, Magasin de Musique de l'Académie, 7 May 1766
Lindor et Ismène (ballet-héroïque, 1), Paris, Opéra, 29 Aug 1766 [1st entrée in Les fêtes lyriques (ballet-héroïque, M. de Bonseval), other 2 entrées by Rameau and P.-M. Berton]
Palémon et Sylvie (pastorale-héroïque, 1, Brunet)
Chloé et Sylvandre (op, 2)
Brouillon des changements qu'on m'a fait faire dans l'opéra d'Ajax [by Bertin de la Doué] lorsqu'on remis cet ouvrage au théâtre en 1768 ou 1769
Rev. of Lully's Amadis, Act 2 scene i
Rev. of aria Qu'un beau jour renaisse sans nuage [from F. Francoeur's Scanderberg], 1v, vn, bc
Sketches for several acts of Lully's and Gluck's Armide

OTHER VOCAL

Divers airs de danse instrumentaux et vocaux
Les traits charmants que l'amour lance, ariette, S, 2 vn, fl, bc; Paralisie, apoplexie et léthisie, tout menace ma vie, ariette from comedy, S, vn, bc; Que l'absence de ce qu'on aime, air, S, vn, bc; Tout ce qui respire dans ce divin séjour, air gracieux, chorus 4vv, orch; Venez plaisirs, accourez tous, air tendre, S, vns, fls, bc
Borée et Orithie (cant.), B, orch; Circé (cant.), B, orch, 1756; Le bouquet de Vénus (cantatille), B, orch

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Diapason général de tous les instruments à vent (Paris, 1772, 2/1781/*R*); ed. E.A. Choron as *Traité général des voix et instruments d'orchestre principalement des instruments à vent à l'usage des compositeurs* (Paris, 1813)
Tachygraphie ou Sténographie musicale (MS, 1794, *F-Pc**)
Académie royale de musique, sommaire général (MS, *Po**)
Essai historique sur l'établissement de l'Opéra en France, depuis son origine jusqu'à nos jours et diverses notes sur ce théâtre (MS, *Po**)
L'Opéra avant la Révolution de 1789 (n.p., n.d.)

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B. Gérard: 'Documents des Archives de Paris', *RMFC*, xi (1971), 221–9 [letter of Louis-Benjamin Francoeur]
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R. Langellier-Bellevue: *La musique à la cour et à la ville d'après les actes du Secrétariat et des Dépêches de la maison du roi 1765–1793* (diss., Paris Conservatoire, 1976)

MICHELLE FILLION/CATHERINE CESSAC (1–2, 4); MICHELLE FILLION/CATHERINE CESSAC, LOIS ROSOW (3)

François I [François de Valois; Francis I], King of France (*b* Cognac, 12 Sept 1494; reigned 1515–47; *d* Rambouillet, 31 March 1547). French ruler, poet and patron. He was the son of Charles de Valois, Duke of Angoulême, and Louise of Savoy, and succeeded his cousin Louis XII, whose daughter Claude de France he had married in 1514. Dubbed 'père et restaurateur des lettres', François encouraged Renaissance ideas, patronizing Italian and French artists, poets and musicians in his new châteaux (notably Chambord and Fontainebleau), protecting humanist scholars such as Erasmus, Budé and Dolet against the censure of the Paris Parlement and University, granting printing privileges (to Attaingnant, among others), establishing regius professorships in Latin, Greek, Hebrew and mathematics, and founding the Collège de France and the royal library (the nucleus of the Bibliothèque Nationale).

François recognized the political and diplomatic value of a large musical establishment; as well as employing instrumentalists in his domestic service he had a lavish chapel (*see also* VALOIS). Inheriting most of the singers and instrumentalists in the chapels and households of Louis XII and Anne of Brittany, including some important composers such as Mouton, Longueval and Sermisy, the young king expanded the polyphonic chapel from 23 to 32 singers by 1518 and to 35 by 1532; there is also evidence of his personal intervention to ensure high musical standards, not only for the itinerant royal chapel and for the Ste Chapelle, but also for provincial cathedrals and collegiate churches. The simple and elegant polyphony of the sacred music published by Attaingnant after 1528 reflects the king's personal musical taste. Many of his chapel singers were rewarded with ecclesiastical benefices; the musicians of the Maison du Roy also received generous remuneration as valets: these included such figures as Antonius Divitis, Jean de Bouchefort, Alberto da Ripa and Rogier Pathie.

A considerable amount of verse, both epistolary and lyrical, is ascribed to François in a number of contemporary manuscripts. Poetic exchanges with his sister Margaret of Navarre, his proximity to his valet Clément Marot and to his librarian Mellin de Saint-Gelais, who copied some of his verse, may indicate some collaboration. As Etienne Pasquier remarked, the king 'composa quelques chansons non mal faictes qui furent mises en musique'; indeed, some 30 of his texts were printed in polyphonic settings, mostly by composers in the royal service, including Sermisy, Janequin and Sandrin (the list in Dobbins should be supplemented by *Chascun t'oyant ou voyant ta grace*, Millot, 1556[21]; *Dictes ouy, madame et ma maistresse*, Buus, 1543, Vulfran, 1546[12–13], Waelrant, 1558; *Je ne me plains de toy*, Buus, 1543; *La grant doulceur de ma loyaulté*, Lasson, 1534[14]).

Although Attaingnant ascribed the chanson *Puisque donc ma maistresse* to 'Françoys' (RISM 1530[5]), it is unlikely that François composed. He probably wrote no more than the literary texts for the lost volume *Chansons françoyses a troys e. 4. e. 5. voses* catalogued in the library of Fernando Colón as 'In[cipit]. las je me plains . . . et est regie francie' (see C.W. Chapman, *JAMS*, xxi, 1968, 34–84, esp. 80), or for the piece entitled *Si la fortune, Künigs von Frankreichs Lied* in Wolff Heckel's lutebook (1562[24]), which is an intabulation of an anonymous four-voice setting published by Attaingnant (*c*1528[8]) of a poem that the king had written during his imprisonment in Madrid.

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FRANK DOBBINS

François, M. *See* BAWR, SOPHIE DE.

François, Samson (*b* Frankfurt, 18 May 1924; *d* Paris, 22 Oct 1970). French pianist and composer. He studied in Paris with Cortot, Marguerite Long and Yvonne Lefebure, and won the inaugural Long-Thibaud Competition in 1943 before commencing an international career, specializing in the French and Romantic repertories. He performed with the world's leading orchestras and conductors and was revered, notably in France, for his performances of Chopin, Schumann and Liszt, Debussy, Fauré and Ravel. In London he gave inimitably stylish and personal performances of these composers during the 1960s. Although much praised in France, his recordings can be oddly eccentric, only intermittently revealing his fluidity and finesse. Capable of the most teasing idiosyncrasy in concert (including a slow Chopin *Tarantelle*), he nevertheless left indelible memories of his erratic but mesmeric gifts. He recorded his own piano concerto (1950) and wrote music for the jazz singer Peggy Lee. His life is remembered in Jérôme Spycket's biography *Scarbo*, (Lausanne, 1985).

BRYCE MORRISON

Franco of Cologne (*fl* mid- to late 13th century). German theorist and ?composer. His *Ars cantus mensurabilis* contained the first major statement of an idea that has been fundamental to Western notation ever since: that different durations should be expressed by different note shapes, and not merely by different contexts. On a more specific level, the actual notational system he advocated held good for the next 200 years, with some refinements and modifications. The treatise also provides many valuable (if sometimes apparently imprecise) descriptions of 13th-century polyphony.

1. Biographical details. 2. Authenticity and date of the 'Ars cantus mensurabilis'. 3. Content of the 'Ars cantus mensurabilis'. 4. Manuscript sources.

1. BIOGRAPHICAL DETAILS. Of the eight surviving manuscripts of Franco's treatise, two include biographical information. A Milan manuscript printed by Gerbert describes the treatise as 'edita' by *magister* Franco of Paris. The reference to Paris dates from the 15th century and is unique: Franco of Paris must be an alias for Franco of Cologne, whose importance and influence was firmly associated with the Parisian motet of the 13th century. The 14th-century St Dié manuscript printed by Coussemaker and the (related) Tremezzo manuscript (*I-TRE*) are more informative; they describe *dominus* Franco as a papal chaplain and preceptor of the Knights Hospitaller of St John of Jerusalem at Cologne, although these assertions are not verifiable (see below). Other treatises in the St Dié manuscript were by *frater* Jordanus de

Blankenborch, who must have been of north German origin; hence the manuscript as a whole may well be from the Cologne area. Jacobus of Liège, in his *Speculum musice* dating from the early 14th century, confirmed the German origin of 'Franco teutonicus' (*CoussemakerS*, ii, p.384; also ed. in CSM, iii, 1955–73).

Relations between Cologne and Paris were close in the 13th century and it is not unlikely that Franco became *magister*, and perhaps worked for some time, at the University of Paris. His status as *magister* and *vir reverendus*, and possibly as a papal chaplain and *preceptor* of an order of knights, must have given him considerable authority in both church and university circles. His central role in the development of Parisian polyphonic notation is made clear not only by the music in contemporary manuscripts, which begins to follow the rhythmic procedures advocated by Franco, but also by a number of contemporary writers on music.

The writer known as Anonymus 4 referred to Franco twice. First, his name appears with that of a Franco *primus* (about whom there is no other information): 'The book or books of *magister* Perotinus were in use until . . . the time of *magister* Franco *primus* and of the second *magister* Franco of Cologne, who began to notate somewhat differently in his books' ('in suis libris aliter pro parte notare') (Reckow, i, p.46). Later, with no reference to Franco *primus*, this writer stated: 'The above-mentioned Johannes . . . kept to the procedures of all the above-mentioned men until the time of *magister* Franco and some other *magistri*' (Reckow, i, p.50). Jacobus of Liège, besides the remark cited earlier, stated that Franco's rhythmic principles were followed by Petrus de Cruce (*CoussemakerS*, ii, p.401).

Jacobus's treatise suggests that Franco was also a composer; he stated: 'I think I heard at Paris a *triplum* [i.e. three-voice composition] composed, it was said, by *magister* Franco, in which more semibreves than three equalled one perfection' (*CoussemakerS*, ii, p.402). No surviving composition, however, is attributed to Franco, and Coussemaker's suggestions in *L'art harmonique* (Paris, 1865, monuments 16–18) are not supported by reliable evidence. Indeed, stylistic evidence suggests that one of these, the motet *Homo luge/Homo miserabilis/ Brumans est mors* (*D-BAs* lit.115, f.20*v*), was quite probably written by a German in Paris, even though Birkner considered the motet an outstanding work by a 'central master' in the French repertory. In two manuscripts of German origin (*D-DS* 3317, *E-BUlh*) its tenor is a setting of the words 'Brumans ist tod' in a lyrical and strophic melodic style that Besseler ('Franco von Köln', *MGG1*) considered uncharacteristic of French compositions and more suggestive of a later German repertory. The work is not cited as an example in the *Ars cantus mensurabilis*.

2. Authenticity and date of the 'Ars cantus mensurabilis'. The *Ars cantus mensurabilis* is the only treatise that can with reasonable certainty be attributed to Franco (for the authorship of another short treatise, the *Compendium discantus*, see below). Even the *Ars cantus mensurabilis*, however, is denied to Franco by Hieronymus de Moravia: the version transmitted in *F-Pn* lat.16663, a collection of tracts compiled by Hieronymus, is described as by 'Johannes . . . of Burgundy, as we have heard from his own lips, or according to the common opinion ('secundum vulgarem opinionem') Franco of Cologne' (Cserba, pp.229–30). Moreover, a different treatise in the manuscript *I-Rv* B83 is described as 'The sayings of *magister* Franco of Cologne and *magister* Johannes of Burgundy' ('Dicta magistri Franconis de colonia: Et magistri iohannis de bulgundia' [sic]), even though only a single work is in question (Reckow, i, p.95). Reckow also referred to a coincidental appearance of the same two names in a cathedral record of 15th-century cantors. Johannes de Burgundia may be the same as the *magister de Burgundia* mentioned by Anonymous 4 as one of the 'other *magistri* ' in his statement quoted earlier; but the precise relationship between Franco and Johannes remains uncertain (a further possibility is that Johannes was a teacher who followed the teachings of Franco). There seems at present, therefore, to be no strong reason for questioning Franco's authorship of *Ars cantus*. The treatise was widely diffused throughout Europe at least until the late 15th century. A number of commentaries and abbreviations 'according to Franco' survive, among them works by Jacobus of Liège, Marchetto da Padova, Johannes de Muris and Simon Tunstede.

The date of Franco's activity and the writing of *Ars cantus* is quite uncertain. Neither the registers of the papal court nor the records of the order of Hospitallers contain his name. However, among the latter are documents that indicate that by the middle of the century (1261 at the latest) the Cologne Commandery had replaced the title *preceptor* with *commendator*. This fact led Besseler and later Rieckenberg to conclude respectively that Franco occupied the position of *preceptor* before 1260 or even before 1251. Furthermore, Rieckenberg identified Franco as the *scholaster* Franco of St Kunibert in Cologne up to about 1239 who later, according to Rieckenberg, became the *Domscholaster magister* Franco (*d* 1247). His evidence appears to be strong, but has been called untenable by Torsy (and it must be noted that the manuscripts containing these biographical details were compiled some time after the treatise was written). These dates would place the authorship of *Ars cantus* very early in the century, although Reaney considers that a date of 1240 'would not be very much earlier than the usual date given to the treatise'.

A number of erroneous attempts have been made to suggest a date for the treatise; and others lack sufficient evidence on which to make conclusions. For some time the treatise was thought to date from about 1280, but since it deals with rhythmic principles that probably appeared in manuscripts several decades earlier, Besseler accepted 1260 as a more likely date; this was also preferred by Huglo. 1240 would seem to be somewhat early. Frobenius revived the possibility of a date around 1280 on the grounds that Franco must have written after Lambertus and the anonymous St Emmeram theorist (published by Sowa), both of whom wrote about 1279. Certain of Franco's comments regarding other theorists seem to refer to their writings.

However if this date were accepted, several of Franco's innovations would have to be credited elsewhere, since they appear in Lambertus and the Anonymus. Reckow's terminal date of about 1280 for the treatise of Anonymus 4, if correct, would necessitate an earlier authorship of *Ars cantus*. Opinion in more recent scholarship has remained divided: Huglo preferred a date of 1260–65, whereas Reaney and Gilles and Arlt and Haas settled on the later date of 1280.

Another short treatise entitled *Compendium discantus* in a 14th-century English manuscript, printed by Coussemaker (*CoussemakerS*, i, pp.154–6), begins 'Ego Franco de Colonia'. Listing the consonances and dissonances, it describes rules for two-'chord' progressions in two voices for discant style. Although Rieckenberg tentatively suggested that it dates from about 1231, its reference to contrary motion, to the three note values, long, breve and semibreve, and to *falsa musica*, would suggest a later date. Although it has been said to contradict statements in *Ars cantus mensurabilis*, and has consequently been denied to Franco, there appears to be no firm reason for an opinion either way.

3. Content of the 'Ars cantus mensurabilis'. Franco began with the rhythmic modes, not used in plainchant (chap.1), stating that the six or seven advocated by other writers could be reduced to five (chap.3). Thus the 1st mode consists of longs, with a sub-species of long–breve groups; the 2nd mode of breve–long groups; the 3rd of long–breve–breve groups; the 4th of breve–breve–long groups; the 5th of breves and semibreves. Accepting this older modal rhythmic system as his foundation, Franco replaced its principle of the grouping of notes with one in which the note shapes signify duration. Instead of determining the duration of a note by its numerical position within a series of ligatures or of single notes, Franco determined duration by the shape of note symbols within a perfection, or a unit of three breves akin to the modern bar.

There remain some ambiguities, resolved by the position of notes within the perfection (chap.5), but basically each symbol can represent only two durations (chap.4). Thus the long is perfect or imperfect, containing three or two breves depending on the absence or presence of a breve in the same perfection. Depending on its position with respect to longs, the breve may be *recta* (of normal length) or *altera* (doubled). Semibreves relate to breves in the same way, as minor or major semibreves, with a maximum of three minor semibreves to the breve. The categories of rhythmic relationships which have characterized notation since then are clearly established. Ligatures, with or without tails to give a wider choice of shapes, are standardized and are thus assigned definite rhythmic meanings, and the terms 'proprietas' and 'perfectio' describe the typical forms (chap.7).

Plicae and *conjuncturae* give some additional rhythmic flexibility (chap.8), although Franco's definition of the former (chap.6) does not state its rhythmic meaning: 'a *plica* is a sign of the division of the same sound into a low [note] and a high [note]' ('plica est nota divisionis ejusdem soni in grave et acutum'; see illustration). The rest, called 'vox omissa' or 'pausa(tio)', is of central importance since each rest symbol represents a unique duration. It has a 'miraculous power': that of changing one mode into another. For example, if the rest proper to the 2nd mode (the imperfect long) is placed after the breve of the 1st mode, the 2nd mode is obtained (ex.1). Apart from the

Ex.1



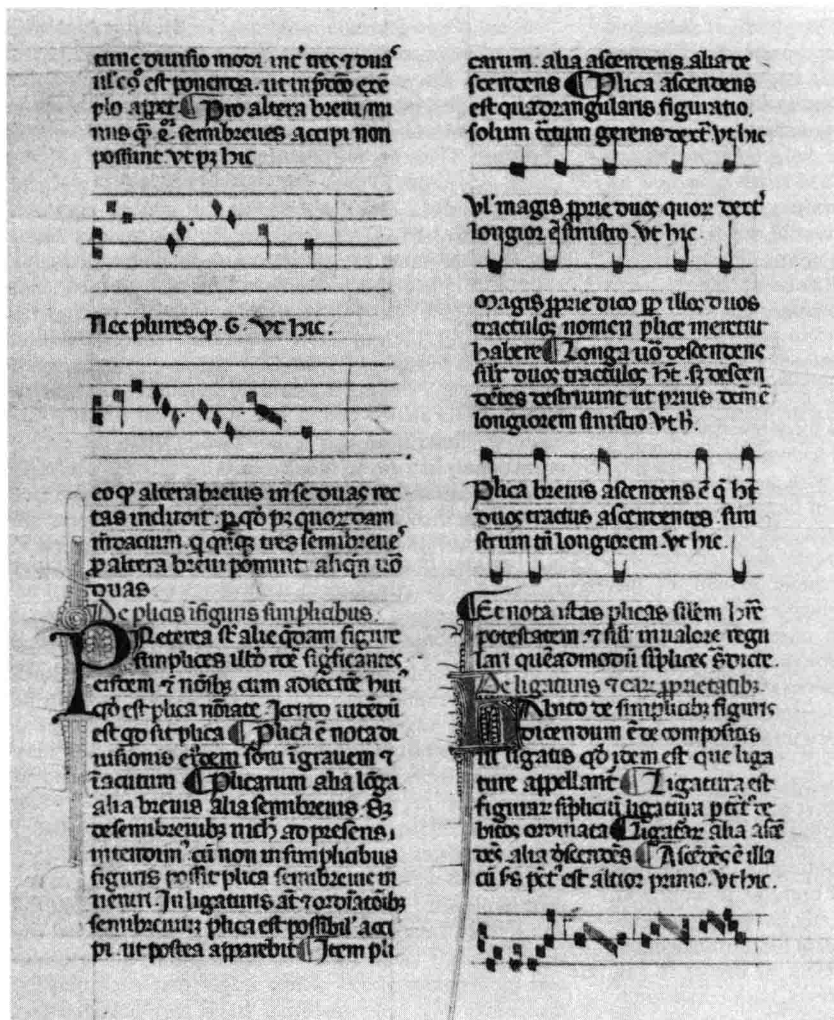
presence or absence of an anacrusis, the rhythm does not seem to be different in these modes, and this probably contributed to the demise of the modes in favour of Franco's system of perfections.

Franco categorized numerous kinds of polyphony. Some is 'mensurabilis simpliciter', measured in all parts, and called 'discantus'; some, called 'organum', is 'partim mensurabilis', measured only in certain sections. Unmeasured sections of the latter are known as *organum duplum* or *purum*. These are the distinctions of typical early Notre Dame polyphony; Franco emphasized discant styles and devoted only a short passage at the end to organum proper (chap.13). This style occurs only over a tenor whose 'sola nota est in unisono', a phrase possibly representing in a complicated way a long sustained note; where the tenor has several notes at once ('accipit plures notas simul'), then the style is discant. Whatever is long (presumably in the upper voice) must be consonant with the tenor; if a dissonance arises the tenor must rest or feign a consonance ('se in concordantiam fingat'): the example illustrating this is not clear. Whatever comes immediately before the end of a section ('finis punctorum') is long. With a possible reference to performance in free rhythm, Franco stated that whenever several notes are sounded over one pitch in the tenor only the first is struck, the remainder being held 'in floratura' (for further discussion see Atkinson).

Discant style comprises several genres, but is characterized by measured rhythm in all sections, and in it all modes can occur, since all can be reduced to perfections. The 5th rhythmic mode (breves and semibreves) can be taken most easily with the others (chap.9). After a classification of consonances and dissonances that may differ from that in the *Compendium discantus*, and in which 3rds are not regarded as dissonances ('non discordant'), Franco showed how polyphony is regulated by consonances 'in principiis perfectionis', at the beginnings of the perfections ('bars'), with dissonances in the proper places. Contrary motion is preferred. Giving the name 'discantus' to the voice immediately above the tenor, Franco listed rules for the triplum, quadruplum and quintuplum voices which imply that each may be discordant with only one other voice, and he stated that all imperfect dissonances sound well immediately before consonances (chap.11).

The words are of great consequence in musical compositions. Cantilenas, rondelli, and certain liturgical pieces (probably clausulas) have the same text in all voices throughout; conductus and some liturgical pieces improperly called 'organum' have texts in some sections, melismas in others (chap.11). The presence of a text affects the ligature patterns that may be used (chap.10), and the addition of texts was undoubtedly another reason why the modal system, dependent as it was on ligatures, had to be replaced. All discant genres are constructed in the same way, over a *cantus prius factus* called the tenor, except the conductus, in which the composer ought first to contrive as beautiful a melody (cantus) as he can, then to proceed as if it were normal discant. This is a clear statement that conductus do not use pre-existing melodies.

In chapter 12 there is a reference to 'copula', which is 'velox discantus ad invicem copulatus'. The exact nature of copula is not clear from this, although its faster speed is emphasized, especially towards the end. It is said to differ from passages in modal rhythm in notation and in movement ('in proferendo'). Hocket is defined clearly in chapter 13, with the additional comment that it may be taken 'supra cantus prius factum' in Latin or the vernacular. Franco's treatise thus deals in a very practical



Franco of Cologne's discussion of the brevis altera, his definition of plica, and the beginning of his discussion of ligatures, from a 15th-century Italian source of the 'Ars cantus mensurabilis' (I-Ma D.5.inf., f.113)

way with the major issues and genres of 13th-century part-music, making only the briefest of gestures to the great authorities of speculative music. In general its meaning is clear, and the numerous examples, many drawn from the contemporary repertory, usually illustrate the text well.

4. MANUSCRIPT SOURCES. The eight surviving sources of the *Ars cantus mensurabilis* are as follows:

F-Pn lat.11267, ff.1–7*v* (13th-century French MS); *Pn* lat.16663, ff.152–65 (13th-century Parisian MS); *Pn* lat.16667, ff.152–65; *SDI* 42, ff.43–53*v* (14th-century German MS)

GB-Ob 842, ff.49–59 (14th-century English MS)

I-Ma D.5.inf., ff.110–18 (15th-century Italian MS); *TRE* [MS without no.], ff.3–14 (MS written by Gaffurius)

S-Uu C 55, ff.20–43 (15th-century Swedish MS)

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ANDREW HUGHES

Franco of Paris. Name used by Gerbert for the author of the *Ars cantus mensurabilis*, FRANCO OF COLOGNE.

Franco primus. Theorist known only through a reference of Anonymus 4, in which his name is mentioned with that of FRANCO OF COLOGNE.

Franculus. *See* VIRGA STRATA.

Francus [Franconian], **Theodorus.** *See* THEODOR OF WÜRZBURG.

Francus de Insula (*b* Lille; *fl* 1420–25). ?South Netherlandish composer. He is known for a ballade, a rondeau and two supplementary voices to other works, which appear in the older fascicles of the Veneto manuscript *GB-Ob* Can.misc.213. *L'autre jour* is in a note-against-note style with simple rhythm and is an exceptionally early example of the narrative pastoral ballade; its complete text, found in *I-Bc* Q15, may contain a biographical detail ('Quant je revenoy de flandre, la je me suy combatus'). The rondeau displays imitation and is partly texted; a very lively triplum by Francus to *Je ne vis pas* by Gallo also introduces imitation.

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L'aultre jour juer m'aloye, 3vv, ballade, R 24
Je ne vis pas, added triplum voice to the rondeau by R. Gallo, R 25
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HANS SCHOOP

Frania, Johannes de. *See* FRESNEAU, JEHAN.

Frank (*fl* 15th century). ?English composer. He is so named in *GB-Ob* Digby 167, f.31*v*, at the head of a tenor part labelled *Quene note*, written in a simplified notation. After two other items (one of which, like *Quene note*, may be related to the polyphonic BASSE DANSE repertory) follows a mensurally notated DISCANT to *Quene note*.

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MARGARET BENT

Frank, Claude (*b* Nuremberg, 24 Dec 1925). American pianist of German birth. His family moved to Paris in 1937, then in 1940 he escaped by way of a hideout in the Pyrenees, and Lisbon, to the USA. There, in the 1940s, he studied with Artur Schnabel, the association being interrupted by military service (he became an American citizen in 1944). He studied theory and composition with Paul Dessau and Normand Lockwood, also studying at Columbia University. He made his recital début in Times Hall, New York, in 1947, and played with the NBC SO a year later. For a while he was active as a choral conductor, but from the early 1950s his career as a pianist involved him in major festivals in Europe, Africa, Asia and the Americas. He is much in demand as a teacher and has worked at music schools and universities throughout North America, including Bennington College (1948–55) and the Mannes College. In 1972 he was one of the first Samuel Simons Sanford Fellows at Yale University. He is highly regarded as an ensemble pianist: in 1964 he joined the newly formed Boston Symphony Chamber Players and from 1971 he appeared often with the Juilliard Quartet. He plays the two-piano repertory with Lilian Kallir, whom he married in 1959, and violin and piano sonatas with their daughter, Pamela Frank. In 1981 he was featured in a memorial concert for Schnabel at Alice Tully Hall. He is much sought after as a competition juror, including for the Leeds International Piano Competition in the UK, and has contributed to journals including *Piano Quarterly* and *Keynote*. He was presented with the Beethoven Society Award in 1979.

With a few exceptions, for example the Sonata no.2 of Sessions, Frank's repertory is conservative. His playing of Mozart, Beethoven (during the bicentenary in 1970 he recorded the 32 sonatas and played them in recital in New York), Schubert and Brahms is outstanding for its warmth, its intellectual and musical strength, and for a penetrating structural intelligence.

MICHAEL STEINBERG/R

Frank, Ernst (*b* Munich, 7 Feb 1847; *d* Oberdöbling, nr Vienna, 17 Aug 1889). German conductor and composer. He attended the Gymnasium at Metten, Lower Bavaria, where he was instructed in music by Emmeran Kreuttner, and later studied in Munich with Franz Lachner (composition) and H.L.S. Mortier de Fontaine (piano). In 1866 he became court organist in Munich and répétiteur and second conductor of the Akademischer Gesangverein. On the recommendation of Vinzenz Lachner he went to Würzburg in 1868, taking up a post of theatre Kapellmeister, and in 1869 he went to the Vienna Opera as second chorus master. In 1870–71 he was chorus master of the Gesellschaft der Musikfreunde in Vienna. Between 1872 and 1878 he was court Kapellmeister in Mannheim and gave a fresh impetus to the town's musical life; the first performances that he directed there included *Der Widerspenstigen Zähmung* (1874) and his own completion of *Francesca von Rimini* (1877), operas by his friend Hermann Goetz.

In the autumn of 1878 Frank accepted an invitation to work at the Frankfurt Stadttheater, but he resigned in February 1879 and afterwards worked as a private music teacher and collaborator with Clara Schumann on the complete edition of Robert Schumann's works. He also edited the posthumous works of Goetz (opp.14–22) for publication between 1878 and 1880. In December 1879 he became Bülow's successor as court Kapellmeister in Hanover and there promoted works by younger composers, including Stanford, of whose first opera, *The Veiled Prophet of Khorassan*, Frank gave the première in 1881 (as *Der verschleierte Prophet*). His own first opera, *Adam de la Halle*, was given its first performance in Karlsruhe in April 1880, and in November 1884 his opera *Hero* was

given its first performance in Berlin. His musical fairy tale, *Der Sturm*, was performed in October 1887 in Hanover; however a mental illness which had overtaken Frank and necessitated his being committed to a sanatorium in April of that year prevented him from hearing it.

Frank was one of the most gifted German conductors of his time, full of imagination and vitality, and with wide-ranging interests. From 1876 he was a close friend of Brahms, whose influence can be felt in some of Frank's piano music, but he possessed too little creative independence to achieve success as a composer. His unsentimental lyric gift is most evident in his more than 200 songs and vocal duets, and in his opera *Hero*.

WORKS
(*selective list*)
MSS in D-Mbs

STAGE

Adam de la Halle (comic op, 2, S. Mosenthal, after P. Heyse), Karlsruhe, Hoftheater, 9 April 1880

Hero (op, 3, F. Vetter, after F. Grillparzer), Berlin, Königliches Opernhaus, 26 Nov 1884; vs (Hanover, 1885)

Der Sturm (musical fairy tale, 3, J.V. Widmann, after W. Shakespeare: *The Tempest*), Hanover, Hoftheater, 14 Oct 1887

CHORAL

Sacred: 3 masses: g, 4vv, 1867; d, solo vv, chorus, orch, 1868; c, 3 female vv, org, 1869; Ps xii, 6vv; Ps xcix, 5vv; 15 shorter works, most with org acc.

Secular: Siegesfeier der Freiheit (cant., H. Weber), solo vv, male chorus, orch, ?1871; Lied der Barbara, S, female vv ad lib, pf (Hanover, 1884); works for male vv, incl. 6 Gesänge, op.9 (Berlin, 1874), 5 Lieder, op.17 (Leipzig, 1883)

OTHER VOCAL
all with piano accompaniment

Duets: opp.5, 8 (Vienna, 1872); op.14 (Leipzig, 1879); op.16 (Leipzig, 1882)

Lieder: opp.1–4, 6 (Vienna, 1871–2); opp.10–11 (Mannheim, 1875); op.12 (Leipzig, 1877); op.13 (Leipzig, 1880); op.18 (Hanover, 1883); op.19 (Leipzig, 1883); op.21 (Leipzig, 1887); 83 other lieder

INSTRUMENTAL

Schützentanz, orch, arr. pf (Hanover, 1885)

12 bayrische Walzer, pf trio, op.20 (Leipzig, 1886)

Works for pf 4 hands, incl. 4 pieces, op.7 (Vienna, 1872), 12 Ländler, op.15 (Leipzig, 1882)

Arrs.: Haydn: Ariadne auf Naxos, arr. A, orch (Leipzig, 1885); works by Beethoven, Cimarosa, H. Goetz, Handel, A. Jensen, Mozart, Schubert

EDITIONS

H. Goetz: *Francesca von Rimini* (Leipzig, 1878)

C.V. Stanford: *Der verschleierte Prophet* (Berlin, 1881) [Ger. trans. of *The Veiled Prophet of Khorassan*]

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A. Einstein, ed.: 'Josef Viktor Widmann: Briefe an Ernst Frank', *Österreichische Rundschau*, xx (1924), 415

R. Münster: 'Frank, Ernst', *Musik und Musiker am Mittelrhein*, ed. H. Unverricht, i (Mainz, 1974), 55ff [incl. complete list of works]

R. Münster, ed.: *Johannes Brahms im Briefwechsel mit Ernst Frank* (Tutzing, 1995)

ROBERT MÜNSTER

Frank [Franke], **Johann.** *See* FRANCK, JOHANN.

Frank, Michael. *See* FRANCK, MICHAEL.

Frank, Salomon. *See* FRANCK, SALOMO.

Franke, Bernd (*b* Weissenfels, Saxony-Anhalt, 14 Jan 1959). German composer. He studied at the Musikhochschule in Leipzig (1975–81) with Thiele, among others, at the DDR Akademie der Künste (1981–5), where he attended Matthus's masterclasses, and at Tanglewood (1989), where he was a student of Lukas Foss. In 1981 he was appointed to a post at the University of Leipzig. He has made concert tours of the USA (1993, 1996) and served as a jury member at the Munich Biennale (1994). His honours include the Hanns-Eisler Prize of Radio DDR (1981), the Kucyna International Composition Prize, Boston (1987), a prize from the Künstlerhaus, Boswil (1987) and the Leonard Bernstein Tanglewood Fellowship (1989).

Franke's music is rooted in the tonal and formal practices of the central European tradition. His approach to composition, however, is one of analysis and subversion. His music does not negate the past, but becomes a game played with remnants of the Classic-Romantic style. The work of Lutosławski, Varèse, Stockhausen and Morton Feldman have had a formative influence on his compositional development, as have the paintings of Marc Chagall, Wolfgang Schulze (WOLS) and Richard Pousette-Darten. Joseph Beuys's idea of 'social sculpture' has been particularly influential to his compositional aesthetic (from 1988). *Solo x-fach*, an ensemble score divisible into individual parts that can be performed simultaneously, thematicizes the isolation of the soloist; movement, colour, light and video art make the social implications of this clear. *Music for Trumpet ...* problematizes the hierarchical nature of the orchestra, while *For WOLS* for solo piano becomes an endgame incapable of development. The opera *Mottke* gives expression to the shattering of the individual in his social milieu. Franke's critical realism provides a glimmer of hope nonetheless, showing communication to be present in illusion and vision.

WORKS
(*selective list*)

Op: Mottke (2, J. Moore, after S. Asch: *Mottke der Dieb*), 1995–7

Orch: 3 Orchesterstücke, 1980–83; Chagall-Musik, 1985–6; Music, tpt, vn, hp, orch, 1990–93; Seasons of Light, bn, orch, 1994

Vocal: Redners Missgeschick, 3 lieder, Bar, pf, 1982; Jodok lässt grüssen (Etüde über O) (P. Bichsel), mixed speaking chorus, 1990

Chbr and solo inst: Qt, cl, vn, db, perc, 1977–8; 3 x Virtuoses, perc, 1982; Die Zeit ist ein Fluss ohne Ufer, 10 insts, 1987; Gesang I, fl, b fl, 1988; Konform-Kontraform, scene, 8 insts, 1988; Projekt Solo x-fach, multiple versions, 1988–; For WOLS (It's All Over), 4 pieces, 1991; Musik, pf trio, 1992; For Sholem Asch, 5 pieces, 1995–7

MSS in Zentralbibliothek, Staatliche Kunstsammlungen, Dresden

Principal publishers: Deutscher Verlag, Breitkopf & Härtel

GISELA NAUCK

Frankel, Benjamin (*b* London, 31 Jan 1906; *d* London, 12 Feb 1973). English composer. The son of a synagogue beadle, he learnt the piano and the violin in his youth and taught himself the musical literature by avid reading of everything held by the Hammersmith Public Library. He was for a short time apprenticed to the watchmaking trade, and managed during 1922 to spend six months in Germany as a piano student of Victor Benham, contemporary and friend of Moriz Rosenthal. Returning to London he was a jazz violinist in night clubs while studying piano and composition under Orlando Morgan at the Guildhall School of Music where he was awarded the Worshipful Company of Musicians' Scholarship. From 1931 he was much in demand as an orchestrator

and conductor of West End musical comedies and revues. These included Noël Coward's *Operette*, Beverley Nichols's *Floodlight* and many C.B. Cochran shows. In 1934 he wrote his first film score; during his career as an outstanding composer of film music, he produced more than 100 scores for the cinema. He was able to find distinctive ideas and appropriate musical styles for a remarkable range of films. Many of his best scores were written for films directed by Anthony Asquith, who was receptive and sympathetic to the virtuosity and precision of Frankel's technique.

Alongside his theatre and film work he continued composing concert music, and his reputation increased suddenly after World War II, when his works began to be more widely performed, broadcast and published. His Second String Quartet was performed at the Copenhagen ISCM festival in 1947; the orchestral prelude *Mayday* was given at a 1950 Prom; the Violin Concerto, commissioned by Max Rostal, was given at one of the joint London Contemporary Music Centre-BBC Festival of Britain Concerts in 1951; and the First Sonata for solo violin was issued on disc. The first four string quartets, the Piano Quartet, the Clarinet Quintet and the Violin Concerto are the principal works of this period.

A general impression was formed that the production of so much immediately effective music for films caused Frankel to react in his concert music by concentrating exclusively on an inward-looking, even melancholy expression, making this music in some way 'difficult' and unrewarding to the listener. An informed familiarity with his output lends little support to such a view, though there is a possible explanation for it: whatever had gone before, the endings of his works tended to be either slow or contemplative in character, or, if quick-moving, to be *pianissimo*. The Violin Concerto, a serious and deeply felt work written 'in memory of "the six million"' (a reference to the Jews killed in World War II), provides an example in the last of its four widely varied movements, a final Grazioso, quasi allegretto. This movement at first puzzles, for all its gentle beauty, and the final delicately scored pages are scarcely designed to bring an audience to its feet. Yet understanding of the work as a whole and on the composer's own terms seems demanded by its total psychological integrity. The deceptive urbanity, even the gentle humour of such a conclusion is seen to be an expression of the deepest acceptance in human terms of the work's tragic content.

Frankel's musical style was by this time fully formed, though to label it was not easy. The shadows of Shostakovich and Bartók in the quartets, and of Sibelius (and perhaps Walton) in the Violin Concerto, give passing stylistic orientation, but the technical absorption of such influences was soon complete and the musical personality became quite unmistakably his own. It was gradually, during the 1950s, that his thought turned in the direction of 12-note serialism and to a burst of creativity which continued to his death.

In this last period Frankel's major creative production was in a remarkable output of symphonies, a form which he unfashionably held to remain 'a wholly viable vehicle for the expression of the most compelling musical thought'. Eight symphonies appeared between 1958 and 1971, all concerned in a variety of ways with serial techniques. A single 12-note series is employed in all movements of both the Second and the Sixth; in the other symphonies individual movements tend to have their own series, to be freely diatonic or to apply serial techniques to other than 12-note material. The second movement of the Fifth uses two distinct series and, most originally, in the one-movement Third, diatonically presented material becomes gradually transformed into consistently 12-note serial music. Nor is it only in technique that the symphonies show variety, for each has its own atmosphere and design, varying from the broad, often ominous, canvas of the Second, through the relaxed geniality of the Fifth to the hard brilliance of much of the Seventh.

The special feature of Frankel's approach to serialism was his strong belief in tonality as a continuingly vital principle in musical thought, and his striking demonstration that strictly serial deployment of the total chromatic is compatible with both expressive and structural uses of tonality. He viewed the series as a pervasively thematic melodic line of almost infinite versatility, out of which it was possible to derive harmonies often of a startlingly bold diatonicism.

For a time most of his works were first performed by the BBC or abroad (he was principally resident in Switzerland from 1957) but public performances of his works in England became more frequent after the LSO commissioned his Seventh Symphony in 1970, continuing principally under the sympathetic advocacy of Sir Charles Groves. Just before his death, Frankel spoke of having completed in his mind a ninth, choral, symphony, but nothing had been written down, except for the customary prolific sketches. The opera *Marching Song* was left in vocal score, but with sufficient indications for the preparation of a full score; a projected performance by ENO, scored by Buxton Orr, was cancelled but eventually broadcast on BBC Radio 3 on 3 October 1983.

WORKS
(*selective list*)

ORCHESTRAL

8 syms.: no.1, op.33, 1958; no.2, op.38, 1962; no.3, op.40, 1964; no.4, op.44, 1966; no.5, op.46, 1967; no.6, op.49, 1969; no.7, op.50, 1970; no.8, op.53, 1971

Pezzo sinfonico, op.9, *c*1940; Solemn Speech and Discussion, op.11, str, 1941; Youth Music, op.12, str, 1942; Mayday, a Panorama, op.22, 1948; Vn Conc., op.24, 1951; Mephistopheles Serenade, op.25, 1952; Concertante lirico, op.27, str, 1952; A Shakespeare Ov., op.29, 1954; Messa strumentale, op.36, 1960; Serenata concertante, op.37, pf trio, orch, 1960; Va Conc., op.45, 1967; Konzertstück, op.47, 1968; Ov. to a Ceremony, op.51, 1970; Pezzi melodici, op.54, small orch, 1972

More than 100 film scores

OTHER WORKS

Stage: Marching Song (op, 3, H. Keller after J. Whiting), op.52, 1971–2, inc.

Chbr and solo inst: Str Trio no.1, op.3; Sonata, op.7, va; Trio [no.1], op.10, cl, vc, pf, 1940; Sonata, op.13, vn; Str Qt no.1, op.14, 1945; Str Qt no.2, op.15, 1944; Novelette, op.16, vn, pf; Str Qt no.3, op.18, 1947; Sonatina leggiera, op.19, pf; Str Qt no.4, op.21, 1949; 3 Poems, op.23, vc, pf; Pf Qt, op.26, 1953; Cl Qnt, op.28, 1956; Preambles and Progressions, op.30, pf, inc.; Str Trio no.2, op.34; Bagatelles (Pezzi notturni), op.35, 11 insts, 1959; Sonata no.2, op.39, vn, 1962; Trio [no.2] (Pezzi pianissimi), op.41, cl, vc, pf, 1964; Catalogue of Incidents in Romeo and Juliet, op.42, 11 insts, 1964; Str Qt no.5, op.43, 1965

Vocal: The Aftermath (R. Nichols), op.17, T, tpt, timp, str, 1947; 8 Songs, op.32, Mez/Bar, pf

MSS in *GB-Lbl*

Principal publishers: Novello, Chester

Principal recording companies: CPO, Chandos

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B. Orr: 'The Symphonies of Benjamin Frankel and the Death of Tonality', *The Listener* (12 Oct 1972), 483 only
F. Routh: *Contemporary British Music* (London, 1972)
J. Williams, ed.: *The Music of Benjamin Frankel* (London, 1996)

BUXTON ORR

Frankenburger, Paul. *See* BEN-HAIM, PAUL.

Frankfurt (am Main). City in Germany. Founded by the Carolingians in the 8th century, the imperial palace on the River Main developed into the centre of the East Frankish kingdom in the 9th century. From 1147 the king was usually elected there, a privilege which was made law by Karl IV in 1356, and from 1562 to 1792 Frankfurt was also the setting for the coronation. Moreover from the 14th century, as a free imperial city, it developed into the chief trading centre in central Germany, deriving its wealth mainly from the annual spring and autumn fairs. Despite these favourable conditions Frankfurt's musical life was insignificant until the 17th and 18th centuries because of rivalry between the town council and the clergy, which was attempting to increase its already considerable land tenure. Later there were strong social and religious tensions among the citizens which prevented a full and varied development of musical activities before the middle of the 17th century. Civic interest in cultural matters developed fully only after the French Revolution. Even then Frankfurt remained a city where creative talents rarely developed: J.A. Herbst, Telemann, Pfitzner and Hindemith were notable exceptions.

The few surviving documents of medieval music in Frankfurt include an 11th-century missal with neumes and the Rorbach Missale (*c*1460) in Gothic choral notation. The treatise *Sermones* by J. Floess (1418–19) derives from Reichenau. Performances of Passion plays are recorded from the mid-14th century. In the 16th century the townspeople and guilds also performed plays with music. The Frankfurt fair was a strong attraction for minstrels. The ceremony of the Piper's Court, continued until 1802, became famous through Goethe's description (*Dichtung und Wahrheit*, i, 1): in order to gain customs exemption, deputies from Nuremberg, Worms and Bamberg brought symbolic gifts to the autumn fair every year and were led in procession by their respective town pipers. In Goethe's time they still played the melody supposed to date from about 1500. Several famous organ builders worked in Frankfurt before the 15th century, including the Franciscan friar L. Mertz, who also worked in Barcelona, Nuremberg, Aschaffenburg, Worms and elsewhere.

Until well into the 17th century the high cost of becoming a citizen and the mercantile orientation of the city prevented musicians of more than regional importance from coming to Frankfurt. Among the few exceptions in the years before the Reformation were the city physician Johannes von Soest (*d* Frankfurt, 1506) and the polymath and music theorist Johannes Cochlaeus, dean of the Liebfrauenstift from 1520 to 1524. In 1520 the council founded a grammar school which provided musical education. In 1530 the printer Christian Egenolff settled in Frankfurt and two years later published the first music printed there, Petrus Tritonius's setting of some Horatian odes. The subsequent music publications of Sigmund Feyerabend, Georg Rab, Johann Wolff and Nikolaus Stein enlarged the scope of music publishing in Frankfurt, and the printed music trade came to rank with the book trade as a main attraction of the Frankfurt fair.

According to Luther (1546) the musical arrangement of the church service was simple. The elaboration with florid counterpoint, carried out by teachers and pupils of the grammar school, was emphasized as being an innovation in 1573. In the same year Jacob Meiland came to Frankfurt, but he left in 1575, after a series of his compositions had appeared in print. It was characteristic of the council's lack of interest in music and the citizens' lack of initiative that no attempt was made to keep this excellent composer in Frankfurt. There was some improvement after the rising of the citizens against the oligarchic rule of the council (1612). In 1623 Herbst was appointed first civic director of music and director of church music at the main Protestant church, the Barfüsserkirche. He trained a competent choir and an orchestra, had the organ renovated and ordered a second, smaller organ, other instruments and printed music, thus creating the basis for the performance of polychoral compositions. He remained in Frankfurt until his death (1666) except for eight years (1636–44) spent in Nuremberg. His main achievements were in church music and music theory, but he also greatly stimulated the development of instrumental music. A *Musik-Kränzlein* first mentioned in 1608 developed into a collegium musicum, recorded in 1672 in the dedication of Wolfgang Carl Briegel's *Musicalisches Tafel-Confect*. It was maintained by the Gesellschaft Frauenstein, a society of wealthy merchants ruling the town's council. Of Herbst's successors, Telemann in particular made the collegium musicum part of civic musical life. During his term of office (1712–21) he organized regular concerts, thus inaugurating the city's public concert life; under him church music reached its zenith (he was Kapellmeister at the Barfüsserkirche and the Katharinenkirche). His talent as an organizer and his close connections with the Gesellschaft Frauenstein made him more influential than any other musician in Frankfurt.

The many concerts given in the 18th century by travelling virtuosos included those of the Mozart family (1763); Mozart's second stay in Frankfurt on the occasion of Leopold II's coronation (1790) was financially disappointing. From 1700 German, French and Italian opera companies often gave guest performances in Frankfurt, but there was no permanent theatre until 1792, when the Nationalbühne was formed as a joint-stock company by a group of citizens. In the repertory there was a slight predominance of opera over drama; Mozart's operas in particular became established in Frankfurt at an early date. A German version of *La finta giadiniera* given in 1782 was the first Mozart production in the whole of central and northern Germany, and was followed by productions of *Die Entführung* (1783) and all Mozart's subsequent operas, again in German, before the end of the century. The orchestra of the Nationaltheater was directed from 1792 by F.L.A. Kunzen and later by Ferdinand Fränzel and Carl Cannabich, both well experienced in the traditions of the Mannheim orchestra. With regard to the teaching of composition, Mannheim influence arrived with Johann Georg Vollweiler, the teacher of Anton André and Ferdinand Hiller.

The city gained a new cultural centre with the founding in 1808 of the Museum, a society for the cultivation of literature, art and music which gradually came to

concentrate its activities entirely on music. Its orchestral and chamber music concerts continue to be an important part of Frankfurt musical life. The same is true of the Cäcilienverein, a choral society founded by J.N. Schelble in 1818. Among the first conductors of the opera and the Museum was Spohr (1817–19), who introduced Beethoven's symphonies to the Frankfurt public. In 1819 Spohr conducted the première of his opera *Zemire und Azor*. His successor Carl Guhr (1821–48) promoted the contemporary French repertory, and there were also early performances of new German (Conradin Kreutzer, Marschner, Lortzing) and Italian opera (Rossini, Bellini, Donizetti), though Verdi's arrival was slower. The first Wagner opera performed was *Tannhäuser* (1853), followed the next year by *Lohengrin* and *Der fliegende Holländer*. In 1862 Wagner conducted two performances of *Lohengrin* (from a score preserved in *D-F*).

The Museum and the Cäcilienverein were maintained by the wealthy upper class, but during the 19th century numerous choral societies were also founded by the middle and lower classes. In 1838 a choral festival was held; its initiators, Schnyder von Wartensee and Wilhelm Speyer, used the occasion to campaign for the forming of the Mozartstiftung, which was to help talented musicians to learn composition. The recipients of grants from the foundation included Bruch, Humperdinck and Toch. Music education was furthered by the founding of the Frankfurt Musikschule by H. Henkel and J.C. Hauff in 1860 and of the Hoch Conservatory in 1878. This was endowed by the Frankfurt merchant J. Hoch, who bequeathed his complete estate (900,000 gold marks) to establish it. The directors of the conservatory included J.J. Raff (until 1882), Bernhard Scholz (1883–1908), Iwan Knorr (1909–16), W. von Bausznern (1916–23) and Bernhard Sekles (1923–33). Its excellent staff (Clara Schumann, Julius Stockhausen, Humperdinck, James Kwast, Hugo Heermann, Bernhard Cossmann and others) quickly gave it an international reputation; the students included Cyril Scott, Grainger, Pfitzner, Walter Braunfels, Clemens Franckenstein, Toch, Hindemith, Klemperer and Hans Rosbaud. In 1937 it was divided into a Staatliche Hochschule für Musik (directed by Hermann Reutter until 1945, Walter Davisson 1950–54, Philipp Mohler 1958–75 and Hans Dieter Resch 1975–95) and a conservatory, which has trained amateur musicians and latterly music teachers.

In 1880 the opera house (now the Alte Oper) was opened: early productions included Wagner's *Ring* (1882–3), *Die Meistersinger* and *Tristan* (1884), all conducted by Otto Dessoff. Humperdinck was opera critic of the *Frankfurter Zeitung* from 1890 to 1897 and composed *Hansel und Gretel* in the city. Under Ludwig Rottenberg's conductorship (1893–1924) there were early performances of *Falstaff* and of works by Humperdinck, Pfitzner and Strauss, as well as Schreker premières and the first production of *Pelléas* in German (1907). The conservatism of Frankfurt musical life in the 19th century was beginning to give way to more interest in new music.

The 1920s were a climax in Frankfurt's music history: Furtwängler (1920–22), Scherchen (1922–4), Krauss (1924–9) and Rosbaud (1928–37) worked as conductors, and Hindemith was Konzertmeister of the opera house and Museum orchestras from 1915 to 1922. He remained in Frankfurt until 1927, living in an old tower where he wrote *Cardillac* and other works. At the university (founded in 1914) a department of music was formed in 1921 under Moritz Bauer. The musical material in the Rothschild Library and the Manskopf Collection (now in the Stadt- und Universtätsbibliothek) and the music library of Paul Hirsch (now in *GB-Lbl*) provided valuable material for study. Bauer's successors included Helmuth Osthoff (1937–67) and Ludwig Finscher (1968–81).

Frankfurt's concert activities were inhibited by the lack of suitable halls (the concert hall built in 1861 was destroyed by bombing in World War II) until the ruined opera house was rebuilt as a concert hall in 1981. Productions at the Frankfurt Opera and the Museum concerts reached a high standard under the direction of Georg Solti (1952–61); Christoph von Dohnányi was civic director of music from 1968 to 1975. The more traditional programmes of the Museum Concerts were balanced by the concerts of the Frankfurt RSO under Winfried Zillig, Otto Matzerath, Dean Dixon and Eliahu Inbal. This orchestra took part in the Darmstadt summer courses. The most important choirs, apart from the Cäcilienverein, are the Frankfurt Singakademie (Ljubomir Romansky) and the Frankfurt Kantorei (Kurt Thomas, Helmuth Rilling, Wolfgang Schaefer).

When Michael Gielen was conductor of both the opera and the Museum, between 1977 and 1987, there was greater emphasis on new works, adventurous programming and novel stage productions. Among the last were a *Les broyens* directed by Ruth Berghaus and the first German stagings of Nono's *Al gran sole carico d'amore* and *Prometeo*. Gielen inaugurated the Alte Oper concert hall with a performance of Mahler's Eighth Symphony in 1981, and during this period the Frankfurt Festival became one of the most important in Germany; the festival was discontinued in 1994 on economic grounds. Meanwhile Gielen had been succeeded by Gary Bertini (1987–90) and Sylvain Cambreling (intendant of the opera from 1993).

The organist Helmut Walcha (1907–91) achieved particular distinction with his playing of J.S. Bach. Of composers resident in Frankfurt, Kurt Hessenberg (1908–94) was the best-known. As regards music criticism, Frankfurt became important through the work of Paul Bekker and Karl Holl on the *Frankfurter Zeitung* (1911–25); the influence of the teaching and writing of T.W. Adorno (1903–69) went far beyond the city.

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PETER CAHN

Frankfurt an der Oder. City in Germany, located on the border with Poland. Only a short time after its foundation in 1253 by Franconian merchants the town had acquired great wealth, in particular through its position as a chief port of reshipment for Hanseatic merchandise in the east German interior and as the site of an important bridge across the middle reaches of the Oder. The town's musical life was primarily the responsibility of the town council and several churches, including St Marien, St Nikolaus (since 1929 the Friedenskirche) and the Franciscan church. The archives with details of early musical practice were largely destroyed during World War II.

From the early 16th century Frankfurt was one of Germany's largest printing and publishing centres and the chief port of reshipment for German prints and musical publications destined for northern and eastern Europe. With the foundation in 1506 of its university, the Viadrina, Frankfurt began to develop as a great centre of humanist learning; there was also a prominent law school, and the liberal arts flourished. (The Viadrina was moved to Breslau, now Wrocław, in 1811.) In 1991 the Europa-Universittät Viadrina was founded. Jodocus Willich, a Renaissance humanist, taught music theory at the Viadrina (1522–39) and founded a collegium musicum (*c*1530); his circle of musical scholars and citizens numbered up to 12. The Frankfurt group of lutenists, notably Benedict de Drusina, Matthäus Waissel and Gregor Krengel, became widely known outside the town. The most influential Kantors included Gregor Lange (1574–9), Friedrich Pittan (1591–3) and, especially, Bartholomäus Gesius (1593–1613). Well-known town pipers and organists who were employed by the municipality and at St Marien included the civic director of music Paul Lütkeman and the organists Johann Horneburg and Michael Praetorius. The latter came to Frankfurt on account of his brothers Johann and Andreas, who were professors at the Viadrina; after studying there (from 1585) he became organist at St Marien (1587 to 1589–90). Musical culture did not extend to the townspeople until after the Thirty Years War.

C.P.E. Bach studied in Frankfurt from 1734 to 1738, receiving his first formative stimuli there. He founded an academic music society during that time and also conducted and composed for public ceremonies.

In 1815 a choral society was formed by a group of amateur mixed choirs with the aim of bringing music to the townspeople through concerts. The Frankfurt Stadttheater opened in 1842 with Lortzing's *Zar und Zimmermann*. The organ building firm of Sauer was established in Frankfurt in 1857; a Philharmonic Society gave three subscription concerts each year during the period 1871–95. Among influential musicians in the 19th century were the conductors and organists Leichsenring, G. Vierling and F. Wrede. From 1870 the noteworthy composer-performer Paul Blumenthal was organist at both of the main churches. In 1929 a music centre was established in association with the Charlottenburg academy. It offered courses for both amateurs and professionals, and was a centre of the youth music movement until 1943.

New musical activities began to establish themselves soon after World War II. Several concert series (such as the Konzerte auf Historischen Instrumenten in the Viadrina Museum and the Hausmusik bei Kleist) became part of musical life, and the Kantor, organist and composer Hans Stein played a decisive role. The former Franciscan church (dating from the 13th century) has been the centre of Frankfurt's concert life since 1967. As the Konzerthalle 'Carl Philipp Emanuel Bach' it mounts a great variety of symphonic, chamber, choral and organ concerts. An annual festival has been held there since 1966. The great concert organ from the Sauer workshop was installed in 1975, and is at the same time the home of the Singakademie and the Frankfurt an der Oder PO (since 1995 the Brandenburgisches Staatsorchester). The hall is a centre of research into the music of C.P.E. Bach, and houses a permanent exhibition devoted to his life and works. Since 1975 the Viadrina Museum has held a valuable collection of historical instruments. After the political turning point of 1989, far-reaching changes took place in Frankfurt's musical life, which began reaching out increasingly towards Poland.

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HANS-GÜNTER OTTENBERG

Frankl, Peter (*b* Budapest, 2 Oct 1935). British pianist of Hungarian birth. As a child he studied the piano at the Franz Liszt Academy, with Ernö Szegedi and Lajos Hernadi, later joining the classes of Leo Weiner, Kodály,

Szabolcsi and Antal Molnár; in 1950 he made his Budapest concert début. Immediately he completed his studies he won the 1957 Marguerite Long-Jacques Thibaud competition in Paris, winning also (with the violinist György Pauk, a partner since boyhood) the Munich Sonata competition in September that year. A third important success, the Rio de Janeiro Prize (1959), initiated an international career; his London début (6 May 1962) was at the Wigmore Hall and he made London his home the same year. A musician of wide tastes, generous technique and powerful concentration, he is also a celebrated chamber music performer. In 1972 he formed a trio with Pauk and the cellist Ralph Kirshbaum, a group whose performances are notable for their spirit and spontaneity; their 25th anniversary in 1997 was celebrated with concert series in several countries. As well as chamber music, Frankl has made acclaimed recordings of the complete piano works of Schumann and Debussy.

JESSICA DUCHEN

Franklin, Aretha (*b* Memphis, 25 March 1942). American soul singer, pianist and songwriter. She was the daughter of one of the most prominent Baptist preachers in the USA, Cecil L. Franklin. Moving first to Buffalo and then in 1948 to Detroit, the family was regularly visited by a number of important African-American gospel performers, including Mahalia Jackson, Sam Cooke, Clara Ward and the Ward Sisters (including Marion Williams) and James Cleveland, from whom Franklin learnt to sing and play the piano. Her father recorded over 60 albums of his impassioned sermons for JVB and Chess and at the age of 14 Franklin recorded her first album, a collection of gospel songs, for Chess. Four years later she moved to New York where she recorded seven albums for Columbia on which she sang jazz, blues, popular standards and the occasional contemporary soul tune. Although she achieved moderate success with this material, including three top ten hits in the rhythm and blues chart – *Today I Sing the Blues* (1960), *Won't Be Long* and *Operation Heartbreak* (both 1961) – her Columbia recordings were mostly overproduced and consequently her vocal performances were constricted.

In 1967 Franklin signed with the important soul label Atlantic, who initially offered to record her at Stax records in Memphis. However, Jim Stewart, the owner of Stax, was unwilling to provide the $25,000 offered to Franklin for the original signing, and Atlantic's Jerry Wexler took her to record in Muscle Shoals, Alabama. In contrast with Columbia's policies, Wexler encouraged Franklin to bring in her own material and to play the piano on her sessions. The results were the most powerful recordings by a female soul singer in the genre's history. Her vocal skills allowed her to change timbre, range and dynamic level dramatically from one note to another while her gospel phrasing and improvisational tendencies were routinely deployed to cathartic effect. Franklin wrote or co-wrote such enduring material as *Since You've Been Gone (Sweet Sweet Baby)*, *Think* (both Atl., 1968), *Call Me*, *Spirit in the Dark* (both Atl., 1970), *Rock Steady* (Atl., 1971), and *Day Dreaming* (Atl., 1972) and arranged and recorded definitive rhythm and blues versions of Ronald Shannon's *I never loved a man (the way I love you)*, Redding's *Respect*, Carole King's *(You make me feel like) a natural woman*, Don Covay's *Chain of Fools* (all Atl., 1967), Bacharach and David's *I say a little prayer* (Atl., 1968), Robbie Robertson's *The Weight*, Lennon and McCartney's *Eleanor Rigby* (both Atl., 1969), Elton John's *Border Song (Holy Moses)* (Atl., 1970), Paul Simon's *Bridge over Troubled Water* and Jerry Leiber and Phil Spector's *Spanish Harlem* (both Atl., 1971).

Franklin's version of *Respect* was viewed by many African-Americans as a social/political clarion call. In the late 1960s and early 70s her strength as a performer, many of her lyrics and the fact that she wrote and played on her sessions and concerts caused many to view Franklin as an important symbol of the emergent women's movement.

The quality of her recordings for Atlantic declined after 1973 but her career was rejuvenated when she moved to Arista Records in 1980 and was paired with more contemporary producers, such as Luther Vandross (*Jump to It*, 1982; *Get It Right*, 1983) and Narada Michael Walden (*Freeway of Love* and *Who's Zoomin' Who*, both 1985). In the late 1980s and early 90s she recorded a series of duets with pop artists, such as the Eurythmics, George Michael, Elton John, Whitney Houston and Michael McDonald. It is impossible to overestimate Franklin's importance. In 1987 she became the first woman inducted into the Rock and Roll Hall of Fame and in 1990 she won the Grammy's Living Legends Award.

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ROB BOWMAN

Franklin, Benjamin (*b* Boston, 17 Jan 1706; *d* Philadelphia, 17 April 1790). American statesman, scientist and amateur musician. He was apprenticed to his brother James, a printer, at the age of 12. He left the apprenticeship and worked in New York and Philadelphia, spent two years in London as a printer, then returned to Philadelphia where he established his own print shop. Before withdrawing from this trade to follow a diplomatic career, he printed for the Ephrata Community in Pennsylvania three hymnbooks, *Göttliche Liebes und Lobes Gethöne* (1730), *Vorspiel der Neuen Welt* (1732) and *Jacobs Kampff und Ritter-Platz* (1736), as well as a number of reprints of Isaac Watts's *Psalms and Hymns* containing no music.

Franklin played the harp, the guitar and the glass dulcimer, and invented an improved form of the musical glasses which he called the armonica. (For illustration *see* MUSICAL GLASSES, fig.2.) On a visit to England in 1761, he heard Edmund Delaval, a Fellow of Pembroke Hall, Cambridge, play on the glasses. Franklin was so impressed with the instrument that he decided to improve it. He took the bowls of the glasses and fitted them concentrically (the largest on the left) on a horizontal rod, which was actuated by a crank attached to a pedal. Careful gradation of size ensured a more consistently accurate scale than was possible with water tuning, while the close proximity of the rims (which would be well moistened before use) enabled the player to produce chords and runs with far greater ease than had been possible when each glass stood separate on its base. The invention achieved a certain popularity in America, but exercised far more influence in Europe.

Franklin also wrote a short treatise on music aesthetics. A letter (dated 2 June 1765) to his friend Lord Kames of Edinburgh sets forth Franklin's ideas about the nature of melody and harmony. Another letter from about the same time addressed to his brother Peter Franklin expresses his preference for clarity and simplicity in vocal music over newly composed Italian opera, and cites examples of 'defects and improprieties' in an aria from Handel's *Judas Maccabaeus*.

A string quartet in manuscript bearing his name as the composer is in the Bibliothèque Nationale, Paris. This quartet is the second of two composed for three violins and cello, all employing scordatura and performed on open strings only. Arguments supporting (Grenander) and doubting (Marrocco) Franklin's authorship have been presented.

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W. THOMAS MARROCCO/R

Frank Music Corp. American music publishing firm. It was founded in New York in 1949 by the composer and lyricist Frank Loesser and specializes in the publication of musical plays and popular songs; some rock and folk material was added to the catalogue in the early 1970s. In the past the firm also published choral, band, orchestral, solo, ensemble and piano music, as well as textbooks and methods; most are no longer in print since, in common with most music publishers, Frank's recent activities have focussed as much on the licensing of music for media use as on the production of sheet music and folios. Catalogues acquired by the firm include those of Carmichael Music Publications, Empress Music Inc. and the Walter Reade Music Corp.

Since January 1979 Frank Music Corp. has been one of several affiliated music publishing companies owned by MPL Communications, Inc., New York. New songs are no longer added to the firm's catalogue and so its character has changed little since the late 1970s. A former division of Frank Music Corp., MUSIC THEATRE INTERNATIONAL is among the world's largest and most active leasing agents for musical plays.

W. THOMAS MARROCCO, MARK JACOBS/R

Franko, Sam (*b* New Orleans, 20 Jan 1857; *d* New York, 6 May 1937). American violinist and conductor. In 1862 his family fled from the Civil War to Germany and Franko began violin lessons in Breslau; he later studied in Berlin (with Joachim among others) and Paris (with Hubert Léonard and Vieuxtemps). In 1880 he was in New York, where he played in orchestras under Theodore Thomas and Walter Damrosch, and in 1881 founded the New York String Quartet. Between 1883 and 1885 he toured as first violinist with the Mendelssohn Quintette Club and played with the Boston SO; he then played viola in the New York Philharmonic Society (1891–7).

Franko began his conducting career in 1891. In 1894 he founded the American SO, with the aim of demonstrating that non-Europeans could be good musicians. Between 1900 and 1909 he conducted 'Orchestral Concerts of Old Music' in New York, performing his own editions of Baroque works. He took the concerts to Germany with the Berlin Blüthner orchestra from 1910 to 1914, and while he was there taught at the Stern Conservatory in Berlin. On his return to the USA in 1915, he taught the violin, was leader for the touring Ballets Russes and briefly resumed the 'Old Music' concerts (1916–17). He donated his music collection and scrapbooks to the New York Public Library. Besides making numerous arrangements of orchestral works, he composed works for piano and for violin and piano.

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JEFFREY R. REHBACH

Franquin, Merri(-Jean-Baptiste) (*b* Lançon, Bouches-du-Rhône, 19 Oct 1848; *d* ?Paris, 1934). French trumpeter and teacher. He studied the cornet at the Paris Conservatoire with Arban and Maury, winning a *premier prix* in 1877. From 1894 to 1925 he was professor of trumpet at the Conservatoire; during his tenure and against fierce initial resistance he introduced the C trumpet in place of the low F trumpet and also persuaded composers to write for this instrument. After experiments with Millereau in 1888, he developed with Thibouville-Lamy in 1912 a trumpet in C with a whole-tone ascending fourth valve, activated by the left index finger. It was adopted by some players, notably Roger Voisin of the Boston SO. This was followed in 1916 by a five-valve one, the fifth valve, activated by the left thumb, lowering by a major or minor 3rd.

Franquin's comprehensive *Méthode complète de trompette moderne, de cornet à pistons et de bugle* (Paris, *c*1910) is valuable because unlike preceding methods by Arban, Petit and others, which were for cornet, it is a true trumpet method, placing great emphasis on tone production. Franquin also wrote 'La trompette et le cornet' (printed in *EMDC*, II/iii, 1927, pp.1597–648).

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EDWARD H. TARR

Franssens, Joep (*b* Groningen, 1955). Dutch composer. He studied piano in Groningen, and composition in the Hague and Rotterdam with Louis Andriessen and Klaas de Vries respectively. He is representative of the post-serial generation of Dutch composers who use tonal means and an accessible idiom without neo-Romantic features, even if the pathos-laden, highly emotional nature of his music appears to contradict this endeavour. In his works, which consist of chamber music and choral and orchestral works, Franssens aims at a synthesis of monumentality and euphony and is initially guided by J.S. Bach and the Ligeti of *Lontano* and *Atmosphères*. Later a trend towards radical austerity becomes apparent under the influence of American minimalist music, East European mysticism (e.g. Pärt) and the symphonic pop music of the 1970s, culminating in the static diatonicism of the ensemble work *Dwaallicht* (1989) and the serene counterpoint of *Sanctus* for orchestra (1996, rev. 1999). The instrumentation increasingly shows a preference for warm, luxuriant colours.

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BAS VAN PUTTEN

Frantz, Ferdinand (*b* Kassel, 8 Feb 1906; *d* Munich, 26 May 1959). German bass-baritone. He studied privately and made his début in 1927 at Kassel as Ortel (*Die Meistersinger*); after engagements in Halle, Chemnitz and Hamburg, in 1943 he was engaged by the Staatsoper in Munich, of which he remained a member until his death. He established himself as a leading Heldenbariton, singing Wotan, Hans Sachs, Kurwenal and the Dutchman; such was the range of his voice that he also sang King Mark, Daland, the Landgrave, King Henry (*Lohengrin*), Méphistophélès and Galitsky (*Prince Igor*). He made guest appearances in Vienna, Milan, Paris and London where he sang Jupiter in the first performance in England of *Die Liebe der Danae* in 1953 (with the Bayerische Staatsoper), and Wotan in 1954. He made his Metropolitan début in 1949 as Wotan, and also appeared there as Pizarro. Frantz's beautifully schooled voice, significant use of the text and sympathetic personality are well represented in his recording of Wotan in Furtwängler's *Ring* with the Rome RAI SO (1953) and as Hans Sachs in Kempe's notable recording of *Die Meistersinger* (1956). He was married to the soprano Helena Braun.

HAROLD ROSENTHAL/ALAN BLYTH

Frantz, Justus (*b* Hohensalza, 18 May 1944). German pianist. He studied with Eliza Hansen at the Hamburg Hochschule für Musik und Theater and later with Wilhelm Kempff, an important musical influence, in Positano. His career received an important boost in 1969 when he performed a series of Mozart piano concertos with the Berlin PO under Karajan. He made his American début in 1975, playing Dvořák's Piano Concerto with the New York PO under Bernstein, and he has also worked with conductors including Kempe, Giulini and Haitink. Frantz played frequently in duo recitals with Christoph Eschenbach, with whom he toured the USA, Japan and Europe and recorded Mozart and Schubert duets as well as Mozart's concertos for two and three pianos. His other recordings include Bach concertos and (with Bernstein) the concertos of Dvořák and Schumann. Frantz's reputation rests mainly on the Viennese classics, in which his sober, lucid pianism and sense of balance and proportion sometimes recall Kempff. He was made a professor at the Hamburg Hochschule für Musik und Theater in 1985 and a year later founded the Schleswig-Holstein Music Festival, a series of concerts and courses held in various venues which has become one of Germany's best-known festivals.

JESSICA DUCHEN

Franz, Carl (*b* Langenbielau, Silesia [now Bielawa, Poland], 1738; *d* Munich, 1802). German horn and baryton player. After studying the horn from the age of nine, he was in the Hofkapelle of the Prince-Archbishop of Olmütz from 1758 and spent nearly 14 years as Joseph Haydn's principal horn player at the court of Prince Nicolaus Esterházy (1763–76), where he also learnt to play the baryton. He then played the horn in the orchestra of Cardinal Batthiany at Pressburg until it was disbanded (*c*1784). He made several concert tours as a baryton player, performing in Vienna and in England, Russia and elsewhere, before returning to orchestral playing in Vienna and finally in the Munich Hofkapelle led by Franz Danzi (1787).

As a horn player Franz perfected the use of the hand to sound semitones and anticipated modern horn technique by cultivating both the high and low registers until his range spanned five Cs. His abilities inspired Haydn to write the horn parts in his symphonies nos.13, 72, 31 and 51 and in the octets with baryton. However, he was most famous as one of the few virtuosos on the baryton, which he used with seven gut strings (bowed) and 16 wire strings (plucked). Haydn apparently intended some of his baryton works for Franz to play; it seems significant that he wrote no more after Franz's departure in 1776. A review of 1786 praises Franz's expressive baryton playing, and others describe his remarkable playing and singing of *Er ist nicht mehr! Tön' trauernd, Baryton!* (HXXVI*b*:1), a cantata on the death of Frederick the Great which Haydn supposedly composed for Franz.

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HORACE FITZPATRICK/PAUL R. BRYAN

Franz, J.H. *See* HOCHBERG, HANS HEINRICH.

Franz, Paul, [Gautier, François] (*b* Paris, 30 Nov 1876; *d* Paris, 20 April 1950). French tenor. He studied with Louis Delaquerrière in Paris and joined the Opéra in

1909, making his début as Lohengrin, and singing there until his retirement in 1938. He was the first Paris Parsifal in 1914, and his many roles included Aeneas (*Les Troyens*), John the Baptist (*Hérodiade*), Rodrigue (*Le Cid*), Raoul (*Les Huguenots*), Reyer's Sigurd, and Siegmund, Siegfried and Tristan. Franz made his Covent Garden début in 1910 as Samson, returning regularly until 1914. His London roles included Julien (*Louise*), Radames and Otello. In 1937 he joined the teaching staff of the Paris Conservatoire. Franz had a large, rich voice and a particularly aristocratic style of declamation. He made distinguished recordings of French repertory, most notably as Sigurd and Samson, and of Wagner.

HAROLD ROSENTHAL/ALAN BLYTH

Franz [Knauth], **Robert** (*b* Halle, 28 June 1815; *d* Halle, 24 Oct 1892). German composer. He was born into a simple burgher family. His father, Christoph Franz Knauth, changed the family name to Franz in 1847. He studied with several teachers in Halle, and was then taught at the Gymnasium by Kantor Abela, who introduced him to cantatas and oratorios by Bach, Handel, Haydn and Mozart. After breaking down his father's strong disapproval, Franz embraced music as a profession and left the Gymnasium for a strict course in theory from J.C.F. Schneider in Dessau (1835–7). Returning to Halle, he undertook a programme of musical self-education, temporarily setting composition aside, and steeping himself first in the works of Bach and Handel, and later in those of Schubert, Schumann and Mendelssohn. He also acquired a general education, principally from his friends Wilhelm Osterwald, the poet, and the philosophers Rudolf Haym and Friedrich Hinrichs.

Franz obtained his first post, as organist of the Ulrichskirche, in 1841. In the following year he became conductor of the Singakademie, at a time when the choir's rehearsals were poorly attended and the Halle public was indifferent to music. Nevertheless, through his effort, Franz gradually moulded the choir into a first-rate ensemble, and his successful choral festivals helped Halle regain its reputation as a musical city. He was also composing again and sent Schumann his first set of songs. In 1843 they appeared in print: 'Without my knowledge and without my request', Franz exclaimed, 'he has given my songs to a publisher and they have been printed'. In 1851 the University of Halle invited him to teach and ten years later conferred upon him an honorary doctorate. He had a great admirer in Liszt, who remained his lifelong supporter and who in 1872 published a book about him. But these benefits and the satisfaction of his growing reputation were eclipsed by the gradual loss of his hearing over a period of some 20 years. By 1867 he had become almost completely deaf and was forced to resign his official positions. Plagued by emotional disorders, he retreated into isolation, though he continued to compose until 1886, writing his last set of songs (op.52) in 1884. Even these difficult years were occasionally brightened by recognition: in 1873 he received from some of his admirers an honorarium of 30,000 thalers, and in 1878 King Ludwig II of Bavaria appointed him a Knight of the Order of Maximilian. His 70th birthday was celebrated throughout Germany and Austria; from the German Kaiser he received the Order of the Crown, and from the city of Halle the bestowal of honorary citizenship. In 1907 the Halle Singakademie renamed itself after him.

Franz assimilated several different influences in creating his highly individual style, most significantly from Schubert and Schumann, who opened for him the entire Romantic world of the lied; nearly all of his many works, with the chief exception of some choral music, are songs. Another influence, Protestant chorales, acquainted him with the church modes which colour certain phrases in such songs as *Es klingt in der Luft*, op.13 no.2. From Bach he learnt the value of symmetry and of motivic construction, and his accompaniments are often of contrapuntal texture. His study of earlier composers also stimulated his prolific work as an editor, but his arrangements of the sacred and secular vocal music of Bach and Handel, though eminently musical, provoked severe criticism from historians because of his avowed disregard for Baroque performing practice. Old German folksongs, which he studied zealously, exerted still another influence upon his style; he set six of them as his op.23 and turned to Burns and Osterwald for their folklike lyrics. In his best songs, e.g. *Mutter, o sing' mich zur Ruh'*, op.10 no.3, he succeeded in capturing the atmosphere of the *Volkslied*: its restricted emotional range, structural simplicity and characteristic lyricism. Among individual poets, he showed a preference for Heine, whose poems are the basis of about a quarter of his settings.

There is no clear line of stylistic development in Franz's musical language, despite its distinctive personality. 'I can give no accurate account of the chronology of my compositions ... I was never so vain as to add date and year to my songs. Some of my very last publications really date from between 1840 and 1845'. He set himself the task of translating the emotional content of his chosen poems into music. To this end he occasionally employed rich harmonic language, including tertial relationships, as in *Frühling und Liebe*, op.3 no.3, and pungent dissonances and a fluid sense of tonality, as in *Wasserfahrt*, op.48 no.3. His choice of keys was a point of crucial importance: 'Expression in my songs depends entirely upon the keys I have selected for them'. The formal structure of his settings, usually strophic, he derived from the poetry itself, and these simple forms strengthen the folklike impression of many of his songs. Although he drew broad musical lines in the interest of emphasizing general poetic moods, he occasionally shaded in tiny touches of pictorialism as with the bird songs in *Im wunderschönen Monat Mai*, op.25 no.5. He objected, however, to any stressing of individual words in his songs. 'I compose feelings, not words ... In Schumann', Franz argued, 'the declamation is too much in the foreground'. On the contrary, he wished for his own music 'nothing more than the deepening of a poetic substratum'. He was happy to be recognized as a pure lyricist, who restricted himself almost entirely to a single genre. Yet even within the realm of the lied, his sense of expression is restricted. The characteristic feeling is one of delicacy, often tinged with melancholy, even in such outwardly lighthearted songs as *Schilflieder*, op.2. Not surprisingly he turned repeatedly to the mezzo-soprano voice and to the piano's lower register to imbue his songs with a plaintive quality. Because Franz sustained the ideal of simplicity in his lieder, while contemporaries saluted the music of the future, he can be regarded as a miniaturist of exacting individuality.

WORKS

published in Leipzig unless otherwise stated

CHORAL

op.	
15	Kyrie, solo vv, chorus (*c*1860)

19	Psalm cxvii: Lobet den Herrn alle Heiden, double chorus (*c*1860)
24	Sechs Lieder, mixed chorus (1861)
29	Liturgie zum Gebrauch beim evangelische Gottesdienst, mixed chorus (*c*1860)
32	Sechs Lieder, 4 male vv (1859)
45	Sechs Lieder, mixed chorus (1872)
46	Drei Lieder, mixed chorus (1874)
49	Sechs Lieder, mixed chorus (1879)
53	Drei Lieder [from op.27], mixed chorus (*c*1885)
—	Drei Lieder, mixed chorus (n.d.)
—	Trinkspruch, 4 male vv (1886)

SONGS

op.	
1	Zwölf Gesänge (1843), i: Ihr Auge (R. Burns); Nachtlied (Countess I. Hahn-Hahn); Die Lotosblume (E. Geibel); Nun holt mir eine Kanne Wein (Burns); O säh'ich auf der Heide (Burns); Tanzlied im Mai (A. Hoffmann von Fallersleben); ii: Sonntag (J. Eichendorff); Für Einen (Burns); Jagdlied (Eichendorff); Schlummerlied (L. Tieck); Vöglein, wohin so schnell (Geibel); In meinem Garten (Geibel)
2	Schilflieder (N. Lenau) (1844): Auf geheimem Waldespfade; Drüben geht die Sonne scheiden; Trübe wird's, die Wolken jagen; Sonnenuntergang; Auf dem Teich, dem regungslosen
3	Sechs Gesänge (1844): Der Schalk (Eichendorff); Die Farben Helgolands (Hoffmann von Fallersleben); Frühling und Liebe (Hoffmann von Fallersleben); Frühlingsliebe (Hoffmann von Fallersleben); Der Sommer ist so schön (Burns); Ach, wenn ich doch ein Immchen wär (W. Osterwald)
4	Zwölf Gesänge (1845), i (Burns): Mein Hochlandskind; Die süsse Dirn' von Inverness; Liebliche Maid; Ihr Hügel dort am schönen Doon; Montgomery Gretchen; Du hast mich verlassen; ii: Er ist gekommen (F. Rückert); Kurzes Wiedersehen (Osterwald); Durch säuselnde Bäume (Osterwald); Herbstsorge (Osterwald); Wanderlied (Osterwald); Ach, dass du kamst (Osterwald)
5	Zwölf Gesänge (1846), i: Aus meinen grossen Schmerzen (H. Heine); Liebchen ist da (J. Schröer); Auf dem Meere (Heine); Will über Nacht wohl übers Tal (Osterwald); Mädchen mit dem roten Mündchen (Heine); Ich hab' in deinem Auge (Rückert); ii: Gute Nacht (Eichendorff); Ich lobe mir die Vögelein (Osterwald); Stiller Abend (Schröer); Erinnerung (Osterwald); Hör ich das Liedchen klingen (Heine); Genesung (Schröer)
6	Sechs Gesänge (1846): Wasserfahrt (Hoffmann von Fallersleben); Wie des Mondes Abbild (Heine); Auf dem Meere (Heine); Die Liebe hat gelogen (Osterwald); Der Schnee ist zergangen (Osterwald); Tränen (A. von Chamisso)
7	Sechs Gesänge (1846): Der junge Tag erwacht (Osterwald); Ständchen (Rückert); Da die Stunde kam (Osterwald); In meinen Armen wieg ich dich (Natorp); Frühlingskinder im bunten Gedränge (Lenau); Ja, du bist elend (Heine)
8	Sechs Gesänge (1846): Der Bote (Eichendorff); Meeresstille (Eichendorff); Durch den Wald im Mondenscheine (Heine); Das ist ein Brausen (Heine); Treibt der Sommer seinen Rosen (Osterwald); Gewitternacht (Osterwald)
9	Sechs Gesänge (*c*1860): Was pocht mein Herz so sehr (Burns); Wasserfahrt (Geibel); Bitte (Lenau); Allnächtlich im Traume (Heine); Vom Berge (Osterwald); Auf dem Meere (Heine)
10	Sechs Gesänge (1860): Für Musik (Geibel); Stille Sicherheit (Lenau); Mutter, o sing' mich zur Ruh' (F. Hemans); Der vielschönen Fraue (Eichendorff); Und die Rosen, sie prangen (Osterwald); Umsonst (Osterwald)
11	Sechs Lieder (?1865); Abschied (folksong); Am leuchtenden Sommermorgen (Heine); Im Mai (Osterwald); Im Sommer (Osterwald); Auf dem Meere (Heine); Abends (anon.)
12	Sechs Gesänge (Offenbach, *c*1860): Und welche Rose Blüten treibt (Osterwald); Zu Strassburg an der Schanz (folksong); Im Walde (W. Müller); Aus meiner Erinnnerung (Heine); Gute Nacht, mein Herz (Geibel); Und wüssten's die Blumen, die kleinen (Heine)
13	Sechs Dichtungen (M. Waldau) (?1865): Zwei welke Rosen; Es klingt in der Luft; Ein Friedhof; Rosmarin; Wenn drüben die Glocken klingen; Da sind die bleichen Geister wieder
14	Sechs Gesänge (*c*1860): Widmung (Müller); Lenz (Lenau); Waldfahrt (F. Körner); Hatte Liebchen zwei (Hungarian folksong); Liebesfrühling (anon.); Frage (Lenau)
16	Sechs Gesänge (1856): Du liebes Auge (O. Roquette); Im Sommer (J.W. von Goethe); Der Fichtenbaum (Heine); Abends (Eichendorff); Weisst du noch (Roquette); Um Mitternacht (Osterwald)
17	Sechs Gesänge (*c*1860): Ave Maria (Geibel); Ständchen (Osterwald); Lieb' Liebchen (Heine); Die Trauernde (folksong); Im Frühling (Osterwald); Im Herbst (Müller)
18	Sechs Gesänge (*c*1860): Marie (R. Gottschall); Im Rhein (Heine); Nun hat das Lied ein Ende (Osterwald); Meerfahrt (Heine); Möcht wissen, was sie schlagen (Eichendorff); Mit schwarzen Segeln (Heine)
20	Sechs Gesänge (*c*1865): Die blauen Frühlingsaugen (Heine); Die letzte Rose (Gottschall); Verfehlte Liebe (Heine); Abends (Osterwald); Das macht das dunkelgrüne Land (Roquette); Im Herbst (Geibel)
21	Sechs Gesänge (*c*1865): Willkommen, mein Wald (Roquette); Denk ich dein (M. Jäger); O. Mond, lösch' dein goldnes Licht (Jäger); Liebesfeier (Lenau); Winternacht (Lenau); Verlass mich nicht (Osterwald)
22	Sechs Gesänge (?1870): Gleich und gleich (Goethe); Vorüber der Mai (Jäger); Im Frühling (J. Arndt); Frühe Klage (Osterwald); Im Mai (Osterwald); So weit von hier (Burns)
23	Sechs Gesänge nach Texten deutscher Volkslieder (?1870): Wird er wohl noch meiner gedenken?; Frühlingswonne; Ach, wär es nie geschehen; Das traurige Mädchen; Frühlings Ankunft; Rote Äuglein
25	Sechs Lieder (Heine) (*c*1870): Die Lotosblume; O lüge nicht; Ich hab' im Traum geweinet; Kommt fein's Liebchen heut?; Im wunderschönen Monat Mai; Auf dem Meere
26	Sechs Gesänge (?1870): Wenn ich's nur wüsste (Osterwald); Lieber Schatz, sei wieder gut (Osterwald); Vergissmeinnicht (Osterwald); Des Müden Abendlied (Geibel); Vom Auge zum Herzen (Rückert); An den Wind (Lenau)
27	Sechs Lieder (E. Mörike) (?1870): Volker spielt auf; Er ist's; Herz, ich habe schwer an dir zu tragen; In Leid versunken; Rosenzeit; Ein Tännlein grünet wo
28	Sechs Gesänge (?1870): Ich lieb' eine Blume (Heine); Ein Stündlein wohl vor Tag (Mörike); Nachtlied (Geibel); Nebel (Lenau); Verborgenheit (Mörike); Um Mitternacht (Mörike)
30	Sechs Gesänge (?1870): Sterne mit den goldnen Füsschen (Heine); Blätter lässt die Blume fallen (S. Petőfi); Am Strom (Eichendorff); Schöner Mai, bist über Nacht (Osterwald); Dies und das (Scottish folksong); An die Wolke (Lenau)
31	Sechs Gesänge (?1870): Dort unterm Lindenbaume (Osterwald); Ade denn, du Stolze (Osterwald); Mein Lieb ist eine rote Ros' (Burns); Sie liebten sich beide (Heine); Abschied (Heine); Mein Herz ist im Hochland (Burns)
33	Sechs Lieder (Goethe) (1864): Wonne der Wehmut; Gegenwart; Mailied; Cupido, loser Knabe; Schweizerlied; Rastlose Lied
34	Sechs Lieder (Heine) (1861): Was will die einsame Träne; Deine weissen Lilienfinger; Traumlied; Es treibt mich; Die Rose, die Lilie; Gekommen ist der Maie
35	Sechs Gesänge (1862): Die Harrende (Osterwald); Ich wandre durch die stille Nacht (Eichendorff); Die Sonn' ist hin (Roquette); Romanze (Eichendorff); Wenn sich zwei Herzen scheiden (Geibel); Aufbruch (Osterwald)
36	Sechs Gesänge (1862): Auf dem Meere (Heine); Erster Verlust (Osterwald); Habt ihr sie schon geseh'n (folksong); Bei der Linde (Osterwald); Gute Nacht (B. Paoli); Nun hat mein Stecken gute Rast (Osterwald)
37	Sechs Gesänge (1866): Du bist so schön und rein (Heine); Zu spät (Osterwald); Am fernen Horizonte (Heine); Der schwere Abend (Lenau); Sonnenwende (Osterwald); Wenn ich auf dem Lager liege (Heine)

38 Sechs Lieder (Heine) (1867): Frühling; Der Schmetterling ist in die Rose verliebt; Childe Harold; Sag' mir; Güldne Sternlein schauen nieder; In der Fremde
39 Sechs Lieder (Heine) (1867): Frühlingsfeier; Es ragt ins Meer der Runenstein; Das Meer erstrahlt im Sonnenschein; Wandl' ich in den Wald des Abends; Mir fehlt das Beste; Altes Lied
40 Sechs Gesänge (1867): Mein Schatz ist auf der Wanderschaft (Osterwald); Es ziehn die brausenden Wellen (Heine); Unter'm weissen Baume sitzend (Heine); Als trüg' man die Liebe zu Grab (O. Röser); Die Verlassene (folksong); Sie floh vor mir (Heine)
41 Sechs Gesänge (1867): Leise zieht durch mein Gemüt (Heine); Ach, wie komm' ich da hinüber (Heine); Wohl waren es Tage der Sonne (Geibel); Liebe (Röser); Lehre (Heine); Du grüne Rast im Haine (Osterwald)
42 Aus Osten, sechs Gesänge (*c*1870): Wozu? (folksong); Die helle Sonne leuchtet (Mirza-Schaffy); Selige Nacht (Petőfi); Weisst du noch (S. Hafis); Es hat die Rose sich beklagt (Mirza-Schaffy); Wenn der Frühling auf die Berge steigt (Mirza-Schaffy)
43 Sechs Gesänge (*c*1870): Träume (Osterwald); Gleich, wie der Mond (Osterwald); Entschluss (Osterwald); Ich will meine Seele tauchen (Heine); Es ragt der alte Elborus (Mirza-Schaffy); In Blüten (Osterwald)
44 Sechs Gesänge (*c*1870): O nimm dich in Acht (H. Silesius); Aprillaunen (Osterwald); Doppelwandlung (Hoffmann von Fallersleben); Es fällt ein Stern herunter (Heine); Wenn ich in deine Augen seh' (Heine); Am Rheinfall (Hahn-Hahn)
48 Sechs Gesänge (1878): Wenn zwei voneinander scheiden (Heine); Das Grab der Liebe (anon.); Wasserfahrt: Ich stand gelehnet (Heine); Die Perle (Rückert); Ich bin bis zum Tode betrübet (Hahn-Hahn); Norwegische Frühlingsnacht (J. Welhaven)
50 Sechs Gesänge (1879): Herzig's Schätzle du (folksong); Frühlingsklage (Lebret); Der Stern ist die Liebe (anon.); Ein Gruss von ihr (W.Viol); Tränen (Chamisso); Liebesfrühling (Rückert)
51 Zehn Gesänge (1879), i: Eichwald (Lenau); Tränen (Chamisso); Dornröschen (Osterwald); O Herz in meiner Brust (K. Mayer); Die schönen Augen der Frühlingsnacht (Heine); ii: Ach, ich denke (C. Reinhold); Die schlanke Wasserlilie (Heine); Wiedersehen (Rückert); Romanze (anon.); Erinnerung (Osterwald)
52 Sechs Gesänge (1884): Wohl viele tausend Vögelein (R. Prutz); Mitten ins Herz (Chamisso); Wolle keiner mich fragen (Geibel); Tränen (Chamisso); Ich wollte, ich könnte noch träumen (Waldau); Frühlingsblick (Lenau)

EDITIONS/ARRANGEMENTS
(selective list)

Numerous edns/arrs. of sacred vocal works by J.S. Bach, with realized bc, in full and/or vocal scores, incl. St Matthew Passion, Magnificat, cants, arias, chorales, songs
Edns/arrs. mostly in full score: vocal works by Handel, incl. L'Allegro, il Penseroso ed il Moderato, Messiah, duets, arias; partsongs by Mendelssohn; sacred works by E. Astorga, F. Durante; songs by C.F. Grimmer
Arr. full score with realized bc of the Sonata from J.S. Bach's Musikalisches Opfer
Pf 4 hands: 3 str qnts by Mozart, c, C, g; Rondeau brilliant, b, and 2 str qts, a, d, by Schubert; Hebräische Melodie by J.S. Bach: Beweinet, die geweint an Babels Strand (also arr. pf, vn; pf, vc; pf 2 hands)
Pf: J.S. Bach's Wohltemperirtes Clavier (collab. O. Dresel); kbd acc. Tartini's Sonata, g, m, kbd

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Mitteilungen über J.S. Bachs Magnificat (Leipzig, 1863, 2/1889)
Offener Brief an Eduard Hanslick über Bearbeitungen älterer Tonwerke (Leipzig, 1871)
W. Waldmann, ed.: *Robert Franz: Gespräche aus zehn Jahren* (Leipzig, 1895)
Drei Briefe an Dr Erich Prieger (Berlin, 1901)
W. Golther, ed.: *Robert Franz und Arnold Freiherr Senfft von Pilsach: ein Briefwechsel 1861–1888* (Berlin, 1907)
R. Bethge, ed.: *Gesammelte Schriften über die Wiederbelebung Bach'scher und Händel'scher Werke* (Leipzig, 1910)
D. Loë, ed.: *Robert Franz-Brevier* (Leipzig, 1915)

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EDWARD F. KRAVITT

Fränzl. German family of musicians.

(1) Ferdinand Rudolph Fränzl (*b* Innsbruck, 12 Aug 1710; *d* Mannheim, 5 Sept 1782). Trumpeter and viola player. His family was taken with the court of the Elector Carl Philipp from Innsbruck to Mannheim between 1717 and 1720. He was established as a trumpeter in the Palatinate orchestra in 1744, and became the leading trumpeter after some years of service. From 1747 he also played the viola in the orchestra.

(2) Ignaz (Franz Joseph) Fränzl (*b* Mannheim, bap. 4 June 1736; *d* Mannheim, 3 Sept 1811). Violinist and composer, son of (1) Ferdinand Rudolph Fränzl. He grew up under the influence of Johann Stamitz and in 1754 became a violinist in the Palatinate orchestra. At the age of 23 he was one of the highest-paid musicians in the orchestra, receiving an annual salary of 500 florins. He was applauded at the Concert Spirituel in Paris in 1768, and won enthusiastic praise from the *Mercure de France*. Mozart also paid his violin playing a great compliment in a letter dated 22 November 1777. Fränzl and his orchestra partner Giovanni Battista Toeschi were promoted to the joint leadership of the orchestra in 1773. After the court moved to Munich in 1778 Fränzl became musical director of the newly founded Nationaltheater in Mannheim. That autumn he assembled the remaining members of the court orchestra, together with some amateurs, to form the Akademie-Konzerte (which remains the centre of musical life in Mannheim); for it Mozart began composing, though never completed, his Concerto for Piano and Violin KAnh.*56/315f*. Fränzl may therefore be credited with the reorganization of the town's musical life on a civic basis. As musical director of the Nationaltheater during its most flourishing period, under Dalberg, he was obliged to suspend his activities as a soloist and composer. He was, according to Lipowsky, one of the finest violinists of his day and through his pupils, who included Friedrich Wilhelm Pixis (i), exerted an influence on the style and technique of Rode and Kreutzer.

Most of Fränzl's works were published in Paris and London. He wrote a mass, about six symphonies, nine ballets, seven violin concertos, four string quartets, duets for two violins, and six sonatas for two violins and cello. The surviving works are in the style of the second generation of the Mannheim school, and show a personal idiom only in Fränzl's preference for the relative minor in slow movements and modulation sections.

(3) **Ferdinand Fränzl** (*b* Schwetzingen, 24 May 1767; *d* Mannheim, 27 Oct 1833). Violinist and composer, son of (2) Ignaz Fränzl. He studied with his father, and when he was ten his violin playing aroused interest at an academy in Mannheim. He first won recognition as a virtuoso during numerous European tours; he played in Vienna, Paris, and cities in Switzerland and Italy. He took lessons in composition with Franz Xaver Richter and Ignace Pleyel in Strasbourg, and with Stanislao Mattei in Bologna. In 1789 he was appointed leader of the Munich court orchestra. In 1792 he became orchestral leader in Frankfurt and also leader of the private orchestra of a merchant named Bernard in Offenbach, where he made friendly contacts with the publishing firm of André. In 1802 he resumed concert tours to Vienna, Poland and (until 1806) Russia, where he enjoyed the favour of the tsar. After the death of Carl Cannabich (1 May 1806) he took over the post of music director at the Munich court, and from December 1823 that of Kapellmeister. He retired in 1826 and spent a year in Geneva before returning to Mannheim in April 1827.

Ferdinand Fränzl was the most important German violinist of Spohr's generation. Although his technique was French in style, he exerted an indirect influence even on Spohr's playing through his own pupil, Franz Eck. As a conductor he won the friendship of Weber, whose works he championed in Munich. Among Fränzl's compositions the violin concertos and a few overtures were especially popular.

WORKS

STAGE

Die Luftbälle, oder Der Liebhaber à la Montgolfier (Spl, 2, C. Bretzner), Mannheim, 15 April 1787
Macbeth (incid music, W. Shakespeare), Mannheim, 1788
Adolf und Clara (operetta, 1, after B.-J. Marsollier des Vivetières), Frankfurt, 1800
Die beiden Gefangenen, Mannheim, 1802, lib (Frankfurt, 1800)
Carlo Fioras, oder Der Stumme in der Sierra Morena (op, 3, W. Vogel), Munich, Hof, 16 Oct 1810
Hadrian Barbarossa (op, 3, G. Wohlbrück), Munich, Hof, March 1815
Die Weihe (Festspiel, A. Klebe), Munich, Hof, 12 Oct 1818
Der Fassbinder (Spl, 1), Munich, Hof, 21 Dec 1824
Der Bandit (Spl, 2, after K. Ritter), Mannheim, National, Dec 1835
Der Einsiedler (Spl, 3), unperf.

OTHER WORKS

Vocal: Das Reich der Töne (cant.); 12 Songs (B.A. Weber), 1v, pf (Speyer, 1784); Lieder mit Melodien für Clavier, 1v, pf (Mannheim, 1787); [6] Neue Lieder, 1v, pf (Strasbourg, n.d.)
Orch: Ov., op.19; 9 vn concs., opp.2–9, 13, most pubd (Offenbach, *c*1795); 3 vn concertinos; Sym., str
Chbr: 9 qts, 2 vn, va, b, 6 as op.1 (Offenbach, 1791), 3 as op.6 (Charenton, *c*1800); 6 Romances, vn, pf, op.10 (Moscow, *c*1802); 3 airs russes variés, 2 vn, va, b, op.11 (Paris, *c*1805); 3 Trios, 2 vn, b, op.17 (Bonn, n.d.); Variations brillantes, vn, str qt, op.25 (Offenbach, n.d.)

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ROLAND WÜRTZ

Franzoni, Amante (*b* Mantua; *fl* 1605–30). Italian composer. He is known to have been in the service of the Gonzagas at Mantua before 1605 and to have held the post of *maestro di cappella* of Forlì Cathedral in 1611. By October 1612 he had returned to Mantua to become *maestro di cappella* of the ducal chapel of S Barbara. He retained this post until October 1630 except for a brief period between November 1627 and April 1628, during which he was replaced by G.F. Anerio. Franzoni was a Servite father and a member of the Accademia Olimpica of Vicenza.

The influence of Mantuan colleagues, especially Monteverdi, is discernible in Franzoni's three books of *Fioretti musicali*. The handling of instrumental ritornellos and the rhythmic vivacity of much of the vocal writing in the third book seem to have been directly inspired by Monteverdi's *Scherzi musicali*, and the use of *falsobordone* passages in *Si rid'amor* and *Ecco l'alba rugiadosa* (both in the second book) is reminiscent of Viadana's work. Among his church music the vesper psalms (1619) display particularly striking Monteverdian influences. Written for eight voices disposed in two choirs, many of these also make extensive use of *falsobordone* passages (indeed, some consist of little else). The collection is dedicated to Anna Giulia Gonzaga, Archduchess of Austria, and ends with two *Magnificat* settings.

WORKS

printed works published in Venice, unless otherwise stated

SACRED

Concerti ecclesiastici, 1–3vv, bc (org), libro primo (1611)
Apparato musicale di messa, sinfonie, canzoni, motetti, & letanie della Beata Vergine, 8vv, b, op.5, libro primo (1613)
Messe e letanie della B. Vergine, 8vv, bc (org), libro secondo (Mantua, 1614[1])
Sacra omnium solemnitatum vespertina psalmodia cum cantico B. Virginis, 6, 8vv, org (1619)
Messe, 5vv, bc ad lib, op.10 (1623)
Qual hora in senti miro, madrigal, 1v, bc (chit), in 1613[3]
Audi Domine, 4vv, bc (org), in 1618[4]

SECULAR

I nuovi fioretti musicali, 3vv, bc (hpd/chit) (1605[12])
Il secondo libro delle fioretti musicali, 3vv, bc (hpd/chit) (1607)
Il primo libro de madrigali, 5vv (1608)
Il terzo libro delli fioretti musicali, 3vv, bc, con alcune arie, 1–2vv, bc (1617)
Sogno o pur son desto, madrigal, 5vv, 1616[10]

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IAIN FENLON

Frappé (Fr.). *See* DOWNBEAT. *See also* ANALYSIS, §II, 2.

Fraschini, Gaetano (*b* Pavia, 16 Feb 1816; *d* Naples, 23 May 1887). Italian tenor. He studied in Pavia with Moretti and made his début there in 1837 as Tamas in Donizetti's *Gemma di Vergy*. In 1839 he sang in *Torquato Tasso* at Bergamo and in 1840 in *Marino Faliero* at La Scala. Engaged at the S Carlo, Naples, from 1840 to 1853 he sang in the first performances of Pacini's *Saffo*, *La fidanzata corsa*, *La stella di Napoli*, *La regina di Cipro*, *Merope* and *Romilda di Provenza*. He created Gerardo in *Caterina Cornaro* (1844); other Donizetti operas in which he sang included *Linda di Chamounix*, *Maria di Rohan*,

La favorite, *Poliuto* and *Lucia di Lammermoor*. He was dubbed the 'tenore della maledizione' because of the force with which he delivered Edgardo's curse in *Lucia*, and was noted above all as an early *tenore di forza*.

He was chosen by Verdi to create Zamoro in *Alzira* (1845, Naples), Corrado in *Il corsaro* (1848, Trieste), Arrigo in *La battaglia di Legnano* (1849, Rome) and the title role of *Stiffelio* (1850, Trieste). He also appeared in *Oberto*, *Ernani*, *I Lombardi*, *I masnadieri*, *Luisa Miller* and *Il trovatore*. In 1856 he sang Henri in *Les vêpres siciliennes* at Rome, in 1858 Gabriele Adorno in *Simon Boccanegra* at Naples, and he created Riccardo in *Un ballo in maschera* (1859, Rome). It is a commentary on his technique and taste that, after so many forceful roles, he could still be expected to sing with the refinement and elegance necessary for Riccardo's music. He sang in the first London performance of *I due Foscari* at Her Majesty's Theatre (1847), in *La forza del destino* at Madrid (1863), and *La traviata* and *Rigoletto* at the Théâtre Italien, Paris (1864). He made his last appearance as Gennaro in *Lucrezia Borgia* at Rome in 1873 when, though in his late fifties, he still retained the firmness and security of his voice.

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ELIZABETH FORBES

Fraser-Simson, Harold (*b* London, 15 Aug 1872; *d* Inverness, 19 Jan 1944). English composer. After an early career in shipping, he became known as a songwriter. Such songs as *Good Night* (C. Devenish) offer fluent melody but little enterprise in accompaniment; their style, however, was well suited to musical comedy. Starting with *Bonita* (1911) he composed a series of stage shows, the most successful of which was *The Maid of the Mountains*. Written in collaboration with James Tate for Tate's stepdaughter José Collins, it ran at Daly's Theatre from 10 February 1917 for 1352 performances. Fraser-Simson went on to write *A Southern Maid* (1917) and *Our Peg* (1919), but neither had the success of *The Maid*. Nor did his collaboration with Ivor Novello in *Our Nell* (1924) fare any better as American syncopated styles began to dominate the scene.

Fraser-Simson wrote the ballets *A Venetian Wedding* (1926) and *The Nightingale and the Rose* (1927), and was subsequently to set texts written for children. His tuneful incidental music for Kenneth Grahame's *Toad of Toad Hall* has merit, although it is not of the same stature as those works of childhood reminiscence by his contemporaries Elgar and Debussy. Other such works include a group of settings from *Alice in Wonderland* and six volumes of songs from A.A. Milne's *When We were Very Young*, the most popular of which have been *Christopher Robin is saying his Prayers* and *Christopher Robin at Buckingham Palace*.

WORKS
(*selective list*)

unless otherwise stated, all stage works first performed in London

Stage: Bonita (comic op, prol, 2, W. Peacock), Queen's, 22 Sept 1911; A Southern Maid (musical play, 3, D.C. Calthrop, H. Graham and H. Miller), Manchester, Prince's, 24 Dec 1917 [addl. songs I. Novello]; Our Peg (musical play, 3, E. Knoblock and Graham), Manchester, Prince's, 24 Dec 1919 [see also Our Nell]; Missy Jo (musical play, 3, J. Clive and Graham), Folkestone, Pleasure Gardens, 4 July 1921; Head over Heels (musical comedy, 2, S. Hicks, A. Ross and Graham), Adelphi, 8 Sept 1923; The Street Singer (musical play, 3, F. Lonsdale and P. Greenbank), Birmingham, Prince of Wales, 11 Feb 1924 [addl. nos. I. St Hellier]; Betty in Mayfair (musical play, 3, J.H. Turner and Graham), Sunderland, Empire, 26 Oct 1925; A Venetian Wedding (ballet) (1926); The Nightingale and the Rose (ballet, O. Wilde) (1927)

Collabs.: with J. Tate: The Maid of the Mountains (musical play, 3, Lonsdale and Graham), Manchester, Prince's, 23 Dec 1916; with I. Novello: Our Nell (musical play, 3, L.N. Parker, R. Arkell and Graham), 1924 [from Our Peg, 1919]

Contribs. to Vaudeville Vanities (revue, 3, Parker), Vaudeville, 16 Dec 1926 [later entitled 2nd Vaudeville Vanities]

Incid music, incl. Toad of Toad Hall (K. Grahame) (1929)

Many songs, incl. 14 songs from When We were Very Young (A.A. Milne) (1924); Songs from Alice in Wonderland (L. Carroll) (1932)

Full score MSS of his major works are in *GB-Lbl*

GEOFFREY SELF

Frasi [Frassi], **Giulia** (*b* Milan; *fl* 1742–72). Italian soprano. She studied under G.F. Brivio and later with Burney in London. Engaged for the King's Theatre in 1742, she made her début in the pasticcio *Gianguir* and continued to sing there in opera for many years, appearing in works by Galuppi, Porpora, Lampugnani, Veracini, Terradellas, Paradies, Hasse, Pergolesi, Cocchi and many others. She sometimes played male parts, for example Taxiles (1743) and Cleon (1747–8), both in Handel's *Rossane* (*Alessandro*), and the giant Briareus in the première of Gluck's *La caduta de' giganti* (1746). She sang in the Handel pasticcio *Lucio Vero* in 1747 and his *Admeto* in 1754. She appeared occasionally at other theatres, notably in works by Arne: *Alfred* (New Haymarket, 1753), *Eliza* (Drury Lane, 1756), *Alfred* (Covent Garden, 1759) and *Artaxerxes* (King's, 1769). She also took part regularly in the annual Musicians Fund (and other) benefits, and sang at the Castle and Swan concerts, at Ranelagh and elsewhere.

Handel engaged Frasi for his oratorio season of 1749, when she made her début in the title role of *Susanna*, and she continued as prima donna in all his later seasons and under his successors until about 1768. She sang in every one of his English oratorios except *Semele*, and regularly in provincial festivals at Oxford, Salisbury and for nine consecutive years at the Three Choirs. She was the highest paid singer at Handel's Foundling Hospital performances of *Messiah*. She lived extravagantly and died destitute.

Frasi was a great favourite with the public. In her early years, according to Burney, she had 'a sweet and clear voice, and a smooth and chaste style of singing, which, though cold and unimpassioned, pleased natural ears, and escaped the censure of critics'. She benefited greatly from Handel's tuition. The wonderful series of oratorio parts he composed for her, including the two Queens in *Solomon* (1749), the title roles in *Susanna* (1749) and *Theodora* (1750), and Iphis in *Jephtha* (1752), are an indication of his regard for her expressive powers, though they are not technically arduous; their extreme compass is *b* to *a''*.

WINTON DEAN

Frasnau, Jehan. *See* FRESNEAU, JEHAN.

Frassonio [Frassoni], **Vito** [Guido, Giulio, Vido]. Family name of Vito TRASUNTINO.

Frauenholtz [Frauenholz], **Johann Christoph** (*b* Ahorn, nr Coburg, bap. 19 Oct 1684; *d* Strasbourg, 9 Nov 1754). Alsatian composer and poet. Nothing is known about the

circumstances which led Frauenholtz to Strasbourg, where he matriculated at the university as a law student on 6 October 1710. In 1713 he directed a cycle of his cantatas at the Aurelian-Kirche and the following year he assumed the most important musical positions in Strasbourg, director of music for the city and Kapellmeister of the Neue Kirche. As Kapellmeister he oversaw the music at all seven Protestant churches in the city. He also held the posts, as was the custom, of *maître de chapelle* at the Temple Neuf and director of municipal concerts from 1727 until his death. On 18 February 1722 he married Maria Elizabeth Emmerich of Strasbourg. Frauenholtz undoubtedly had contact with Andreas, Gottfried and J.A. Silbermann and he may even have served as consultant to their work. He directed the music for the dedication of the Silbermann organ at St Thomas in 1740 and at the Neue Kirche on 16 November 1749, when his *Himmel-steigendes Halleluja* was performed. On 8 February 1751 he directed the music, which included his cantata *Trauer-Musik* for the funeral of Marshal Moritz of Saxony. To mark his death a poem by Heinrich Heitz, *Davids dankbares Harfen-Spiel* (Strasbourg, 1754), was published in his honour; he was buried at St Helena's cemetry.

Frauenholtz wrote at least five cycles of cantatas and arias, of which only one is extant in complete form. It consists of brief and unpretentious works comprising an aria, arioso or recitative flanked by choruses. These cantatas, reminiscent of the French *cantatille*, owe much to the rhythms of French dance forms; the influence of secular forms is in marked contrast to the excessively Pietistic texts, most of which are by Frauenholtz himself. His collection of sacred texts *Zions geistliche Blumenlust*, whose music has been lost, frequently reveals Frauenholtz's leaning towards mysticism; it contains more extended cantata texts, hymns, Passions and devotional texts.

WORKS

Zions geistliche Blumenlust, Kantaten, Arien- und Liedertexte (Strasbourg, 2/1727), music lost

Schrecklich ist des Herrn Gesetze (Catechismus-Stück), 4vv, 3 insts, bc, *F-Ssp*

Ach Eitelkeit (funeral music), 4vv, 3 insts, bc, *Ssp*

Cants.: Cycle of 50; Der Herr gedenket an uns; Fragt nicht, wo mein Himmel sei; Mein Paradies der Freuden; Engelsüsse Jesuslust; Ausser Jesu mag ich nichts: 4vv, 3 insts, bc, *Ssp*; Verbirg nicht deine holden Strahlen, 1v, inst, bc, *D-KA*

15 arias from a cycle of cants., 1v, 3 insts, bc, *F-Ssp*

Lost: At least 4 cycles of cants.; Himmel-steigendes Halleluja, vv, insts, tpts, timp, 16 Nov 1749; Trauer-Musik, 8 Feb 1751

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FRANCIS MULLER/DIANNE M. McMULLEN

Frauenlob [Heinrich von Meissen] (*b* ?*c*1260; *d* Mainz, 29 Nov 1318). German Minnesinger. Little is known of his life beyond what can be conjectured from his songs. His lament on the death of Konrad von Würzburg (*d* 1287) locates him in time, his Central German dialect in place. According to the Würzburg songbook (compiled *c*1350) he came from Meissen, and he may have received a musical training at the chapel of Margrave Heinrich of Meissen (*d* 1288), himself a Minnesinger. Frauenlob praised nobles from principalities as far apart as Denmark and Carinthia (Kärnten, Austria), though he may not have visited the territories of all those he praised. He appears to have had close links with the Přemysl court at Prague, where he met his (presumed) patron Peter von Aspelt, who was to become bishop of Mainz in 1306. At Frauenlob's funeral his coffin was accompanied by women lamenting, allegedly in recognition of his many songs in praise of womanhood. His tombstone in Mainz Cathedral was destroyed in 1774, but its inscription has been preserved.

Later generations of Meistersinger claimed Frauenlob as a founding father, attributing to him more than three times as many *Töne* (*see* TON, (i)) as the ten he is known to have composed; for centuries they also wrote new texts to his melodies. A major but controversial task of the edition by Stackmann and Bertau (1981) was to exclude the 'pseudo-Frauenlob' material, some of which remains unedited (for a full listing of *Spruch* texts and melodies ascribed to Frauenlob see Brunner and Wachinger).

Frauenlob's huge influence on his contemporaries was due to his musical prowess as much as to the extravagantly recondite texture of his poetry. He is the only singer to have the distinction of being portrayed twice by the illustrator of the Manessische Liederhandschrift (*D-HEu* Pal.germ.848), once as director of a group of nine instrumentalists (f.399; for illustration *see* MINNESANG, fig.2) and once as the instructor of a younger singer, Regenbogen (f.381). However, while the texts have been subjected to intense literary scrutiny in recent years, the melodies have not received corresponding attention, and discussion of the relationship between the two has largely been absent.

Frauenlob composed in the three genres of 13th-century German singers: Minnelied, *Leich* and *Spruch*. The melodies to the love songs have been lost, but reliable 14th-century transcriptions in Messine notation survive for his three *Leichs* and for five of the ten *Spruchtöne*; the Kolmarer Liederhandschrift (*D-Mbs* Cgm 4997) contains three more, but in unreliable versions. As each *Spruch* melody could be re-used indefinitely for new religious and political contexts, these melodies had the widest influence and distribution. Stackmann's critical edition identifies 122 'genuine' Frauenlob stanzas in the *Langer Ton*, his most important melody (ex.1); but it was also used for about 200 other surviving stanzas.

The *Spruch* melodies (all in canzone form) follow the late 13th-century fashion for composing long stanzas. In Frauenlob's case this length gives rise to phrases of considerable scope and complexity, since he did not rely on the repetition of melodic sections (for example the addition of a third *Stollen* at the end of the stanza) as much as his contemporaries did. Instead, Frauenlob shaped each *Ton* dynamically by using a delayed, systematic rise (*steig*/*ascensus*) towards and descent (*val*/*descensus*) from the highest note in the ambitus. The point in the *Abgesang* at which the highest note is reached defines the individual character of each *Ton*. It also constitutes the point of greatest emotional emphasis in the text, which the singer/author usually reserved for the statements that he wanted to stress. This technique was used by earlier singers (notably Stolle and Wernher) and by contemporaries (Rumelant), but with Frauenlob,

Ex.1 Frauenlob's *Langer Ton* in the version of *D-Mbs* Cgm 716, ff.185*r* –189*r* (15th century)

(m.) and (w.) denote masculine and feminine verse cadences and a/d and f, etc. denote rhyme scheme

whose use of a *gradualis ascensus* in the *Langer Ton* was admired by Johann von Neumarkt (?1364), it is more consistent and deliberate (ex.1). In one *Ton*, which is entitled *Würgendrüssel*, the rise and fall covers a range of almost two octaves.

The three *Leichs* push the formal possibilities of the genre to new limits. Like earlier *Leichs*, Frauenlob's *Marienleich* (in which the singer first praises the Virgin Mary, then adopts her persona himself) is organized in paired stanzas (versicles) of which two groups (versicles 5–7 and 13–15; 8 and 16) use recurring melodies that divide the work up into two main sections, a *doppelter Cursus*. But the listener is distracted from the higher structure by individual versicles of unprecedented length (up to 40 lines, compared with the norm of eight lines) and strophic intricacy. Their cyclical arrangement according to the eight modes (2½ cycles) helps convey an overall structure and gives the *Leich* a liturgical feel that sets it apart from the others. This is a fitting medium for Frauenlob's strange ideas – the distractingly sensual depiction of Mary's erotic encounters with God is legitimized by their concealed higher meanings – and the work, undoubtedly Frauenlob's masterpiece, has been compared to a gothic cathedral.

The structure of the other two *Leichs* has yet to be satisfactorily explained; both use shorter versicles and correspondingly simpler melodies, some of these recurring at wide intervals in a way that suggests there was originally some kind of overall sectioning (Bertau, 1980–81, suspects hidden polyphony). Compared with the 'visionary' melodies of the *Marienleich*, those of the devotional *Kreuzleich* seem to rely heavily (and innovatively) on exclamatory expression, even word-painting. The discursive *Minneleich* (treating themes of love, alchemy and the male imagination) favours a terser melodic style reminiscent of Meister Alexander's *Minneleich*, which is echoed in versicles 20–21.

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Gesänge von Frauenlob, Reinmar von Zweter und Alexander, ed. H. Rietsch, DTÖ, xli, Jg.xx/2 (1913/*R*) [G; includes facs. of *A-Wn* 2701]

Die Kolmarer Liederhandschrift der Bayerischen Staatsbibliothek München (cgm 4997), ed. U. Müller, F.V. Spechtler and H. Brunner (Göppingen, 1976) [facs., including many unedited 'pseudo-Frauenlob' texts]

Frauenlob (Heinrich von Meissen): Leichs, Sangsprüche, Lieder, ed. K. Stackmann and K. Bertau (Göttingen, 1981) [F; includes music for *Leichs* but not for *Sprüche*]

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Marienleich ('cantica canticorum', 'unser frouwen leich', 'der guldin flügel'), F 236–90, CD 3–16, G 57–62; also ed. in Pfannmüller

Minneleich ('der Mynnekliche leich', 'der mynnen leich frawnnlobs'), F 330–79, G 77–83

TÖNE

list includes all unedited 14th-century MSS with music; excludes 'pseudo-Frauenlob' melodies

'Flugton', J 184, F 462–7 (also in *D-MGs* Bestand 47 Hr.1.2, f.2r)

'Goldener Ton', CD 74, F 538

'Grüner Ton', J 186–7, CD 102, G 67, F 468–92

'Kurzer Ton', F 543–60 (also in *A-VOR* 401, f.245*r*, neumes)

'Langer Ton', CD 67, F 388–461 (also in *D-Mbs* Cgm 716, ff.185*r*–189*r*)

'Lied 1', F 561–3 (also in *A-VOR* 401, f.244*v*; neumes)

'Neuer Ton', CD 83, F 531–7

'Vergessener Ton', CD 82, F 524–9

'Würgendrüssel', CD 70, G 68, F 509–23

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MICHAEL SHIELDS

Frazzi, Vito (*b* S Secondo Parmense, 1 Aug 1888; *d* Florence, 7 July 1975). Italian composer, theorist and musicologist. He studied in Parma and taught at the Florence Conservatory (1912–58), where for a time he was acting director, and where his pupils included Dallapiccola and Bucchi. From 1932 to 1963 he also taught at the Accademia Musicale Chigiana, Siena. His most characteristic earlier works reflect his association around 1920 with Pizzetti, whose influence is evident in many smaller pieces and in the general approach to music drama revealed in *Re Lear* (a somewhat eccentric adaptation of Shakespeare in which Cordelia appears only as a corpse and an offstage voice). Frazzi was seldom, however, a slavish imitator of Pizzetti: his style shows many individual traits, notably a fondness for patterns derived from the octatonic scale of alternating tones and semitones, which was also the main subject of his stimulating theoretical writings. His rhythms, too, show independent thinking in their sometimes extreme fluidity; for example, the evocative piano piece *Madrigale* (1921) begins with 11/16 in the right hand and 9/16 in the left. Among his published compositions (many remain in manuscript), the songs merit special attention: they range from Pizzettian miniature dramas like *Catarí, Catarí* (1918), with its refined harmony and deliberately obsessive melodic figuration, to such compelling smaller items as *La preghiera di un clefta* (1921) and the ballad-like *Il cavaliere* (1932). Of the orchestral pieces, the *Preludio magico*, with its disembodied, modal arabesques and static repeated triads, may show Frazzi being influenced by his most gifted pupil. The most important of his stage works is *Don Chisciotte*, in which he broke away from the rather uniform, declamatory style of *Re Lear* towards a far less Pizzettian manner, rich in harmonic subtleties and lively, skilfully woven vocal ensembles.

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(*selective list*)

Stage: Re Lear (op, 3, G. Papini, after W. Shakespeare), 1922–8, Florence, ?Comunale, 29 April 1939; L'ottava moglie di barbablù (D. Cincelli), Florence, 1940, destroyed; Don Chisciotte (op, 6 scenes, Frazzi, after M. de Cervantes and M. de Unamuno), 1940–50, Florence, Comunale, 28 April 1952 [scenes can also be perf. separately]; Le nozze di Camaccio (1, Frazzi and E. Riccioli, after Cervantes), 1953, unperf. ballet; much incid music

Choral: 3 notturni corali, chorus, orch: Cicilia, 1920, La canzone della nonna, 1921, I frugnolatori, 1930

Inst: Pf Qnt, 1912–22; Madrigale, pf, 1921; Str Qt, 1932; La morte di Ermengarda, orch, 1937; Preludio magico, orch, 1937; Dialoghi, proverbi e sentenze, 1941 [study for Don Chisciotte]

Songs, pf music, folksong arrs., edns of works by Cherubini, Monteverdi, Rossini

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JOHN C.G. WATERHOUSE

Freddi, Amadio [Amedeo] (*b* Padua; *fl* 1594–1634). Italian composer. A pupil of Asola, he was a singer at the basilica of S Antonio, Padua, from January 1592, and *maestro di cappella* of Treviso Cathedral, 1615–26, Vicenza Cathedral, 1626–32, and S Antonio, Padua, from 1632. While at Treviso his choir is known to have sung at establishments other than the cathedral, including the convent of S Teonisto: on one occasion, in 1624, *maestri di cappella* and singers from Venice and G.F. Anerio from Rome also performed with the Treviso choir, suggesting that Freddi had wide connections.

All Freddi's secular music dates from his earlier years, most of his sacred music from his later years. The latter is in the modern concertato style. His *Messa, Vespro e Compieta* is a particularly interesting collection, for it affords one of the earliest examples of mixed vocal and instrumental scoring (violin and cornett are added to the five voices) for psalm and mass music by a provincial composer in Italy. It foreshadows what became the norm in modest church music two decades later: it does not require large resources yet is varied in colour. The mass displays the instruments by opening with solos and a duet for them – a hint of the instrumental introduction to later orchestral masses – while the psalm *Nisi Dominus* is craftsmanlike in its use of counterpoint and recurring harmonic and melodic material. Indeed Freddi was careful not to let his psalm music degenerate into plain and characterless chordal writing: the *Magnificat* from the psalms of 1626 is largely contrapuntal, with robust and interesting melodic lines and some pronounced word-painting at the only point that the text affords the opportunity – 'dispersit superbos'. In his solo motets

(1623) Freddi adopted the expressive manner of several composers in and near Venice.

WORKS

SACRED

Messa, Vespro e Compieta, 5vv, insts, bc (Venice, 1616)
Sacrae modulationes, 2–4vv (Venice, 1617)
Divinae laude, 2–4vv, liber 2 (Venice, 1622)
Motecta, 1v (Venice, 1623)
Psalmi integri, 4vv, bc (org), op.8 (Venice, 1626)
Himni novi, 2–6vv, 2 tr insts, b inst per le sinfonie (Venice, 1632)
2 works, 1607[8]; 1 motet, 8vv, 1609[15]; 2 sacred madrigals, 1v, bc, 1613[3]; 2 motets, 1v, bc, 1625[2]; 2 ant, *I-Pc*

SECULAR

Madrigali a più voci libro I (Venice, 1601)
Primo libro de madrigali, 6vv (Venice, 1605)
Secondo libro de madrigali, 5vv, bc (Venice, 1614)
1 madrigal, 5vv, 1598[7]; 1 madrigal, 5vv, 1604[8]; 1 canzonetta, 3vv, 1608[17]; 1 madrigal, 5vv, 1609[17]; 2 madrigals, 6vv, 1613[10]

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JEROME ROCHE

Frederick II, King of Prussia [Friedrich II; Frederick the Great] (*b* Berlin, 24 Jan 1712; *d* Potsdam, 17 Aug 1786). German monarch, patron of the arts, flautist and composer. His father, Friedrich Wilhelm I, was alarmed at his son's early preference for intellectual and artistic pursuits over the military and religious. In spite of being supervised day and night and in the face of his father's rages and corporal punishments, Frederick managed, partly through the complicity of his mother and his older sister Wilhelmina, to read forbidden books, to affect French dress and manners and to play flute duets with his servant. As a seven-year-old he was permitted to study thoroughbass and four-part composition with the cathedral organist Gottlieb Hayne. Wilhelmina, also musically talented, joined him in impromptu concerts. On a visit to Dresden in 1728 the prince was overwhelmed at hearing his first opera, Hasse's *Cleofide*; there he also first heard the playing of the flautist J.J. Quantz, who soon thereafter Frederick IIbegan making occasional visits to Berlin to give Frederick flute lessons. The king tolerated such amusements for a while, but by 1730 his disapproval had hardened to prohibition.

On 4 August 1730, in his 18th year, Frederick attempted to escape to England. The result was his imprisonment and the beheading of one of his 'accomplices' in his presence. Instead of breaking, the prince became more sober and orthodox. In 1733 he reluctantly married the bride chosen for him, Elisabeth Christina of Brunswick. He took command of a regiment and immersed himself so thoroughly in statecraft that he eventually won the confidence of even his father. But he had no intention of giving up his interests: at his residence in Ruppin he maintained a small group of instrumentalists; the occasional lessons with Quantz continued; he appointed C.H. Graun as general court musician in 1735; and in 1736, when he moved to Rheinsberg, 17 musicians moved with him, including C.H. and J.G. Graun, Franz and Johann Benda, Christoph Schaffrath and J.G. Janitsch. Among his visitors were Algarotti, Maupertius, Fontenelle, Lord Baltimore, Gravesande and Voltaire.

When Frederick finally acceded to the throne on 31 May 1740 he plunged into social and political reforms, military conquest and the rehabilitation of Prussian arts and letters, all at once. Hardly two months after his accession he took the first steps towards establishing the Berlin Opera: C.H. Graun, now in the official capacity of Kapellmeister at the handsome salary of 2000 thalers a year, was dispatched to Italy to employ singers for the Prussian court, and the royal architect G.W. von Knobelsdorf, having been unofficially commissioned during the Rheinsberg years, was commanded to begin work on a monumental opera house. In the meantime opera flourished in a temporary theatre. Other agents, such as Voltaire and Algarotti (both of whom were Frederick's established confidants and correspondents), were commissioned to engage actors and dancers in Paris and more singers from Italy, along with machinists, costumiers and librettists. Amid this ferment, when the Emperor Charles of Austria died on 20 October, Frederick immediately began plans which culminated in his invasion of Silesia, the first of the many military campaigns through which he transformed Prussia into a great modern state. When Graun returned to Berlin with his Italian troupe of singers in March 1741, Frederick was on the battlefield. Indeed, in the first years of his reign Frederick enlarged both Prussia's geographical and cultural boundaries, with equal verve.

C.P.E. Bach, having already performed regularly at Rheinsberg, joined the court orchestra officially in 1740 as first cembalist; Quantz, released from his position in Dresden, was appointed in 1741 at the remarkable salary (for an instrumental musician) of 2000 thalers yearly (his Dresden salary had been 250 thalers). Christoph Nichelmann was retained in 1744 as second cembalist. In 1754 some 50 musicians, excluding singers for court intermezzos and members of the opera chorus, were in Frederick's employ: about 40 instrumentalists and eight solo singers, in addition to C.H. Graun as Kapellmeister and chief composer for the opera, and J.F. Agricola as court composer. Quantz was flautist, chamber composer and director of the instrumental soirées. Three of the solo singers in 1754 were castratos: Giovanni Carestini, Antonio Uberi (Porporino) and Paolo Bedeschi (Paulino). Benedetta Molteni, later Agricola's wife, had been prima donna until 1748, when her position was usurped by Giovanna Astrua. (Astrua's salary was 6000 thalers, higher than that of a cabinet minister; C.P.E. Bach, the most important musician that Frederick ever employed, drew a salary of 300 thalers during the same period.)

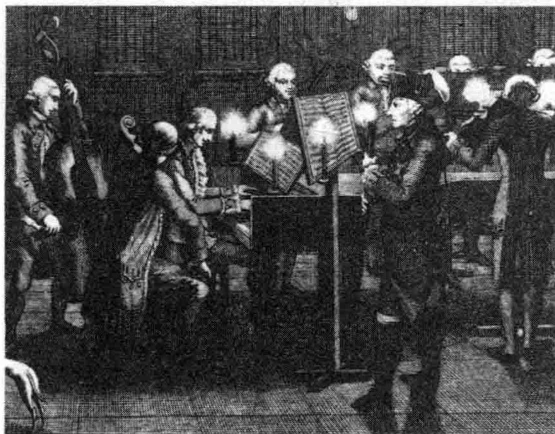
The new opera house on the avenue Unter den Linden, whose replica still stands in Berlin, was opened on 7 December 1742. From that date to the outbreak of the Seven Years War in 1756, the standard season featured two new operas by Graun and an occasional work by Hasse, composers who were the foremost representatives of Italian opera in Germany. Most of the rest of the year was filled with intermezzos, *Schäferspiele*, pastorales or serenatas, all usually composed as pasticcios; throughout the year instrumental music was performed in the king's chambers, usually by no more than eight or nine musicians. The soloist at these soirées was either Frederick or Quantz; the music consisted almost always of some

concertos or sonatas for flute, with Frederick and Quantz again as favoured composers.

In the successful but bitter Seven Years War (1756–63) Frederick gradually became 'der alte Fritz', inflexible and reactionary. Instrumental music at the court stagnated: Nichelmann left in 1756, C.P.E. Bach – whose true importance Frederick never perceived – in 1767. From March 1756 to December 1764 no operas were produced at the Berlin Opera House; and from the end of the war to Frederick's death in 1786 almost all the opera productions there were revivals of pre-war works. C.H. Graun died in 1759; his place was taken after the war by Agricola, but without the title of Kapellmeister. Agricola mounted three operas of his own, but these were mere imitations of Graun's and were held in open contempt by Frederick. When Agricola died in 1774 the direction of the opera passed to the unwilling C.F.C. Fasch, again without the title of Kapellmeister; and in 1776 until Frederick's death Fasch was replaced by J.F. Reichardt, the first person to receive the title of Kapellmeister since Graun's death. The atmosphere of decay and rigidity was relieved briefly by the arrival in 1771 of Gertrud Elisabeth Mara as prima donna; it was she who broke down Frederick's prejudice against German singers.

The quality and scope of Frederick's patronage was fundamentally coloured by his own accomplishments as flautist, composer and librettist. A consideration of all extant criticism of his playing and a study of the music he played leads to the conclusion that he was far above average as a performer, especially in adagios. All his compositions date from before the Seven Years War; in some of the orchestral works he left the inner parts to be filled in by others. His model in flute sonatas and concertos was Quantz, and through him the sonatas of Tartini and solo concertos of Vivaldi. In his dramatic music Frederick followed the style of Graun. Frederick's works are likely to surprise the listener with their assurance and charm. The exact number of his compositions is difficult to determine, owing to the difficulty of separating his work from that of the artists he employed. Though he intended his works to be performed only before himself, there have been many editions of them since his death.

Not surprisingly, Frederick also wrote, sketched and suggested librettos. He probably took part, at least as an adviser, in the preparation of most librettos which Graun set while in his service. His *Montezuma* (1755), written in French prose and translated into Italian verse by the court poet Giampietro Tagliazucchi, is probably the best libretto ever set by Graun. Frederick also wrote for Graun his *Silla* (1753) and parts of *I fratelli nemici* (1756) and *Merope* (1756), all of which Tagliazucchi translated, and he sketched the plots of Leopoldo de Villati's *Coriolano* (Graun, 1749) and Tagliazucchi's *Il tempio d'amore* (Agricola, 1755).



Concert with Frederick II as flute soloist

The most lasting musical accomplishments of Frederick's court were those of the composers employed or influenced by him. In addition to the figures already mentioned, F.W. Marpurg and J.P. Kirnberger, Berlin musicians and theorists not directly in Frederick's employ but certainly under his influence, might be considered musical spokesmen of Frederick's rationalist philosophy. Frederick gave his views on music in his *Lettres au public* (Berlin, 1753). To Frederick is also owed the origin and stimulus of Bach's sublime *Musical Offering*, based on a theme of the king's invention on which Bach improvised while on a visit to Potsdam in 1747.

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MSS are mostly in *D-Bsb*; for approximate dating, see Spitta edn and Helm, 42ff

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Inst: 4 concs., fl, str, ed. in S, iii, 2 ed. in L; 121 sonatas (11 lost), fl, kbd, 6 in autograph, thematic index in S, i, 25 ed. in S, i–ii; Sinfonia, D, 1743 (Nuremberg, n.d.), used as ov. to Serenata, Charlottenburg, 4 Aug 1747 (later known as Il re pastore, see Helm, 40–44), ed. in NM, cx (1934), and in L; March, E♭, autograph; 2 marches, 1741, 1756; Solfeggien, fl, 4 vols., some by J.J. Quantz; Sinfonia, G, str, kbd, ed. in L, and Air des Houlans ou Marche du roi de Prusse: probably by Frederick

Vocal: 4 arias in operas by C.H. Graun: Demofoonte, 1746, *D-W*, Il giudizio di Paride, 1752; arias in pasticcios, collab. C.H. Graun and others: Il trionfo della fedeltà, 1753, ?Galatea ed Acide, 1748; 2 arias in Serenata, 1747, ed. in L; elaboration of aria in J.A. Hasse: Cleofide, for the castrato Porporino, facs. (Wiesbaden, 1991); arias (Digli ch'io son fedele, L'empio rigor) *Dl*; 3 secular cantatas, lost

Doubtful: Sinfonia, G, str, kbd, *Dl* (attrib. J.G. Graun), ed. in L; Sinfonia, A, ed. in L; Hohenfriedberger Marsch: dances, kbd; aria in C.H. Graun: Coriolano, 1749

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E. EUGENE HELM/DEREK McCULLOCH

Frederick, Cassandra (*b* c1741; *d* after 1779). ?English mezzo-soprano and harpsichordist. She may have been the daughter of a Mrs Frederica who sang in the pasticcio opera *L'incostanza delusa* at the New Theatre in the Haymarket early in 1745. Cassandra was an infant prodigy as a harpsichordist; she played Handel keyboard concertos for her own benefit at the New Haymarket on 10 April 1749 at the reputed age of five and a half, and at Hickford's Room on 29 April 1750. She and her mother gave two concerts at Amsterdam in July 1750. She studied singing under Paradies, and was engaged by Handel for his oratorio season of 1758, when she appeared in revivals of *The Triumph of Time and Truth* (Deceit), *Belshazzar* (Daniel), *Jephtha* (Storgè), *Judas Maccabaeus* (Israelite Man) and *Messiah*. On the last day of 1757 Lord Shaftesbury wrote that Handel 'has just finished the composing of several new songs for Frederica his new singer, from whom he has great expectations'. These were the five additional songs (adapted from opera arias) first sung in *The Triumph of Time and Truth* on 10 February 1758; their compass is from *b*♭ to *f*♯″. She sang in Arne's *Alfred* at Covent Garden and Drury Lane early in 1759, and in the following year in *Judas Maccabaeus* and Jommelli's *L'isola disabitata* at the Great Room, Dean Street, where she appeared also as a harpsichordist and on 14 January 1760 played an organ concerto. In July 1768 she gave a concert at Marylebone Gardens. She had a benefit in Arne's pasticcio *Love in a Village* at the New Haymarket on 3 October 1775. Burney mentioned her as still living in 1779. She married Thomas Wynne, a landowner in south Wales, and is said to have greatly influenced the musical education of her nephew Joseph Mazzinghi.

WINTON DEAN

Fredrici, Gustaf. A fictitious Swedish composer of the late 18th century invented by the director of music at Uppsala University, Sven-Erik Svensson (1899–1960), who claimed to have 'rediscovered' Fredrici, allegedly a pupil of Mozart and Haydn, in a memoir by a heretofore unknown Viennese music master with the generic name Josef Müller. Svensson not only published Fredrici's 'biography', he also 'found' and 'edited' Kreisler concertos for violoncello and piano, a symphony, a rondo for piano forte, and a clarinet quintet. While the deception was quickly discovered, the music demonstrates Svensson's skilful sense of 18th-century style.

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BERTIL H. VAN BOER

Fredutii, Massimiliano. Italian musician. *See under* ACCADEMICO BIZZARRO CAPRICCIOSO.

Free counterpoint (Ger. *freier Satz*). Contrasted with STRICT COUNTERPOINT, the free application of the principles of consonance and dissonance and of part-writing in the general working out of contrapuntal ideas.

See also COUNTERPOINT.

Freed, Isadore (*b* Brest-Litovsk [now Brest], 26 March 1900; *d* New York, 10 Nov 1960). American composer of Belarusian birth. Taken to Philadelphia at the age of three, he graduated in music from the University of Pennsylvania (1918); among his early teachers were Bloch and Josef Hoffman. He taught at the Curtis Institute (1924–5), then went to Europe to continue his composition studies with d'Indy and Vierne. Returning to the USA in 1933, he became active in promoting new music (both secular and for the Jewish liturgy) and founded the first American Composers' Laboratory (Philadelphia, 1934). He taught at Temple University (1937–46) and was chairman of composition at the Hartt School of Music (1944–60). In 1943 he received the Society for the Publication of American Music award. Freed's music is pandiatonic and neo-classical; his most important contribution was as a composer of Jewish sacred music. He was the author of *Harmonizing the Jewish Modes* (1958). (E. Steinhauer: *A Jewish Composer by Choice: Isadore Freed*, New York, 1961)

WORKS

Stage: Vibrations (ballet), 1928; Homo sum (op, 1, after J.D. Townsend), 1930; The Princess and the Vagabond (op, 2, R. Sawyer), 1946

Orch: Triptych, str, 1932; Jeux de timbres, 1933; Pastorales, 1936; Appalachian Sketches, 1938; Music for Str, 1938; Vn Conc., 1943; Festival Ov., 1944; Sym. no.1, 1947; Sym no.2, brass insts, 1951; Concertante, pf, str, 1953; Concertino, eng hn, orch, 1953; Vc Conc., 1953; Antiphonal Fantasy, org, str, 1954; Elegy and Allegro, 1959; Fanfare and Fugue, 1960; Improvisation and Scherzo, hn, ob, str, 1960

Other inst: Vn Sonata, 1926; Str Qt, 1929; Sonorités rythmiques, pf, 1930; Str Qt, 1931; Scherzino, fl, pf, 1932; Pf Sonata, 1933; Str Qt, 1937; Rhapsody, va, pf/orch, 1938; Rhapsody, va, 1939; Trio, fl, va, hp, 1940; Vn Fantasy, 1950; Concertante, 8 brass, 1951; Vc Passacaglia, 1951; Rhapsody, trbn, 1952; Sonatina, ob, 1953; other pf pieces; org works

Vocal: Prophecy of Micah (orat), 1957; Sabbath services, solo/choral sacred songs, secular songs

MSS in *US-NYp*, *PHf*

Principal publishers: C. Fischer, Peer-Southern, Presser, Transcontinental

RUTH C. FRIEDBERG

Freed, Richard (Donald) (*b* Chicago, 27 Dec 1928). American critic and music administrator. He studied at the University of Chicago (Bachelor of Philosophy 1947). After working as an assistant to Irving Kolodin at the *Saturday Review* (1962–3) and as a staff critic for the *New York Times* (1965–6), he was assistant to the director of the Eastman School (1966–70) and director of public relations for the St Louis SO (1971–2). He was executive director of the Music Critics Association, 1974–90, and served as a contributing editor of *Stereo Review* (from 1973), record critic for the *Washington Star* (1972–5) and the *Washington Post* (1976–84) and consultant to the music director of the National SO (from 1981). Freed is the author of numerous articles and reviews for newspapers in New York, Washington, Chicago, Minneapolis and St Louis, and has written for such journals as *Gramophone* and *Musical America*. His other writings include liner and programme notes for the Philadelphia, St Louis, Houston, Baltimore and National symphony orchestras, and for RCA Victor and Vox Records; he has also developed and annotated a series of historical recordings for the Smithsonian Institution from 1985. He has received ASCAP-Deems Taylor and Grammy awards for his concert and record notes.

PAULA MORGAN

Freedman, Harry [Frydmann, Henryk] (*b* Łódź, 5 April 1922). Canadian composer of Polish birth. As a teenager he was an avid listener to big band jazz, though he focussed his creative attention on painting, which he

studied at the Winnipeg School of Art (1935–40). His burgeoning interest in music, however, eventually led him to discontinue his studies in the visual arts in favour of lessons in the clarinet, harmony and counterpoint. Following a period of service in the Royal Canadian Air Force he enrolled in the Toronto Conservatory to study the oboe with Perry Bauman and composition with John Weinzweig. Through extensive score study the young Freedman gained an understanding of a variety of compositional styles and techniques, including serialism. He undertook very little other formal study in composition, although he worked briefly with Messiaen and Copland (Tanglewood, 1949) and Krenek (Toronto, 1953). From 1946 to 1969 he played the english horn in the Toronto SO, but he resigned this position in order to devote his energies to composition full-time. In 1970 he became the orchestra's first composer-in-residence.

Freedman's most important early work, *Tableau* (1952), is a rather self-conscious exploration of the 12-note technique inspired, like many subsequent compositions, by a painting. The remaining years of that decade, however, are characterized by a rejection of serialism and a quest for a unique musical language. During this period he experimented with various styles, some of which suggest the influence of composers such as Bartók, Prokofiev, Stravinsky and Copland. *Fantasia and Dance* (1955, rev. 1959) has been described by Freedman himself as 'impressionistic, with overtones of Hindemith and Stravinsky'. His large orchestral work, *Images* (1958), evokes the line, colour and mood of three paintings, but enhances the visual experience through vivid orchestration and dramatic textural changes. The experiments of the decade culminate in the Symphony no.1 (1960), which both pays homage to its illustrious predecessors by adhering to many time-honoured symphonic traditions and strikes out in new directions suggested by his study of Bartók's *Contrasts*, Divertimento for Strings and Concerto for Orchestra.

During the 1960s Freedman began to incorporate jazz, aleatory techniques and electro-acoustic sounds into his compositions. At the same time, he returned to the serial technique he had rejected earlier, now exploring its compatibility with his own musical aesthetic. The Japanese-influenced work *Tokaido* (1964) employs serialism with unprecedented strictness. Later in the decade he retreated to the more flexible use of serialism that would characterize his later compositions. Canada's centennial year, 1967, provided the impetus for a wealth of new works, the ballet *Rose Latulippe* notable among them. The score is extraordinarily effective in capturing the diversity of moods and events in the colourful plot. Another centennial work, *Tangents*, is a collection of symphonic variations based on two sets: the first, a 12-note pitch class set; the second, a ten-digit numerical set applied to metre, duration and articulation.

From the first tentative glimpses of jazz elements in *Two Vocalises* (1954), Freedman progressed through the use of jazz instruments and idioms in the 1960s (*Armana*, 1967; *Scenario*, 1970), to the thoroughly eclectic *Pan* (1972). This work features an exotic mixture of jazz, blues, samba, flamenco, rock, Amerindian text and comic theatre. Performers are asked to move about on the stage, gesture and interact with each other. The use of aleatory techniques increased sharply during this period as well. *Scenario* relied heavily upon the improvisational skills of jazz musicians, but with *Klee Wyck* (also 1970) improvisation takes its place in the symphonic idiom as a vital and integral component. *Graphic I* (1971) is arguably Freedman's first avant-garde composition, exploring the relationships between electronic and acoustic sounds, and between composed and aleatory music. Freedman's output is remarkably eclectic. He writes convincingly in widely disparate styles, such as those influenced by traditional formal models (Third Symphony, 1983), jazz (*Another Monday Gig*, 1991), ethnic musics (*A Dance on the Earth*, 1988) and musical theatre (*The Explainer*, 1976). His solid craftsmanship, versatility and integrity have earned him a place as one of Canada's most respected composers.

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(selective list)

DRAMATIC

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Film scores: Where will they Go?, 1959; Twenty Million Shoes, 1962; The Dark will not Conquer, 1963; Pale Horse, Pale Rider, 1963; Seven Hundred Million, 1964; Let me Count the Ways, 1965; Romeo and Jeanette, 1965; Spring Song, 1965; An Act of the Heart, 1968; Isabel, 1968; China 'The Roots of Madness', 1969

INSTRUMENTAL

Orch: Tableau, str, 1952; Fantasia and Dance, vn, orch, 1955, rev. 1959; Images, 'Musical Impressions of 3 Canadian Paintings', 1957–8; Sym. no.1, 1960; Fantasy and Allegro, str, 1962; Chaconne, 1964, rev. 1982; Armana, 1967; Tangents 'Symphonic Variations', 1967; Klee Wyck, 'Musical Impressions of the Paintings of Emily Carr', 1970; Scenario, a sax, elec b gui, orch, 1970; Graphic I, orch, tape, 1971; Tapestry, 1973 [based on J.S. Bach]; Nocturne II, 1975; Celebration, s sax, b sax, orch, 1977; Royal Flush, conc. grosso, brass qnt, orch, 1981; Conc. for Orch, 1982, rev. 1985; Sym. no.3, 1983; Passacaglia, jazz band, orch, 1984; A Garland for Terry (M. Waddington), nar, orch, 1985; A Dance on the Earth '3 Orch Dances from Venezuela, USA and Ghana', 1988; Sonata for Winds, ww, brass, perc, 1988; Touchings, conc., 5 perc, orch, 1989; Town 'A Musical Impression of Harold Town, the Man and his Art', 1991; Indigo, str orch, 1994

Chbr and solo inst: Wind Qnt, 1962; Variations, fl, ob, hpd, 1965; Lines, cl, 1973; Encounter, vn, pf, 1974; Tsolum Summer, fl, perc, str, 1976; Opus Pocus, fl, vn, vc, 1979; Blue (Str Qt no.2), 1980; Chalumeau, cl, str qt/str orch, 1981; Contrasts 'The Web and the Wind', 15 solo str, 1986; Little Girl Blew, b cl, 1988; Bones, mar, 1989; Another Monday Gig, jazz ens, 1991; Touchpoints, fl, va, hp, 1994; Blue Light, fl, cl, b cl, vn, vc, pf, 1995; Higher, b cl, b ob/vc, 1996; Marigold, va, 2 perc, synth, 1996, rev. va, orch, 1999; Graphic 8, str qt, 1998–2000; Graphic 9: For Harry Somers, 16 solo str, 2000

VOCAL

Choral: Vocalises, S, cl, pf, 1954; The Tokaido (Jap. poets), SATB, wind qnt, 1964; Keewaydin (Amerindian place names from the map of Ontario), SSA, tape, 1971; Pan, S, fl, pf, 1972; Pastorale, SATB, eng hn, 1977; Nocturne III, chorus, orch, 1980; Borealis, 4 choruses, orch, 1997

Solo: 3 poèmes de Jacques Prévert, S, str orch/str qt/pf, 1962; Toccata, S, fl, 1968; Pan, S, fl, pf, 1972; Epitaph for Igor Stravinsky (J. Reeves), T, str qt, trbn qt, 1978; Anerca (Inuit poems, trans. E. Carpenter), S, vib, hp, pf, 1992; Spirit Song, S, str qt/str orch, 1993

MSS in *CDN-Tcm*

Principal publishers: Ricordi, Canadian Publishers, Huron Press, MCA

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GAIL DIXON

Free jazz. A term applied to the avant-garde jazz of the 1960s, particularly the work of Ornette Coleman, Cecil Taylor and Albert Ayler, and the late work of John Coltrane. The name derives from the title of Coleman's album *Free Jazz* (1960), an extended, free-form group improvisation for two pianoless jazz quartets, which exercised enormous influence on the jazz vanguard both in the USA and elsewhere. Another term for this music was 'the New Thing'.

Free jazz is a collective term applied to a very wide range of highly personal, individual styles. It is probably best defined by its negative characteristics: the absence of tonality and predetermined chord sequences; the abandonment of the jazz chorus structure for loose designs with predefined clues and signposts; an avoidance of 'cool' instrumental timbres in favour of more voice-like sounds; and often the suspension of jazz pulse for a free rubato. New timbres were sought either by distorting the sound of traditional jazz instruments (e.g. the 'shrieking' saxophone styles of John Gilmore and Pharoah Sanders) or by adopting or inventing unusual instruments (Roland Kirk and the Art Ensemble of Chicago); electronic instruments or manipulation, on the other hand, were generally avoided. Free-jazz drummers explored 'multidirectional' rhythms implying various metres at once, and interacted with other musicians by supplying percussion colour or textures rather than a uniform pulse. The shape of the performance was often determined by the performers' powers of endurance, the piece coming to an end when energy sagged.

Melody became much more varied and fragmented as long, sustained notes alternated with rapid flurries or timbral effects; many players concentrated on producing textures rather than melody, while others created internal 'dialogues' or call-and-response patterns in different registers. Special emphasis was placed on collective improvisation, although at any given time one performer usually functioned as soloist. Some groups revealed a pronounced theatrical element, whether the naive exoticism of Sun Ra's Arkestra or the sophisticated parodistic skits of the Art Ensemble of Chicago.

By casting aside most features of the bop style, free-jazz players harked back in many respects to simpler forms of jazz and earlier music in which elements derived from African music predominated. This in turn permitted an unusual influx of ethnic musics into jazz, examples being the 'world music' of Don Cherry, the West African 'talking drums' approach cultivated by Ed Blackwell and the pygmy yodelling techniques adopted by the singer Leon Thomas. Several free-jazz musicians such as Roswell Rudd and Steve Lacy bypassed bop entirely, entering the avant garde directly from dixieland jazz; others such as the tenor saxophonist Albert Ayler emerged from the gospel and folk traditions. The style was loosely linked to the Black Power movement in the USA, partly because of the radical political outlook of some of its practitioners and advocates (e.g. Archie Shepp and LeRoi Jones) and partly owing to the explosive, expressionistic nature of the music itself.

Although highly regarded by the critics, free jazz was not commercially viable in the USA and many of its important players resided at least temporarily in Europe. There an indigenous school of free jazz developed, particularly in West Germany, where it was linked with the aleatory art music of the time (e.g. in the works of Bernd Alois Zimmermann). In the early 1970s, as jazz-rock became a more popular genre, the free-jazz movement seemed spent, but it underwent a resurgence later in the decade. Older groups, such as Old and New Dreams (consisting of former sidemen of Coleman) were able to re-form, while others, including Sun Ra's Arkestra and the Art Ensemble of Chicago, reached a wider public than before. Specialist labels were established to enable free-jazz musicians to record. New players added fresh dimensions to the style: for example, Anthony Braxton and Anthony Davis obliterated the boundaries between free jazz and contemporary European art music; the World Saxophone Quartet created a successful blend of free jazz and the swing style; and the Ganelin Trio introduced a wild theatricality, as well as elements of its native Russian musical traditions, into the genre. Musicians not directly associated with free jazz, such as Pat Metheny (who performed and recorded with Coleman in 1985–6), made use of its stylistic devices; others experimented with new hybrids, an example being the 'free funk' of James 'Blood' Ulmer.

Whereas in the 1960s the terms avant-garde jazz and free jazz were synonymous, in the 1970s and 1980s many musicians preferred the label 'avant-garde', since the word 'free' was misleading: in many instances their music was highly organized. As free jazz became more familiar and was absorbed into the standard repertory, however, the term avant-garde ceased to describe the genre accurately; moreover, the use of an alternative term obscured the many streams linking the free-jazz musicians of the 1980s with the pioneers Coleman, Taylor, Ayler and Coltrane. By then free jazz was firmly established not only as a completed phase of jazz history but also as a continuing and developing style with a great many avenues still open for creative exploration.

See also JAZZ, §VI, 1, 3.

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J. BRADFORD ROBINSON

Freeman, Bud [Lawrence] (*b* Chicago, 13 April 1906; *d* Chicago, 15 March 1991). American jazz tenor saxophonist and leader. He took up the C-melody saxophone to participate in activities of the Austin High School Gang and began playing professionally in the summer of 1924. In December 1927 he participated in the definitive Chicago-jazz sessions recorded by McKenzie and Condon's Chicagoans, including *China Boy* (OKeh). He toured with Ben Pollack (1928) and worked freelance with Red Nichols and others in Chicago and New York. By 1930 he had formed an original, unmannered style, free of 'novelty' effects and with a distinctive jazz timbre. From the mid-1930s Freeman performed and recorded frequently with well-known popular and jazz orchestras, including those of Tommy Dorsey (1936–8) and Benny Goodman (1938). Thereafter he toured and recorded with small groups combining dixieland and swing styles, initially with his own Summa cum Laude Orchestra (1939–40) and then travelling the world, working freelance for several decades. He made the first of many trips to England in 1962, and toured Australia, New Zealand and Japan with Eddie Condon in 1964. After playing in the World's Greatest Jazz Band (1968–74), he resumed his itinerant career until shortly before his death. Inspired by Coleman Hawkins, to whose conception of timbre he was deeply indebted, Freeman flourished in dixieland ensembles, his instrument serving to replace or supplement the trombone in coordination with the trumpet and clarinet in the front line. For much of his career his melodic conception was coarse, and indeed some of his early Chicago-jazz solos could be imagined as fitting into a rhythm and blues setting years later. In his last decades Freeman altered this approach, striving for a smooth tunefulness with less rhythmic bite, as is heard in an album with the guitarist Bucky Pizzarelli, *Buck and Bud* (*c*1975). He was the author of two booklets of amusing anecdotes, and an engaging autobiography with R. Wolf: *Crazeology: the Autobiography of a Chicago Jazzman* (Urbana, IL, 1989).

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JAMES DAPOGNY/R

Freeman, David (*b* Sydney, 1 May 1952). Australian director. After study at Sydney University (1971–4) he founded Opera Factory in Sydney (1973), Zürich (1976) and London (1981–98). Developing rigorous methods of preparation and rehearsal, Opera Factory emphasized the elements of manufacture and creativity in productions assembled under specific conditions. Freeman's highly physical productions for Opera Factory required great virtuosity of acting. Those of the classics generally involved a search for the points at which the dynamics of the work could directly engage a contemporary audience. Many plumbed new depths of emotion while creating humour that bordered on the farcical. An impressive roster of innovatory stagings in London included Cavalli's *Calisto*, a conflation of Gluck's two *Iphigénie* operas and the Mozart-Da Ponte trilogy, of which *Così fan tutte* received a striking contemporary interpretation. In association with the London Sinfonietta (1984–91), a number of 20th-century works were given, notably Nigel Osborne's *Hell's Angels*, Birtwistle's *Yan Tan Tethera* and *Punch and Judy*, Tippett's *The Knot Garden*, Ligeti's *Aventures* and *Nouvelles aventures* and Maxwell Davies's *Eight Songs for a Mad King*.

Freeman's productions for the ENO include Monteverdi's *Orfeo* (1981) and *Il ritorno d'Ulisse* (1989), Glass's *Akhnaten* (1985), Birtwistle's *The Mask of Orpheus* (1986) and B.A. Zimmermann's *Die Soldaten* (1996). A co-production of Prokofiev's *The Fiery Angel* (1992) was taken from the Mariinsky to Covent Garden and San Francisco. His spectacular, large-scale productions in-the-round at the Royal Albert Hall of *Madama Butterfly* (1998) and *Tosca* (1999) – for the former the arena was flooded – were highly acclaimed.

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BARRY MILLINGTON

Freeman, John (*b* 1666; *d* London, 10 Dec 1736). English tenor, tenor-countertenor and composer. He was a leading theatre singer from 1692 to 1700, when he entered the Chapel Royal. He also sang at St Paul's Cathedral and at Westminster Abbey, where there is a memorial tablet to him and his wife in the west cloister. From manuscripts and printed songs we know that he sang in Purcell's music for *The Fairy Queen*, *The Prophetess* (*Dioclesian*), *Don Quixote*, *The Indian Queen* and *Bonduca* and was a soloist in his 1692 St Cecilia ode and in his 1695 birthday ode for the Duke of Gloucester, *Who can from joy refrain?* These parts demand a range of *e* to *a*′, with an occasional *b*♭′, and several have a trumpet obbligato. A Handel autograph names him as a soloist at George II's coronation.

A few songs composed by him were published in songbooks in the 1690s; the tune of his popular success 'Pretty parrot, say' was used in *The Beggar's Opera*.

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OLIVE BALDWIN, THELMA WILSON

Freeman, (Harry) Lawrence (*b* Cleveland, 9 Oct 1869; *d* New York, 21 March 1954). American composer and conductor. He studied music as a child and began his professional career as a church organist. He studied the piano with Edwin Schonert and theory and composition with Johann Beck, founder and conductor of the Cleveland SO. In the early 1890s Freeman moved to Denver and decided to devote himself to composition. He first wrote salon pieces in the conventional style of the period and then turned to larger forms. Although not the first black composer to write an opera (from all evidence that achievement belongs to John Thomas Douglass), he is

historically important as the first to conduct his own works with a symphony orchestra (1907, Minneapolis) and the first to compose a substantial number of operas. His output includes 14, of which five were performed on stage or in concert between 1893 and 1947. He wrote in a neo-romantic style and made free use of black folksong idioms. Freeman was active as a teacher at Wilberforce (Ohio) University (1902–4), a theatre-orchestra and choral conductor and a director of musical comedy companies, particularly the Pekin Theatre Stock Company in Chicago and *The Red Moon* Company in New York. In 1911 he founded the Freeman School of Music in New York and in 1923 the Freeman School of Grand Opera.

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(*selective list*)

Stage (all ops with librettos by composer unless otherwise stated): The Martyr, 1893; Zuluki, orig. entitled Nada, 1898; The Octoroon, 1904; Valdo, 1905; Captain Rufus (musical, J. Green, A. Anderson), 1907; The Tryst, 1909; Voodoo, 1914; Vendetta, 1923; Slave Ballet from Salome, 1932; Zulu King (ballet), 1934

Choral: The Slave, sym. poem, chorus, orch, 1925; 2 cants.

Numerous stage songs, ballads, inst waltzes, marches

MSS in *US-Whu*

Principal publishers: S. Brainard, Chicago Music, Witmark

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EILEEN SOUTHERN

Freeman, Paul (Douglas) (*b* Richmond, VA, 2 Jan 1936). American conductor. He studied at the Eastman School (BM 1956, MM 1957, PhD 1963), with Ewald Lindemann at the Hochschule für Musik, Berlin, and with Richard Lert and Pierre Monteux; while still a student at Eastman, he was director of the Hochstein Music School (1960–66) and conductor of the Opera Theater of Rochester (1961–6). As director of the San Francisco Community Music Center from 1966 to 1968, he conducted first the San Francisco Conservatory Orchestra and then the San Francisco Little SO, meanwhile winning the Dimitri Mitropoulos International Conductors' Competition (1967) and conducting *Tristan und Isolde* at the Spoleto Festival (1968). He was associate conductor of the Dallas SO (1968–70), conductor-in-residence of the Detroit SO (1970–79) and music director of the Victoria SO (1979–89). In 1987 Freeman was founding conductor of the Chicago Sinfonietta, a position he holds together with the post of music director of the Czech National SO, which he assumed in 1996. He has appeared with the LPO, New York PO, Moscow PO, Warsaw PO, Cleveland Orchestra, Chicago SO and Berlin SO, and with numerous regional and radio orchestras. His greatest impact has been in recordings, for many of which he has arranged financing and production. Freeman has made over 200 albums, including a series of music by black composers for CBS, the complete Beethoven, Haydn and Mozart piano concertos with Derek Han and a set of music from Broadway. In 1974 he won the Koussevitzky International Recording Award for the Cordero Violin Concerto.

DOMINIQUE-RENÉ DE LERMA/CHARLES BARBER

Freeman, Robert (Schofield) (*b* Rochester, NY, 26 Aug 1935). American musicologist. He received the BA from Harvard in 1957 and began graduate studies at Princeton University, where he worked with Mendel and Strunk; he took the MFA at Princeton in 1960, and the PhD in 1967, with a dissertation on currents of change in Italian opera from 1675 to 1725. He taught at Princeton from 1963 until 1968, when he joined the music faculty of MIT. In 1973 he was appointed professor of musicology and third director of the Eastman School of Music, Rochester, and in 1997 he became president of the New England Conservatory in Boston.

Freeman's principal area of scholarly inquiry was 18th-century Italian opera and the reform of the libretto in the first third of the 18th century; he also worked on piano music of the early 19th century, and has given piano recitals in both the USA and Europe. Since moving into musical education his interests have moved towards educational issues and arts funding.

WRITINGS

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PAULA MORGAN

Freeman, Roderick. *See* FRIML, RUDOLF.

Freer, Eleanor Everest (*b* Philadelphia, 14 May 1864; *d* Chicago, 13 Dec 1942). American singer, composer and writer on music. She played the piano, sang, composed and performed from an early age. After initial study at home with her musician parents, she travelled to Paris in 1883 to study singing with Mathilde Marchesi, composition with Benjamin Godard, and art song interpretation with Herbert Bemberg, Widor and Massenet. She became the first qualified teacher of the Marchesi method in the USA. After teaching privately in Philadelphia and at the National Conservatory, New York, she married (1891) and moved to Chicago, where she became a prominent organizer of and participant in cultural and philanthropic events. She also pursued further composition study with Ziehn (1901–7). An advocate of opera sung in English, she founded the Opera in Our Language Foundation, which later became the American Opera Society of Chicago. Her tireless efforts to gain recognition for American composers included the establishment of the David Bispham Memorial Award to motivate the composition and performance of American opera. A prolific writer, she wrote numerous articles championing American teachers, performers and composers. Her book, *Recollections and Reflections of an American Composer*, is unpublished.

By the end of her life, Freer had written and published 137 songs, 13 pieces for vocal ensemble, 11 chamber operas and 19 piano works. Her compositional style reflects her European training, displaying the colourful chromaticism of the late 19th century. Her harmonic

choices, particularly in the song accompaniments, are often surprising; an avoidance of strong dominant-tonic relationships is characteristic. Her most extended work is a song cycle on Elizabeth Barrett Browning's *Forty-Four Sonnets from the Portuguese*.

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SYLVIA EVERSOLE

Free reed. A type of REED consisting of a flexible metal tongue, fixed at one end to a stationary plate. When activated by air pressure or suction, the tongue vibrates freely through a slot cut in the plate (in some cases the reed is cut out of the plate and lies flat within it). This contrasts with a 'beating reed' such as an organ reed-pipe tongue or clarinet reed, which beats against a flat surface having an aperture cut into it that is narrower than the tongue. Each free reed gives only one note, a different reed being required for each note of the instrument. However, since the reed is free to vibrate with varying degrees of amplitude in response to the amount of air pressure used, free reed instruments are nevertheless capable of dynamic inflection. The pitch of the note is produced by the natural frequency of the reed, either alone (as with the harmonica), or in some cases (*see* SHENG) in a coupled system combining the frequencies of both reed and pipe (in the manner of beating reed instruments). Timbre can be affected by the shape and design both of the reed itself and of the resonating chamber. The principle of the free reed has existed for many centuries in East Asia but was not extensively used in the West until the late 18th century, when it began being applied to organs.

For further discussion of free reeds *see* ACCORDION; CONCERTINA; HARMONICA; ORGAN, §III, 3; REED INSTRUMENTS; and REED ORGAN. Other free reed instruments entered in this dictionary include the *khāen*, keledi, mouth organ, *saenghwang* and *shō*.

BARBARA OWEN, RICHARD PARTRIDGE

Frege [née Gerhard], **Livia** (*b* Gera, 13 June 1818; *d* Leipzig, 22 Aug 1891). German soprano. A pupil of Pohlenz, she made her début in 1832 in a concert given by Clara Wieck at the Leipzig Gewandhaus, and in the following year she made her stage début, also at Leipzig, in the title role of Spohr's *Jessonda*. After singing in Dresden in 1835 she was engaged at the Royal Opera House, Berlin where she had a great success as Donna Elvira, but on her marriage in 1836 she retired from the stage and sang only in concerts. At Leipzig she maintained a choir of 50 voices and an orchestra, led by Ferdinand David and conducted by Lange; her house was a meeting-place for musicians and artists. She was a close friend of Mendelssohn and frequently performed his music, to which her pure, light voice and classical style were admirably suited; she sang his last song, *Nachtlied* (Eichendorff), at the first Gewandhaus concert after the composer's death in 1847.

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ELIZABETH FORBES

Fregiotti, Dionigio [Dionisio] (*b* Rome, ?*c*1663; *d* Rome, after 1717). Italian singer and composer. He was one of the seven children of François Fraichot, described as a Burgundian painter, who had left Besançon about 1650 to settle in Rome. Dionigio and his elder brother Michele were listed as members of the Congregazione dei Musici di S Cecilia in 1684. Michele had applied unsuccessfully for a post as tenor in the papal choir the previous year, and did finally enter the choir on 11 October 1690; he died in Rome on 18 February 1709. Dionigio Fregiotti was also a tenor; he is mentioned as singing at S Maria Maggiore from 1685, and at S Giacomo degli Spagnuoli from 1697 to July 1716. He is last mentioned in the archives of that church on 31 January 1718.

In 1704 Fregiotti composed a cantata, *L'eresia deballata da S Tomaso d'Aquino*, for the celebrations in honour of St Thomas Aquinas held annually by the Dominicans of S Maria sopra Minerva; only the libretto, by Paolo Rolli, survives (copy in *I-Rli*). Fregiotti's extant works, in the Chigi collection *(I-Rvat)*, consist of a serenata for three voices (S, S, A) and strings, a large-scale cantata for two sopranos and strings, and 50 chamber cantatas for soprano and continuo (one with violin). The cantatas are in the style current in Rome at the time, including usually two da capo arias, but there are some rather surprising structural features; one cantata, *Voi che del Tebro*, includes an aria with a fully written-out harpsichord part. Handel seems to have admired Fregiotti's music and quoted from it several times.

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JEAN LIONNET

Fregni, Mirella. *See* FRENI, MIRELLA.

Frei, Hans [Franchi, Giovanni Maria] (*b c*1500/10; *d c*1565). Lute maker, possibly of German origin, active in Italy. He was married to Margarita del fu Michele Strazarolo and was in Bologna from at least 1546 until at least 1564. He is sometimes described as 'Romano' in Bolognese documents, and may have previously worked in Rome. He has frequently been confused with another Hans Frei, son-in-law of Albrecht Dürer, who may perhaps have been the father of the lute maker; the error originated with Baron in 1727.

Frei's workshops are recorded first in the parish of San Giacomo dei Carbonesi (by 1548), and later in the Via San Mamolo close to that of Luca MALER (from 1554). The San Mamolo workshop was continued after Frei's death by his sons, Giovanni Giulio (*d* 1622) and Gasparo (*d* 1626). In spite of numerous records of real estate purchase and financial transactions, Frei's business seems to have been on a much smaller scale than Maler's, but his lutes were renowned. John Evelyn recorded a visit to Bologna in 1645: 'This place has likewise been famous for *Lutes* made by the old Masters *Mollen* (i.e. Maler),

Hans Frey, Nic: Sconvelt, which were of extraordinary price, & were most of them German Workmen'. In 1648 Jacques Gautier mentioned in correspondence with Huygens (see Jonckbloet and Land) that Frei had worked at Bologna a little later than Luca Maler.

There are eight lutes attributed to Frei, in Bologna, Copenhagen, Kremsmünster, Prague, Stockholm, Vienna and Warwick. Those in Vienna (two in the Kunsthistorisches Museum) and Warwick are very alike and are almost certainly genuine. They have long narrow bodies of few ribs, characteristics of the 'Bologna' style which they share with the Maler's lutes. Their labels are handwritten in large gothic letters, giving only Frei's name. All three have been converted to 11-course Baroque lutes, though they probably originated as large tenor lutes with only six courses. The Bologna instrument (in the Civico Museo Medievale) is dated 1597 and may be the work of Giovanni (Hans) Giulio Frei. The other instruments exhibit variations in shape and labelling style, and may not be genuine.

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M.W. Prynne: 'The Old Bologna Lute-Makers', *LSJ*, v (1963), 18–31
L. Cervelli: 'Brevi noti sui liutai tedeschi attivi in Italia dal secolo XVIo al XVIIIo', *AnMc*, no.5 (1968), 299–337
E. Pohlmann: *Laute, Theorbe, Chitarrone* (Bremen, 1968, rev., enlarged 5/1982)
R. Bletschacher: *Die Lauten- und Geigenmacher des Füssener Landes* (Hofheim am Taunus, 1978)
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LYNDA SAYCE

Freiberg, Gottfried Ritter **von** (*b* Vienna, 11 April 1908; *d* Vienna, 2 Feb 1962). Austrian horn player. He studied with his uncle, Karl Stiegler, whom he succeeded in 1932 as principal horn of the Vienna PO and professor at the Musik Akademie. For 30 years Freiberg's distinctive tone and generous portamento were inseparably associated with the orchestra's style. He personified the Vienna horn school, in particular through his adherence to the single F horn with twin-piston valves at a time when advances in instrument design, bringing greater technical facility and accuracy at the expense of the Vienna horn's unique tonal qualities, had been generally adopted elsewhere.

In 1943 he gave the first performance of Richard Strauss's Second Horn Concerto. During the war years Freiberg, who was partly Jewish, was able to survive in his post only through a dispensation from the Nazis; after the war, not needing de-Nazification, he was accepted by the occupying powers as president of the orchestra (1946–7). He was twice president of the Wiener Waldhorn Verein, which he sometimes directed, and for which he composed a number of works. Among his pupils were Roland Berger and Wolfgang Tomböck, his successors as Vienna PO principals. The decline in Freiberg's health, which led to his early death, was exacerbated not only by the war and by postwar orchestral politics but also by the constant demand for technical perfection in the early days of LP recording. This he found at variance with his philosophy of taking necessary risks in the cause of expressiveness: 'Ein Hornist ohne Gickser ist kein Hornist' ('A horn player who never cracks is no horn player').

OLIVER BROCKWAY

Freiburger Orgelbau. German firm of organ builders. Alois Späth (*b* Ennetach, nr Mengen, 16 June 1825; *d* Ennetach, 7 Aug 1876) was apprenticed to, then succeeded Vitus Klingler in Ennetach, building six organs of up to 18 stops each in his region. His son Franz Xaver (1859–1940) set up an independent shop in 1882 following ten years of working as a journeyman with five regional builders. Together with his brother Albert he founded Gebrüder Späth in 1891, a prosperous firm which built some ten organs per year until the mid-1920s, after which Franz's sons Karl (1899–1971) and August (1908–1979) carried on its work. In 1964 August separated from the firm and reorganized its Freiburg branch under the name of Freiburger Orgelbau; his son Hartwig (*b* Ennetach, 8 Feb 1942) was trained in the shop and received his Master Organ Builder certificate in 1970. By the late 1990s the firm, headed by Hartwig, had built over 180 organs, of which 25 are in other countries, and undertaken about 30 restorations. Some notable instruments (all of three manuals) include those built for St Anne, Annapolis, Maryland (1975); St Clara, Berlin (1981); St Josef, Rheinfelden (1985); Auferstehungskirche, Fürth (1989); Kalvarienbergkirche, Vienna (1990); St Paul, Dinkelsbühl; and St Georg, Riedlingen, Württemberg (1996). While attentive to the southwest German organ building heritage, the firm has embraced a diversity of styles and has made a speciality of 'reciprocal sliders' (*Wechselschleifen*) allowing each stop of a one-division organ to be drawn on either of two keyboards, thus increasing the number of registration textures available.

KURT LUEDERS

Freier Satz (Ger.). *See* FREE COUNTERPOINT.

Freillon Poncein, Jean-Pierre (*fl* ?Dauphiné province, 1700–08). French writer on music and composer. According to Fétis he was *prévost* (deputy) *des hautbois* of the *grande écurie* at the French court, but he does not appear in court records. His treatise *La veritable maniere* (Paris, 1700) was the first published French tutor for the oboe, baroque recorder and flageolet. It was dedicated to his patron Pierre Bérulle, Viscount of Guyancourt, an official in the province of Dauphiné, suggesting that Freillon Poncein was based there rather than in Paris. He apologized for his lack of skill in language, and indeed the wording and organization of the tutor are often confusing. Addressing 'those who are not in a position to have the most skilful masters', he sought to teach both the rudiments of music and the basics of dance composition, including bass movement, adding a second part at the 3rd or 6th, and cadences. He assumed equal temperament for woodwind instruments, although he acknowledged the existence of major and minor semitones. The fingering charts are shown by schematic figures for each instrument; trill fingerings are described for the first octave only. Of considerable interest are the instructions for ornaments and articulation (like those of Loulié and Jacques Hotteterre, using the tonguing syllables *tu* and *ru*). The 41 preludes (for oboe, for recorder, and 'of several kinds, which are good for beginners') also double

as studies for learning 'wide and extraordinary intervals'. The treatise includes four short pieces in a charming, consonant style: *L'Embarras de Paris*, in 6 parts; a Trio for recorders; *Bruits de guerre*, in 3 parts, with scoring indications for violins, oboes, bass violins, bassoons, trumpets and timpani; and a *Passacaille* and two minuets for recorder. Freillon Poncein also wrote an *Abrégé de géographie* (Paris, 1708).

WRITINGS

La veritable maniere d'apprendre a jouer en perfection du haut-bois, de la flute et du flageolet, avec les principes de la musique pour la voix et pour toutes sortes d'instrumens (Paris, 1700; Eng. trans., 1969)

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M. Benoit: *Versailles et les musiciens du roi 1661–1733* (Paris, 1971)
P. Ranum: '*Tu-Ru-Tu* and *Tu-Ru-Tu-Tu*: Toward an Understanding of Hotteterre's Tonguing Syllables', *The Recorder in the 17th Century: Utrecht 1993*, 217–53

DAVID LASOCKI

Freinsberg, Jean Adam Guillaume. *See* GUILAIN, JEAN ADAM.

Freire [Pinto Freire], **Nelson (José)** (*b* Boa Esperança, 8 Oct 1944). Brazilian pianist. He gave his first recital at the age of four, studied in Brazil with Nise Obino and Lucia Branco, and, after winning the International Competition in Rio de Janeiro at 13, with Bruno Seidlhofer in Vienna. In 1964 he won the Vianna da Motta Prize in Lisbon and the Dinu Lipatti Medal in London. He made his début in London and other European capitals in 1968, going to the USA in 1969 (playing with the New York PO and as a soloist with the RPO tour under Kempe), to Israel in 1970 and to Japan in 1971. He has subsequently performed much of the piano duo repertory with Martha Argerich, and has recorded with her works by Bartók and Ravel. His ample, unforced sound, the brilliance of his technique and the cleanness of his musical taste have made a strong impression, and he has developed a notable reputation as an interpreter of Chopin, whose complete Preludes he has recorded to acclaim.

MICHAEL STEINBERG/R

Freisslich [Freislich], **Johann Balthasar Christian** (bap. Immelborn, nr Bad Salzungen, 30 March 1687; *d* Danzig [now Gdańsk], 1764). German composer, half-brother of MAXIMILIAN DIETRICH FREISSLICH. In 1719 or 1720 he became director of the Hofkapelle in Sondershausen, where he wrote a *St Matthew Passion* (performed in 1720 at St John, Danzig), a cycle of cantatas and a short opera. He was sent to Dresden for a year by his employer, Prince Günther Schwarzburg. He went to Danzig about 1730 and in 1731, on the death of his half-brother Maximilian, he became Kapellmeister at St Mary, remaining in that position to the end of his life.

As a prolific composer and a skilful Kapellmeister Freisslich played an important role in the city's cultural life. Many of his compositions were connected with notable anniversaries, such as the 300th of the city's freedom from the Teutonic Knights, the 100th of the Peace of Oliva, and others at the Gymnasium Dantiscanum. He also wrote several cantatas (1733, 1755, 1763) connected with the Polish kings August II and III, and numerous cantatas on the appointments of teachers, the election of members of the town council, and for weddings and burials of eminent citizens. His music has been praised for its warmth and fluency, its accomplished imitative writing and its wide-ranging coloratura (even in bass parts); the lyrical style suggests Italian influence.

WORKS

Die verliebte Nonne (op); Was hör ich (serenata): *D-SHs*
Passio Christi (B.H. Brockes), solo vv, chorus, orch, *PL-GD*
St Matthew Passion (M. Vulpio), solo vv, chorus, orch, *GD*
Mag, B solo, orch; 13 chorales, chorus, insts: *GD*
Jauchzet, jauchzet (Ps c), *D-SHs*
Cants.: Cycle of 66 for church year, *SHs*; 14 sacred cants., solo vv, 1–2 choruses, orch, *PL-GD*; 14 occasional cants., 1–2 choruses, orch/solo vv, insts, *GD*; 2 secular cants., *D-SHs*; 8 sacred cants., doubtful authenticity, *PL-GD*
Lost: *c*40 occasional and sacred cants., text only, *GD*; St Matthew Passion; Ich ruf zu dir, chorale; O ewige Weisheit, school cant.; Turbabor, occasional cant.; 8 chorales, doubtful authenticity: formerly *GD*; Sonata, hpd, cited in Breitkopf catalogue, 1763

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PAWEŁ PODEJKO

Freisslich [Freislich], **Maximilian Dietrich** (bap. Immelborn, nr Bad Salzungen, 6 Feb 1673; *d* Danzig [now Gdańsk], 10 April 1731). German composer, half-brother of JOHANN BALTHASAR CHRISTIAN FREISSLICH. He went as a boy, probably in about 1686–7, to Danzig, where he sang in the choir at the Marienkirche and studied composition as a pupil of the Kapellmeister, J.V. Meder. When in 1699 Meder had to flee from his creditors, Freisslich succeeded him as Kapellmeister and held the post to the end of his life, when he was succeeded by his half-brother. During his 32 years of activity he wrote much religious music and many secular works. The texts of his compositions, including a cycle of church cantatas (1708–9), were printed at Danzig, but the only surviving composition is a *Dixit Dominus* of 1726 (*PL-GD*), written in a sound contrapuntal style.

Besides Johann Balthasar Christian, two more of his brothers (sons of a pastor, Johann Weigold Freisslich, 1619–89) were musicians: Johann Thobias (*b* 1675), an organist in Salzungen, and Johann Wigaläus (*b* 1679), a member of the Kapelle at the Marienkirche, Danzig, from 1701.

For bibliography *see* FREISSLICH, JOHANN BALTHASAR CHRISTIAN.

PAWEŁ PODEJKO

Freistimmigkeit (Ger.: 'free-part style'). *See* TEXTURE.

Freitas, Frederico (Guedes) de (*b* Lisbon, 15 Nov 1902; *d* Lisbon, 12 Jan 1980). Portuguese composer and conductor. He studied the piano, the violin and composition at the National Conservatory, graduating in 1925. That year he won a government scholarship to study in several European countries. He was appointed conductor in 1935 of the newly formed Portuguese radio chamber orchestra and in 1940 founded the Lisbon Choral Society. He was conductor of the Oporto SO (1949–53) and of the Portuguese RSO from 1956.

He combined his career as a composer with that of conducting (both in Portugal and abroad), teaching and research into early Portuguese music. He wrote music of many kinds, from simple popular songs to elaborate vocal or instrumental music, and all his works show a melodic talent and a mastery of polyphony, polytonality and atonality. Freitas was essentially a composer for the theatre. His many revues, operettas and incidental music are important contributions to the Portuguese theatre of the 1930s and 40s, when few academic musicians worked in such genres. Most of his music is no longer played, although some of the songs he wrote for the theatre and cinema are still a success. Some of the ballet music he composed for the Verde Gaio Company in the 1940s, though not often staged, is played frequently in concert versions.

WORKS
(selective list)

DRAMATIC

Ops: A flor de S. Roque (vaudeville, L. Silva and A. Barbosa), Lisbon, Avenida, 1928; O meu menino (vaudeville), Lisbon, Avenida, 1931; A Senhora da Saúde (operetta, 2, S. Tavares, A. Amaral, X. Magalhães), Lisbon, Maria Vitória, 1931; Alvorada do amor (operetta, V. Rajanto), Lisbon, Ginásio, 1932, collab. A. Melo; De capa e batina (operetta, 3, L. Ferreira, F. Santos, L. Rodrigues and Magalhães), Lisbon, Politeama, 1933; O timpanas (fantasy operetta, 3, F. Bermudes), Lisbon, Avenida, 1933; O solar das picoas (operetta, 3, Ferreira, Santos), Lisbon, Trindade, 1934, collab. W. Pinto; O eremita (op, 1, P. Lemos), 1957; A igreja do mar (radio op, Lemos), Lisbon, S Carlos, 1960; Don João e a máscara (musical scene, 1, A. Patrício), Lisbon, Tivoli, 1960; Fandango (operetta)

Ballets: Dança, perf. 1935; Noite de S João, 1938; O muro do derrete, perf. 1940; A dança da menina tonta, perf. 1941; Imagens da terra e do mar, perf. 1943; Danças para a comemoração do VIII centenário da tomada de Lisboa, 1947; Nazaré, perf. 1948; Fado corrido, 1949; Arremedilho de Guimarães, perf. 1953; Suite medieval, 1958; A dama do pé de cabra, 1975–6; Bella (choreographical moment)

Other works incl. incid. music, *c*20 revues and film scores

VOCAL AND INSTRUMENTAL

Orch: Poema sobre uma écloga de Virgílio, str, 1922; A lenda dos bailarins, sym. poem, 1925; Prelúdio sobre um pregão de Lisboa, str, 1926; Danças portuguesas, suite no.1, 1928, rev. 1936; Nazaré, sym. sketch, 1935; Suite colonial, 1936–8; Ribatejo, choreog. poem, 1938; 2 danças do sec. XVII, 1939; Quarteto concertante, 2 vn, 2 vc, str, 1942; Homenagem a Chopin, 1949; Fl Conc., 1954; Canção do berço, 1959; Suite medieval, 1959; Sinfonia, 1961–2; A S. Francisco Xavier, 1964; Fantasia concertante, org, chbr orch, 1969; Alexandre herculano: in memoriam, 1977

Choral: Luzdor (prol to op), female vv, orch, 1923; Missa solene, 4 solo vv, chorus, orch, 1940; Marcha dos voluntários da India, 1v, chorus, orch, 1954; Missa Regina mundi, female vv, 1954; Exultabit cor meum (liturgical motet), female chorus, hmn ad lib, 1958; Stabat mater, female vv, org, 1971; Asas atlânticas (hymn), chorus, orch, 1972; Missa a S. Cristóvão, 2 equal vv, hmn, 1973; Tríptico vicentino (G. Vicente), chorus; other hymns, marches and songs

Songs (1v, pf): Amo, amas (R. Dario); Boas noites (J. de Deus), 1924; Chuva de Setembro (E. de Castro), 1924; Estabas triste (Buendia y Manzano), 1924; 2 sonetos de Camões, 1924; Bailada de moças (J. Zorro), 1927; 4 cantigas à gente moça (M.L. Almeida), 1927; Cantares de amigo (D. Dinis, Mendinho), 1927; Cantigas da Minho Terra (M. Lopos de Oliveira), 1934; 4 cantares de amigo (Dinis, P. Meogo, Mendinho, Zorro), 1938; A última cantiga (A.L. Vieira), 1941; 3 peças (A. Quadros), 1943; Bailia de amor (Dinis), 1958; 10 conções galegas, 1965, rev. 1968; Maria da Conceição, 1972

Solo vocal: Cant. (M. de Neves), Mez, orch, 1946

Chbr and solo inst: Allegro appassionato, vn, pf, 1922; Prelúdio e fuga, pf, vn, vc, 1923; Sonata, vn, vc, 1923; Sonata, vn, pf, 1923; Nocturno sobre soneto de A. Quental, vn, pf, 1924; Berceuse, vn, pf, 1925; Nocturno, vc, pf, 1926; Sonata, vc, pf, 1926; Str Qt, 1926; Sonata, vn, pf, 1946; Wind Qnt, 1950; 3 peças sem importância, vn, pf, 1954; Sonata, org, 1963; Canção triste, vc/va, pf, 1964; Dança dos palhaços, vn, pf, 1964; 13 variações, vc, pf, 1969

Pf works, incl. O livro de Maria Frederica (36 peças fáceis), 1955; several dances

Many orchs. and arrs.

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L.F. Rebelo: *História do teatro de revista* (Lisbon, 1985)

JOSÉ CARLOS PICOTO/ADRIANA LATINO

Freitas Branco, Luís de. *See* BRANCO, LUÍS DE FREITAS

Freithoff, Johan Henrik (*b* Christiansand [now Kristiansand], 1713; *d* Copenhagen, 24 June 1767). Norwegian violinist and composer. He received his first training from his father, Baltazar Freithoff, town musician in Christiansand. At the age of about 20 he set off on travels 'in Europe, Asia and Africa' which lasted until the end of 1742. Little is known of where he was or what he did, but he was certainly in Smyrna and Constantinople and, since he later published translations from both English and French, it is possible he visited England and France. Of more importance to his career as a musician is a period of residence in Italy which would seem to be indicated by the inscription 'Livorno a 20 de Fevrier 1739' on the manuscript of his sonata for two flutes and cello (*S-Skma*).

At the end of 1742 Freithoff wrote to the king in Copenhagen asking for a position, preferably in the civil service. It does not appear that his applications were successful, but he nevertheless went to Copenhagen, where in 1744 he created a sensation with his violin playing. In May 1744 he was appointed court violinist extraordinary, a special appointment which did not require his day-to-day attendance as a member of the court orchestra but reserved his services as a virtuoso performer for special occasions. In 1745 he was granted his wish of a position as secretary in the Danish chancellery. He died of consumption; in a poem published later in 1767 in a Copenhagen newspaper his death was lamented as a loss to music equal to that of Telemann, who had died the following day.

As a composer Freithoff appears to have limited himself to writing music which could be useful to him as a performer – with few exceptions his compositions are chamber music. He is above all the virtuoso violinist writing well and confidently for his instrument in an attractive style that might be described as moving away from the Baroque towards the Classical. If he wrote any church music it seems not to have survived; his only vocal music consists of a few theatre songs.

WORKS

Edition: *J.H. Freithoff: The Complete Works*, ed. B. Kortsen (Bergen, 1974)

principal sources: DK-Kk, S-L, Skma

2 sonatas, 2 vn, bc; 4 trios, 2 vn/fl, vc; Trio, 2 fl, vc

Sonata, vn, bc; Andante avec les variations, vn, bc [perhaps 3rd movt of sonata]; Sonata, fl, bc; Minuet, vn solo

2 minuets, hpd; Gavotte, hpd; 8 songs for comedies perf. at Royal Theatre, Copenhagen, and pubd in 18th-century anthologies

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JOHN BERGSAGEL

Frémart, Henri (*b* late 16th century; *d* ?Paris, after 1646). French composer and priest. According to Gantez his family came from Picardy. He is first heard of in 1611 as master of the children at Rouen Cathedral, where Titelouze was organist. He held this post until 17 November 1625 even though he was appointed director of the choir school at Notre Dame, Paris, on 10 November 1624. At Rouen he showed a certain lack of respect for authority: in 1624 he wrote a chanson criticizing the master of the brotherhood of Ste Cécile in whose presence he had it sung by his choirboys at a *puy de musique*. Frémart was nevertheless 'highly esteemed as a composer'. He applied for the position at Notre Dame because he felt that his talents justified such a promotion, but he failed to keep the chapter of Rouen Cathedral informed of his actions, and he had to leave Rouen hastily. He remained in his post at Notre Dame until 8 October 1640, when he was replaced by Jean Veillot. In retirement he apparently continued to live in Paris, and he probably carried out duties as a priest. On 1 January 1646, when the publication of his masses by Ballard was complete, he presented them to the chapter of Rouen Cathedral. Frémart was proud by nature and had a fine presence – one report states that he 'resembled an emperor'. Mersenne and Gantez, who both valued his works highly, placed him on a par with men such as Aux-Cousteaux, Gobert, Cosset and Bouzignac. As a composer he is known only by eight masses, which are distinguished by excellent imitative counterpoint enlivened by frequent syncopations. They are unequivocally tonal, like the works of Aux-Cousteaux and Cosset, but Frémart surpasses them through the supple elegance of his writing.

WORKS

all published in Paris

Missa, 4vv, 'Ad placitum' (1642)
Missa, 4vv, ad imitationem moduli 'Confundantur superbi' (1642)
Missa, 5vv, ad imitationem moduli 'Paratum cor meum Deus' (1642)
Missa, 5vv, ad imitationem moduli 'Domine refugium' (1643), lost
Missa, 5vv, ad imitationem moduli 'Eripe me, Domine' (1643)
Missa, 6vv, ad imitationem moduli 'Jubilate Deo' (1645); San, Bs, Ag, ed. in Chartier
Missa, 6vv, ad imitationem moduli 'Salvum me fac, Deus' (1645)
Missa, 4vv, ad imitationem moduli 'Verba mea auribus percipe' (1645)

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D. Launay: *La musique religieuse en France du concile de Trente à 1804* (Paris, 1993)

DENISE LAUNAY/JAMES R. ANTHONY

Frémaux, Louis (Joseph Felix) (*b* Aire-sur-Lys, Pas de Calais, 13 Aug 1921). French conductor. His studies at Valenciennes Conservatoire were interrupted by the war, in which he served with the Resistance in France and with the Foreign Legion in East Asia (1945–7), being twice decorated with the Croix de Guerre. He resumed musical studies in 1949 at the Paris Conservatoire, including conducting with Louis Fourestier, and in 1952 won a *premier prix* for conducting. His début the following year led to his appointment as musical director of the Monte Carlo opera orchestra (1956–65). He introduced concerts at the Monaco Royal Palace from 1959, and made a number of award-winning recordings with this and other orchestras. After his first concerts in Britain and Japan in 1968 he became musical director of the Rhône-Alpes PO at Lyons (1969–71). He was made a Chevalier of the Légion d'Honneur in 1969, the year he became music director of the CBSO where (until 1978) he developed both the spirit and the style of its performances, and achieved its wider recognition on a tour of eastern Europe in 1972. His recordings with the CBSO, mainly of French music, include an impressive account of Berlioz's Requiem with the CBSO Chorus he founded in 1974, Fauré's Requiem and music by Ibert, Poulenc and Satie. After leaving the CBSO Frémaux was principal conductor of the Sydney SO, 1979–81, and principal guest conductor, 1981–5. His performances were frequently distinguished by freshness, suppleness and, in the French repertory, an airy brilliance.

NOËL GOODWIN

Fremstad, Olive [Rundquist, Olivia] (*b* Stockholm, 14 March 1871; *d* Irvington-on-Hudson, NY, 21 April 1951). American mezzo-soprano and soprano of Swedish birth. Of illegitimate birth, she was adopted by an American couple of Scandinavian origin who took her to Minnesota. She studied in New York, and later in Berlin with Lilli Lehmann. After a notable stage début as Azucena with the Cologne Opera (21 May 1895) she sang there as a mezzo for three years, during which she also appeared in minor roles in the Bayreuth *Ring* of 1896 and made a mark at the Vienna Opera as Brangäne. After a further period of study in Italy she joined the Munich Opera for three years, from 1900, singing a great variety of parts, among which her Carmen was specially popular. During the Covent Garden seasons of 1902 and 1903 she made a very favourable impression in various Wagner roles. On 25 November 1903 she made her Metropolitan début as Sieglinde, and remained at the house with increasing success for 11 consecutive seasons, singing under both Mahler and Toscanini in her Wagner repertory, which soon included Isolde, Brünnhilde and Kundry. She also appeared as Meyerbeer's Selika, Carmen, Tosca, Santuzza, Salome and Gluck's Armide; the last two roles she introduced to America. She was still at the height of her powers when disagreements with the manager, Gatti-Casazza, caused her to leave the Metropolitan after singing Elsa on 23 April 1914. This final performance provoked one of the most remarkable demonstrations of affection and admiration in the history of the house.

Her vocal qualities were transcendent; it is clear from the fascinating account given by her secretary, Mary Watkins Cushing, that her vivid temperament made her

often a difficult colleague as well as an interpreter of genius. Her few recordings, made in 1911–12, are constrained and unworthy of her reputation; the best of them is 'O don fatale' from *Don Carlos*. Thea Kronberg, the heroine of Willa Cather's *The Song of the Lark*, is a fictional portrait of Fremstad.

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DESMOND SHAWE-TAYLOR/R

French, Jacob (*b* Stoughton, MA, 15 July 1754; *d* Simsbury, CT, May 1817). American composer, tune book compiler and singing master. In 1774 he attended a singing school taught by William Billings at Stoughton. After working as a farmer and serving in the Continental Army, he seems to have led a peripatetic life, teaching singing schools in many different New England towns between 1781 and 1815. French compiled three tune books: *The New American Melody* (Boston, 1789), *The Psalmodist's Companion* (Worcester, MA, 1793) and *Harmony of Harmony* (Northampton, MA, 1802). These contain at least 96, and perhaps as many as 122, pieces by him, including about a dozen of anthem length. *The Worcester Collection of Sacred Harmony* (Worcester, MA, 1786) introduced French's two other known works; one of these, a setting of the Revelation text 'I beheld, and lo, a great multitude', is his earliest and perhaps most strikingly successful anthem. Although few of French's compositions achieved wide popularity in his time, all his music has been published (ed. D.C.L. Jones, New York, 1998). His music marks him as a composer of imagination and power, able to work on a larger scale than most of his American contemporaries.

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RICHARD CRAWFORD/NYM COOKE

French, (William) Percy (*b* Cloonyquin, Co. Roscommon, 1 May 1854; *d* Formby, 24 Jan 1920). Irish singer and songwriter. He studied at Trinity College, Dublin (1872–80), and had a career in engineering, but in 1890 turned to writing and performing. His shows included story-telling, humorous sketching and singing, sometimes accompanied on the banjo. He moved to London in about 1900, and performed throughout Britain as well as on the Continent and in North America. One of French's first songs was *Abdulla Bulbul Ameer* (1877), which became widely popular in a pirated edition (he had failed to register the copyright). His numerous Irish comic ballads include *Phil the Fluther's Ball* (1889), *Slathery's Mounted Fut* (1889), *Mat Hannigan's Aunt* (1892), *Are ye right there, Michael?* (1902) and *Come back, Paddy Reilly* (1912). He wrote the words to several other songs, including *The Mountains o' Mourne* (1896), as well as to four musical plays which were mostly composed or arranged on traditional airs by W.A. Houston Collisson (1865–1920), who was a pianist with whom he frequently performed.

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ANDREW LAMB

French Guiana. South American country that is administratively an Overseas Department of France. It has a total area of 85,534 km², over 90% of which is covered by the great Amazonian forest, and a population of 173,000 (2000 estimate). The first inhabitants were Amerindians who today number 4200 and are demographically on the increase. The largest population group in the country consists of Creoles, the local term for the descendants of slaves brought from Africa and not freed until 1848. The Creole culture is similar to that of neighbouring GUYANA, SURINAME and the West Indies. The Maroons, the third important group, are descendants of slaves who managed to escape in the 17th and 18th centuries and formed their own cultures with a very strong African component. Finally, this ethnically mixed society includes people of French, Asian, Lebanese, Haitian and Brazilian origin. The demographic mixture resembles that of Suriname, although there is a much more marked tendency in French Guiana for people to stay in their respective groups. There is little exchange between the different cultures (Amerindian, Creole, Maroon etc.), and they relate to tradition in different ways. However, Creole music of the West Indies and popular African music have become a kind of 'common music' among the younger generation of all cultural groups, due primarily to the influence of the media.

1. AMERINDIANS. The Amerindian peoples live in two different natural environments and speak six distinct languages. The Arawak and Palikur people belong to the Arawak linguistic family and live in the coastal area in the north of the country; the Emerillons and Wayãpi (Wayampi) are Tupi in language and culture and live in the south of the country; and the Wayana people, also living in the south on the Maroni river, and the Kalina (Kalihna or Galibi) people (the most numerous group and the most active in the Amerindian political movement) in the north at the mouth of the same river, speak Carib languages. The musical systems of the peoples of the south are very similar to each other, although the three ethnic groups have different historical origins. Cultural exchange is much less apparent among the people of the coast, the Arawak, Kalina and Palikur, who have been in continuous contact with colonization for three centuries.

All the Amerindian peoples of the Guianas distinguish between communal music, which accompanies dancing and the drinking of manioc beer, and individual music, which is played solo, has no particular kind of audience and does not require drink. Certain repertories are situated between these two poles. Within individual music, there are male repertories (usually flute tunes) and female repertories (love songs, lullabies), of which the latter are now performed with decreasing frequency. Among the Emerillons, Wayana and Wayãpi, the women sometimes accompany their men in communal song, but their place in the performance is clearly secondary. For these three ethnic groups of the south, the men initiate and are responsible for the music, while on festival days the women are chiefly responsible for providing the beer, which is served according to social codes ruling the relationship between music and drinking (Beaudet, 1992).

On the coast, the situation is different: Palikur women have their own extensive repertory of communal chants. This includes *wawapna* ('the song of the rattle; see illustration), where the triple metre is marked with small *waw* rattles fixed to long sticks, *mayapna* ('the song of the Maye', one of the Palikur founding groups), *wukikapna*, to accompany the cutting of hair after a death, and *kuwapna* ('the song of the butterflies'). The Kalina women also have a specific repertory associated with the various stages of the ceremonial mourning cycle; they mark the rhythm of these unison chants, with a slow isochronous pulsation produced by rattles on sticks called *ka:lawa:si*.

Apart from the rattles played by Palikur and Kalina women, all other Amerindian musical instruments are reserved for men. The sexual distinction of instrumental performance takes the form of an actual ban in the case of aerophones, conforming to a general law of Amerindian cultures in the three Americas (Beaudet, 1983). In the same way, as with most of the indigenous peoples of South America, the French Guianan Amerindians make a wide variety of flutes, trumpets and clarinets (see Jean-Louis and Collomb, 25–39), which often convey important social and religious meaning. These aerophones include characteristic instruments of the centre and north of Amazonia, such as the large *ture* clarinets (Beaudet, 1980 and 1989), as well as instruments more frequently found in the north and west periphery of Amazonia, for instance panpipes, sometimes played with a tortoiseshell. The Amerindians of southern French Guiana prefer rattles (*away* or *kaway*) made of thevetia (yellow oleander) seeds to mark the rhythm of their dances. The Kalina people give pride of place and significance in their mourning rituals to *sambula* drums, large double-headed instruments, probably of European origin. The first sequences of these rituals employ two distinct forms of music: six to eight men sing vigorously to the beating of their drums, while some ten women (their number increasing as the ceremony progresses) pound the long sticks of their rattles on the ground and sing a different repertory in shrill, plaintive tones (Kloos, 1975). Communal vocal music is held in high esteem. This always involves singing in unison, except among the Wayãpi, where the women, when singing with the men, perform a heterogeneous canon superimposed on the lower register of the men's vocal unison.



Palikur women – Cecilia Yoyo, Shabak Apush and Madeleine La Bonté – singing and dancing wawapna ('the song of the rattle'), Lower Oyapock, French Guiana, 1981; each of them is pounding the ground with a waw (a rattle on a stick)

In all these traditions, the repertories' origins are uncertain: they are said to belong to the world of myth or to derive from neighbouring groups. The method of composition most frequently described is a communication from forest or river spirits conveyed through shamans, whose musical inspiration is explicitly defined as mediation between village society and the world of supernatural powers.

The musical practice of the Wayãpi is clearly organized to correspond with the structure of society: there are instruments and repertories for every social level (individual, nuclear family, larger family group, village, regional group). Emerillon music, which is little known, should be understood primarily as an assertion of the people's present identity, a miraculous one in view of the demographic catastrophe of the past. Wayana socio-musical organization seems to centre around two focal points: shamanism and the important ritual of adolescent initiation, the *marake* (Hurault, 1968). The repertories and musical performances of the Palikur people are evidence of the federative dynamic that has shaped their identity for several centuries. This Arawak group is also involved in the production of folklore performances associated with cultural revivalism, as are Kalina and other Arawak peoples. Throughout the country, individual music is dying out faster than communal music, although the latter has been increasingly threatened by the pressure of the tourist industry.

2. Creoles. Creole musical performances have fallen into two large categories: the first, 'folkloric music' or 'local dances', consists of dances accompanied by song, led by drum ensembles, with rhythms of African origin; the second, 'typical music', comprises dance music played by bands made up of different instruments according to period and social class. These types of dance and music are of more pronounced European origin but have undergone local modification of the kind common in the West Indies (see Jean-Louis and Collomb, 73–90).

The 'local dances', originally danced by slaves, again divide into two subsidiary categories, depending on whether they are regarded as 'reserved' or 'frenzied'. The former could be danced before slaves' masters and even in drawing-rooms: examples are the *gragé*, found chiefly in the Sinnamary area, accompanied by circular frame drums of different sizes, and the *lérol*, a kind of quadrille accompanied by three drums and a rattle. The *kamougué* (also 'reserved') is a dance accompanied by two long

conical drums with single heads, which rest on the ground; the first drum, 3 metres long, is regarded as male and is used for rhythmic ostinatos (*foulé*). One drummer beats the skin with his hands while another strikes the body of the drum with *tibwa*, two short sticks. The other drum, considered female, is shorter and is used for playing various formulas described as *coupé*.

The *belya* and the *kaseko* ('break the body'), the most 'frenzied' dances, were originally performed by the slaves among themselves; only the *kaseko* really survives in French Guiana. Accompanied by a *tibwa* and two single-headed cylindrical drums, held between the knees, it is still sometimes danced in the evening in the yards of private houses in the suburbs of Cayenne or in small towns, but, like other folkloric dances, it is chiefly performed at spectacles associated either with the revivalist movement or with tourism (Blerald-Ndagano, 1996).

'Folkloric music' is associated with a strong sense of locality (it is said that the *gragé* of the Approuague is different from the *gragé* of Sinnamary), whereas the whole body of 'typical music' is felt by the Creoles to be unoriginal and 'copied' from the rest of the West Indies, and in fact the constitution of Creole instrumental ensembles, their musical genres and sometimes even the musicians themselves are from the Caribbean. The middle classes in Cayenne, like other Creole middle classes, have performed European art music with piano and violin, but their main musical life has been in ballroom ensembles. The make-up and repertory of these ensembles has changed in accordance with musical changes throughout the region.

In French Guiana, the most creative period was that of the gold rush at the end of the 19th century, when such ensembles proliferated. During the 20th century the banjo, clarinet, guitar, trombone, accordion, saxophone, electric guitar and synthesizer succeeded one another as the leading instrument of bands, which, depending on the period, played waltzes, mazurkas, schottisches, beguines, merengues, campas, kadens, reggae and finally zouk. The most original part of both 'folkloric' and 'typical' music has always been the words of the songs, in which the particular features of the Creole culture of Guiana could be expressed. The poetry and vigour of Guianan song are found in the repertory of drum-accompanied dances in the carnival procession (the *vidé*) and among the singers themselves. The best-known singers of the first half of the 20th century include Sabas, Lubin, the Volmar brothers and Ruffinel; Viviane Emigré may be considered representative of the 1980s (Play, 1989).

3. Maroons. Less numerous than in Suriname, most of French Guiana Maroons live along the Maroni river, where they fall into four large distinct groups: the Aluku (or Boni), the Djuka (or Aukan), the Paramaka (or Paramaccan) and the Saramaka (or Saramaccan). The Aluku, the last of these groups to form (at the end of the 18th century), live mostly in French Guiana. Although their histories are different, these peoples share many characteristics, particularly a marked African inheritance. Their multiple African origins have been synthesized into original forms, often incorporating elements of local Amerindian and Creole cultures. Creativity is another common characteristic, particularly evident in the arts (R. and S. Price, 1980). In musical life, this becomes evident in the high value placed on improvisation and the element of play, even in ceremonies (Hurault, 1968). Women and men alike enjoy the spontaneous creation of songs alluding to everyday life or accompanying heavy work; formerly men might have accompanied such songs with an *agwado*, a pluriarc with a resonator. The same instrument might also have led certain games.

The most important ceremonies of the Aluku (which bear the generic name of *pee*, 'play') are the *booko dei* funeral rites and the *puu baaka* marking the end of mourning (see Jean-Louis and Collomb, 49–68). They are usually led by an ensemble of three drums, the *gaan doon* ('big drum'), the *pikin doon* ('little drum') and the *tun*. These single-headed conical drums, often profusely ornamented with carving (Hurault, 1970), appear to be very similar to West African drums (see Jean-Louis and Collomb, 49–68). *Kaway* rattles are important rhythmic instruments in this ceremonial music; as their name and shape indicate, they are borrowed from the neighbouring Amerindian Wayana people. Funeral rites consist of a series of sequences (*mato*, *susa*, *songe*, *awawa*, *awasa*) mingling song, recitation, dances, demonstrations of virtuosity, challenges and improvisations. Besides these funeral ceremonies, there are many other occasions for performance: some are formal, like the other festivals, principally held with the aim of keeping in touch with the various gods, but the dances performed by young people for their own amusement (*aleke*) are also very popular (*Aleke Sapatia*, 1994). All these performances are of great sensuous, dramatic and emotional intensity. This vivacity and formal dynamism bear witness to a deliberate and successful synthesis between the African tradition claimed by the Maroons, the value they place on ludic creativity, the physical memory of their historic recovery of their liberty and the active incorporation of foreign elements. Young people coming back from urban areas may amuse themselves by imitating the rhythm of a cola-bottling machine on their drums (R. and S. Price, 1980); similarly, ritual demonstrations of agility during a *songe* may be performed either to the rhythm of the village drums or to cassettes of popular African music bought in the nearest Creole town.

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JEAN-MICHEL BEAUDET

French horn (i). *See* HORN.

French horn (ii). *See under* ORGAN STOP.

French overture. A festive musical introduction for an opera, ballet or suite. The form combines a slow opening, marked by stately dotted rhythms and suspensions, with a lively fugal second section. It originated with Lully's ballet overtures of the 1650s and quickly became the sole pattern for French opera and ballet overtures. In its day it was much copied, borrowed and adapted, but gradually in the mid-18th century it gave way to more flexible, energetic or dramatic approaches, particularly the rival Italian sinfonia. The French overture is now regarded not only as a prominent Baroque form, but as an expression of the elegant tastes of 17th-century France, as an illustration of Lully's penetrating influence, and above all as the earliest important genre of prefatory music for the stage.

1. Structure and style. 2. Early history. 3. Later history.

1. STRUCTURE AND STYLE. Division into two parts is basic to the French overture. The main sections, each embraced by double bars and repeat signs, depend upon and balance each other partly because they are in complementary styles, and partly because the first ends on dominant harmony that calls for an answering structure with a tonic ending. In more than half the early examples and in many of the later ones, the second section ends with a brief echo of the first, recalling its style, pace and sometimes even its melodic content (e.g. Lully, *Alceste* overture, HAM no.224). This functions as a closing statement, rather like a codetta; and because it occurs before the repeat sign of the second section, it leaves the bipartite structure intact. Other additions usually found in later examples are set off by double bars either between the two sections or at the end. They may recall the general style of a main section, as in Purcell's overture to the 1692 Ode on St Cecilia's Day, or belong to a standard dance type, such as the minuet in Handel's overture to *Samson*. Generally such added sections lengthen the work without altering its balance or lessening the significance of the two principal sections.

The most conspicuous stylistic feature of the first section is its combination of a slow tempo (usually marked *grave* or *lent*) with dotted rhythms, often called *saccadé* (meaning 'jerked'). The dotted rhythms sometimes move along at differing paces, as shown in ex.1, and those in longer values invite exaggerated performance to bring all the short notes down to the same value (*see* DOTTED RHYTHMS and NOTES INÉGALES). This kind of rhythm

Ex.1 Lully: *Cadmus*, Overture





gave rise more than any other stylistic element to the descriptive adjectives commonly applied to the opening section: majestic, heroic, festive and pompous. In fact, these associations may have arisen from the halting footsteps employed in ceremonial processions. The *tirades* produce a similar effect. These upbeat flourishes (ex.1 bar 4) are found in many opening sections and were often performed even where not written. They herald the downbeats with an elegance perfectly suited to the court of Louis XIV. Although the general style of the opening section is homophonic, some contrapuntal activity is heard among the inner voices; occasionally homophony gives way almost completely to imitation, as in Lully's overture to the opera *Xerxes* (1660). Binary metre (¢ or C) is almost universal, and five-part texture is normal, though four-part is common in the early overtures. The overtures by later composers, as well as those composed or transcribed for keyboard instruments, often show free-voiced texture in both sections. A grand close on dominant harmony typically ends the first section.

The second section unfolds in a contrasting fugal style; entries come in rapid succession (ex.2), imitating at the octave, 4th or 5th, and develop a fleet but dignified motion of the full texture. Thus the two principal characteristics of the second section, speed (usually indicated by *vite* or *gai*) and imitation, make themselves evident at the outset. Later portions of the section, however, often become more homophonic, and in this respect resemble the Venetian canzona, the supposed ancestor of the fugal section (see below). Only one feature, in fact, is maintained throughout this section in almost all French overtures: a faster pace than that of the opening section. Other features commonly associated with the form are less pervasive and less universally employed. Ternary or compound metre (especially 6/4) is used for the second part of slightly more than half of all French

Ex.2 Lully: *Cadmus*, Overture

overtures. The texture of the second section is often less consistent than that of the first, and a few overtures even achieve a concertato effect, as between an instrumental trio and the rest of the orchestra (e.g. Handel's overture to *Teseo*). Hemiolas are often found at cadence points (e.g. overture to Lully's *Armide*). A tonic cadence concludes the second section unless it is followed by a separate Grave, in which case the former may end on dominant harmony, thus allowing the latter to function as a tonic return. Though deviations from this plan were common, the French overture remains a distinct and recognizable form because its most basic features (i.e. slow–fast contrast between sections, with dotted rhythms in the first and fugato in the second) are so obvious. Only when the form was passing out of favour did hybrid forms appear, usually with added sections or a mixture of French and Italian overture characteristics.

2. Early history. Although the French overture arose as a fresh combination of formal and stylistic practices of its time, it nevertheless had a forerunner in the entrées of earlier *ballets de cour*. These were march-like instrumental pieces (not whole sections of the ballet, for which the term 'entrée' was also used) that developed within the French tradition of theatrically unified court ballet, which began with Beaujoyeux's *Balet comique de la Royne* (1581). The entrées were short and ceremonious, usually bipartite, with rhythmically contrasting sections; each half was repeated, the first ending in dominant harmonies and the second returning to the tonic. The whole proceeded homophonically in a festive, declamatory style with many dotted rhythms. Either the second section or both parts were played as many times as required for the dancers to complete their initial promenade, a practice that may have been reflected later by the label 'reprise' (from 'reprendre', meaning 'to take up again') often inscribed over second sections of French overtures. Examples of entrées from the *Ballet de Madame* (1615) and *Ballet du roi* (1621), which survive in the Philidor Collection, are quoted by Prunières. Such pieces evidently gave rise to the earliest overtures: the *livrets* (programmes) of many *ballets de cour*, including *Balet comique de la Royne*, directed that performances were to begin with concerted instrumental music. Examples of this music have survived in the Philidor Collection from as early as the ballets *de la chienne*, *des senateurs* and *de la comédie* (1604, 1607 and 1608), and by 1640 such introductory pieces were entitled 'ouverture' (Prunières quoted from the 1640 *Ballet de Mademoiselle* and 1647 *Ballet des rues de Paris*). It is noteworthy that these early overtures not only show a structure and style nearly identical with those of the entrées but also immediately predate the fully developed French overture.

The notion of contrasting a fast concluding section with a slow beginning had been established in the 16th century in dance pairs such as the pavan and galliard. These dances, however, cannot be regarded as antecedents of the French overture, even though in style they resemble the later introductory pieces, often employing dotted figures. This manner of contrasting musical material had already been transferred to entrées half a century before the first fully developed French overture appeared (1658). Moreover, dance pairs show a trend of development which stands apart from overtures in that many are subdivided, so that each dance is multipartite. The allemande by itself tempts one to interpret it as a forerunner of the overture, since it developed some of the latter's functions: it was performed as a musical entertainment apart from dancing as early as Mersenne's treatise, *Harmonie universelle* (1636–7), and was placed at the head of suites. Yet its musical content only vaguely resembles that of the French overture: the allemande employs a similar general style (dance idiom) and is sometimes coupled to a faster piece. These resemblances between the two forms evidently derive from their common root in 16th-century dance music.

Lully is credited with having fixed the final form of the French overture in his ballets *L'amour malade* (1657) and *Alcidiane* (1658). The latter begins with the first true French overture, though a better example is that of Cavalli's *Xerse* (1660; Lully's overture was substituted to adapt the opera to the taste of its Parisian audience). These works differ from earlier overtures chiefly in scale and in a sharper differentiation of styles between the sections. The Reprise is not only faster than the Grave, but it is lighter, rhythmically more fluid, and markedly imitative. This fugal tendency, for which Lully is responsible, was perhaps inspired by the Venetian canzona, but the resemblance is only general, not tied to unique features of the two genres, and is insufficient to establish the canzona as Lully's source of inspiration. It is not known exactly what Italian music Lully heard in the 1650s. Probably he heard canzonas and even Italian sinfonias (with fugato sections), or he may have known these forms from his Florentine boyhood. In Paris he also must have heard a variety of French imitative music: in addition to the continuing tradition of sacred polyphony there were fugato sections scattered among lute-songs and suites, and imitative fantasias were common in France as well as England. Denis Gaultier's *La rhétorique des dieux* contains numerous imitative gigues (including binary ones), and Chambonnières wrote imitative dances. L. Couperin

wrote unmeasured keyboard preludes with measured, imitative second sections; these pieces further resemble French overtures in that about half of them show a return to the style of the first section. Since Lully knew of these composers and their works, it is reasonable to suppose he was influenced by their fugato compositions as well as the Italian forms.

3. Later history. The French overture flourished for at least 60 years beginning in 1660 (D'Alembert, *De la liberté de la musique*, 1759). From the first, Lully's works in this form met with great success (undoubtedly in part because they delighted the young Louis XIV), and his long adherence to the genre anchored it in the minds of many. He composed them for all his ballets, beginning with *Alcidiane* (1658), and for his yearly opera, starting with *Cadmus et Hermione* in 1673. Beauchamp was next to take up the form, in his ballet for Molière's play *Les fâcheux* (1661), and other composers quickly followed, including Cambert, Bullamord, Blow, Bannister, Grabu, Lalande, M.A. Charpentier, Provenzale, Purcell and possibly Cesti (the Venetian performance of *L'Argia*, 1669). The cosmopolitan nature of this sample suggests how fast and how far the French overture spread, aided no doubt by the abundance of French music and musicians at provincial and foreign courts during the later 17th century. To Germany, where Hammerschmidt had introduced French dances and *airs*, the overture travelled with Georg Muffat, J.C.F. Fischer, Kusser and Steffani. Kusser, for example, spent most of the decade 1672–82 in Paris, returned to Germany and published his *Composition de musique suivant la methode françoise, contenant six ouvertures de théâtres accompagnées de plusieurs airs* (Stuttgart, 1682).

By 1700 the French overture had long enjoyed widespread use (by François Couperin, Collasse, Destouches, Mouret, Montéclair, Clérambault, Marais, Desmarets, Campra, Corelli, Erlebach, Keiser, Ariosti, Bononcini and many others). Its adaptive possibilities too had been extensively explored: French overtures had been played as concert pieces, joined to operas and ballets other than those with which they originated, transcribed for keyboard (D'Anglebert, *Pièces de clavecin*), and placed at the head of numerous suites and sonatas (Böhm; later Dieupart, Christophe Moyreau, Mondonville). In Germany Georg Muffat (*Florilegium primum*, 1695) and Fischer had begun writing overture suites (so called because they open with French overtures), and some were even entitled 'Ouvertüre', for example Bach's orchestral suites. But also by 1700 the rival Italian overture, or sinfonia, with its tripartite, fast–slow–fast form and energetic, popular style, was fast becoming a fully developed and successful alternative. In opera particularly it began to displace the French overture, passing beyond its national boundaries much as the French overture had done 40 years earlier. But with certain composers in France and elsewhere the French form remained popular for several more decades, spawning some noteworthy examples. Handel and Bach, among others, used and adapted both overture forms, the former composing monumental French overtures for all his operas (e.g. *Deidamia*, *Alcina*, *Serse*) and for many of his anthems and oratorios, including *Messiah*; Handel's use of the form, like that of such of his English contemporaries as Boyce and Arne, is sometimes unorthodox. Bach contributed, in addition to the four orchestral suites and the 'French overture' for harpsichord (BWV820), overtures to cantatas (BWV97, 110 and 119), the fourth keyboard partita (BWV828), and, on the same French plan, such divergent items as the 16th Goldberg variation and a choral fantasy (in the cantata BWV61). These and other French overtures of the time, such as Telemann's, were contrived carefully and perhaps deliberately with somewhat limited expressive means, as if to accommodate the precise requirements and formality of the French plan. Such qualities had been well suited to the kind of formalized heroic expression that Lully sought and his century idealized, but by the time of Rameau they were old-fashioned, and the French overture became obsolescent as a result. Rameau used the form only in his early operas such as *Hippolyte et Aricie* (1733), but with *La princesse de Navarre* (1745) he broke away from it. In some later operas he used the slow–fast formula but not the style of the French overture. Monsigny, Philidor and Grétry continued occasionally to write overtures in this pattern, and a few anachronistic examples appeared at the time of the French Revolution (by Méhul, Catel and others), mixing but not blending old musical language with new. Vestiges also survived in slow introductions to first movements of some sonatas and symphonies, especially of the Viennese masters (including Haydn's symphonies nos.7, 50, 85 and 104, Mozart's Symphony no.39 K543 and *Die Zauberflöte* overture, and Beethoven's 'Pathétique' Sonata and op.111). At least some of these illustrate the persistent association of dotted rhythms with regality.

The French overture played a major role in the 20th-century controversy concerning the performance of dotted rhythms in French music. The problem concerns the double dotting (or overdotting) of notes and rests within the context of passages dominated by dotted rhythms. The conventional view, adhered to by most musicologists, was that in a French overture the lengthening of the dotted note and the corresponding shortening of the complementary note was common practice in performance, in spite of the notation. That view was first challenged in 1965 by Frederick Neumann, who held that the concept of double dotting was 'essentially a legend'. The battle of the double dot continues unabated, with charge and counter-charge often shedding more heat than light on a complex problem of performing practice.

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GEORGE GOW WATERMAN/JAMES R. ANTHONY

French Polynesia. *See* POLYNESIA, §II, 3.

French sixth chord. The common name for the AUGMENTED SIXTH CHORD that has both a major 3rd and an augmented 4th in addition to an augmented 6th above the flattened submediant.

French time names. A device for teaching rhythmic notation introduced by John Curwen for use with the Tonic Sol-fa method. It was an adaptation of the 'langue des durées' originally invented by Aimé Paris as part of the GALIN-PARIS-CHEVÉ METHOD. In Curwen's version the notes were given names (ex.1*a*) phonetically equivalent to the French originals which, when spoken aloud, reproduced the rhythmic effects concerned (ex.1*b*). Later teachers preferred the term 'rhythm names' for this device.

Ex.1

(a)

TAA-AA-AA-AA
TAA-AA-AA
TAA-AA
TAA
taatai
-aatai

saatai
taasai
taataitee
taaaitee
tafatefe

(b)

TAA-AA TAA taa tai TAA - aatai TAA-AA

BERNARR RAINBOW

Freni [Fregni], Mirella (*b* Modena, 27 Feb 1935). Italian soprano. She studied with Campogalliani at Bologna and in 1955 made her début at Modena as Micaèla. After a season with the Netherlands Opera, she sang Zerlina at Glyndebourne (1960–61), returning in 1962 as Susanna and Adina. She made her Covent Garden début as Nannetta, and later appeared there as Zerlina, Susanna, Violetta, Mimì, Micaëla, Gounod's Marguerite, and Tatyana (1988). In 1962 she sang Elvira (*I puritani*) at Wexford and first appeared at La Scala as Mimì; subsequent roles included Marie (*La fille du régiment*), Manon and Amelia (*Simon Boccanegra*), which she also sang at Covent Garden during the 1976 Scala visit and Elvira (*Ernani*). She made her Metropolitan début in 1965 as Mimì and her repertory there included Gounod's Juliet, Liù and Tatyana (1989). At Salzburg, where she made her début in 1966 as Micaëla, she took on heavier roles, singing Desdemona (1970), Elisabeth de Valois (1975) and Aida (1979). She later added Manon Lescaut and Butterfly to her repertory, and sang Adriana Lecouvreur at San Francisco (1985), Bologna (1988) and Munich (1990). She sang Lisa (*Queen of Spades*) at La Scala in 1990. In the last years of her career she sang Fedora in several theatres. The purity, fullness and even focus of her voice are evident in her many recordings, most notably in her Mimì, Aida, Micaëla and Tatyana.

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HAROLD ROSENTHAL/ALAN BLYTH

Frenkel′, Daniil Grigor′yevich (*b* Kiev, 2/15 Sept 1906; *d* Leningrad, 9 June 1984). Russian composer. He studied the piano with Ya.I. Tkach at the Odessa Conservatory (1925–8) before he moved to Leningrad where he spent the greater part of his life. He was a student at the Second Leningrad Music Technical College (1928–9), and then continued his education privately with A.P. Gladkovsky, from whom he received lessons in theoretical disciplines and composition (1932–5), and from Steinberg for orchestration (1936–8). His working life began in the 1920s: he was a pianist at the Perekop Theatre in Ba′lta (1922–4) and at the Soyuzkino cinema in Leningrad (1928–32). During World War II he was the conductor and music director of the theatre of drama in Orenburg Province (1941–4), and later at the V.F. Kommisarzhevskaya theatre of drama in Leningrad (1945–7). In the postwar years (1945–53) he directed the Soviet navy's ensemble for musical amateurs.

Frenkel′'s creative work embraces all the main genres and is conservative in style, gravitating towards classical and Romantic traditions and notable for vivid melodic expressiveness and dramatic writing.

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MARINA MOISEYEVNA MAZUR

Frensel Wegener [née Koopman], **Bertha** (*b* Bloemendaal, 27 Sept 1874; *d* Amsterdam, 17 July 1953). Dutch composer, mother of Emmy Wegener. She studied at the Amsterdam Conservatory with Sara Bosman-Benedicts (piano) and Zweers (composition). While still a student, her *Stabat Mater* was performed under the baton of Daniël de Lange. After graduating in 1898 she went to Frankfurt to study singing with Hugo Bellwidt. For some years she worked as an accompanist in the Netherlands and Germany. She married the insurer John Frensel Wegener, and in 1901 their first daughter Emmy was born.

Frensel Wegener concentrated on writing songs, which were performed by leading Dutch singers. The songs to German texts are in a late Romantic idiom, while she later adopted a style close to French Impressionism. Some of her best-known works include *Der Wetterhahn*, *Sterbeglocken*, *Droome-vrouw* and the *Three Love Songs*. Her cantata *Meilied*, written for the exhibition 'De Vrouw, 1813–1913' (Amsterdam, 1913), calls on Dutch women to unite in their struggle for emancipation.

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HELEN METZELAAR

Frequency. The number of times per second (or other unit of time) that a cycle of disturbances is exactly repeated. For example, if a string is vibrating in its fundamental mode, one cycle could be thought of as starting from the mid-position, moving to a maximum displacement in one direction, moving back to zero, moving to a maximum displacement in the other direction and finally back to zero. The time taken to complete this cycle is the period and the inverse of this quantity is the frequency. When the unit of time is the second, the unit of frequency is the hertz (abbreviated Hz), which is identical to the obsolete cycle per second (c.p.s.). *See* SOUND, §4.

CLIVE GREATED

Frequentato (It.: 'populated', 'crowded', 'frequented'). A moderate dynamic. *See* FORTE.

Frere, Walter Howard (*b* Cambridge, 23 Nov 1863; *d* Mirfield, 2 April 1938). English liturgist. Son and grandson of two Cambridge dons, he was educated at Charterhouse, Trinity College, Cambridge (gaining a first class in classics), and Wells Theological College. Ordained deacon (1887), then priest (1889), he served as curate of St Stephen's, Stepney (1887–92), before joining the recently founded Community of the Resurrection, Mirfield. As Superior (1902–13, 1916–22) he contributed greatly to shaping the religious and liturgical life of the young community. He was Select Preacher at both Cambridge (from 1901) and Oxford (1913). Appointed Bishop of Truro in 1923, he remained in Cornwall until his retirement to Mirfield in 1935.

Frere's interests included Russian Church history, English Tudor history, prayerbook reform and the promotion of Christian unity: he took part in the Malines Conversations (1921–5). He was a keen amateur musician and composed some songs. But it is as a scholar and a liturgist that he is chiefly known, particularly through his careful editing of the main service books of the Sarum Use: the gradual, antiphoner, customary, ordinal and tonary. He was the first modern scholar to disentangle successfully the complex web of English medieval church services and to present a complete and coherent picture. As a student of plainchant, he helped to disseminate a practical knowledge and appreciation of this idiom. Appointed chairman of the proprietors of *Hymns Ancient and Modern*, he was responsible for the historical edition (1909), which was later accepted by Cambridge University as his thesis for the Doctor of Divinity degree. He died without publishing the fourth volume of his *Studies in Early Roman Liturgy*, dealing with the responsories of the night Office.

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MARY BERRY

Freschi, (Giovanni) Domenico (*b* Bassano del Grappa, 26 March 1634; *d* Vicenza, 2 July 1710). Italian composer. He was already a singer and priest at Vicenza Cathedral when on 24 August 1650 he received a canonry there. On 14 December 1656 he defeated Carlo Grossi to become *maestro di cappella*, and he held this post for the rest of his life. Between 1657 and 1696 he was often responsible for the music performed on significant feast days at the most important churches in Vicenza; indeed, from 1681 to 1696 (when it was discontinued), Freschi held the post of '*maestro di cappella* for the music that the magnificent city is obligated to perform'. He was otherwise mainly active as an opera composer, particularly at Venice but also for the private theatre of MARCO CONTARINI at Piazzola sul Brenta, near Padua. The score of *Tullia superba* (1678) has relatively well-thought-out melodic writing and makes much use of dotted and anapaestic rhythms; some of the later operas (e.g. *L'incoronatione di Dario*) contain large and demanding da capo arias. Freschi's church music includes simple four-part settings of hymns, which were still being performed at Vicenza in the 19th century. He was one of the teachers of G.A. Ricieri, who taught G.B. Martini.

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DRAMATIC CANTATAS

All texts by F.M. Piccioli, and all performed at Piazzola sul Brenta, summer 1685; music lost unless source given

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Il ritratto della gloria donata all'eternità
La schiavitù fortunata di Nettuno
Il vaticinio della fortuna

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Il miracolo del mago (orat), *I-MOe*
Il miracolo di S Antonio di Padua (orat), also attrib. 'Sig. Pol.' [? = C.F. Pollarolo], *MOe*
5 hymns, 4vv, *VIs*
2 arias, probably from an op, *Nc*

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THOMAS WALKER/BETH L. GLIXON

Frescobaldi, Girolamo [Gerolamo, Girolimo] **Alessandro** [Geronimo Alissandro] (*b* Ferrara, bap. mid-Sept 1583; *d* Rome, 1 March 1643). Italian composer and keyboard

virtuoso. He was one of the greatest keyboard composers of the first half of the 17th century.

1. Ferrara, Rome and Flanders, 1583–1608. Frescobaldi was born into the last flowering of the musical culture of Ferrara under Duke Alfonso II d'Este (for his baptismal entry see Cavicchi, 1983). His father, Filippo, was a man of property and standing, possibly an organist like Girolamo and his half-brother Cesare. There is no evidence that the Frescobaldi of Ferrara were related to the homonymous Florentine noble house (Kirkendale, 1993, notwithstanding).

Although he had other artistic interests, Alfonso II's greatest passion was for music. He maintained a musical establishment, described in Ercole Bottrigari's *Il desiderio* (1594), which included both Italian and Flemish performers; a music library comprising more than 250 items; and a comprehensive instrumentarium: keyboard players alone had their choice of four claviorgans, five organs and five harpsichords, all maintained by professionals. The principal jewel of Alfonso's *musica* was the jealously guarded *concerto delle dame principalissime*, an ensemble of virtuoso female singers who also played harp, viol and lute, accompanied by keyboard (Luzzasco Luzzaschi, the ducal organist) and archlute (Ippolito Fiorini, the ducal *maestro di cappella*). For the *concerto delle dame* Luzzaschi composed virtuoso works for one to three high voices and written-out keyboard accompaniment (*Madrigali*, 1601). Among the musicians who visited Ferrara during this period were Porta, Marenzio, Merulo, Dowland, Wert, Lasso, Bardi, Corsi, Rinuccini, Caccini and Monteverdi, who prepared a collection of madrigals for dedication to Alfonso II. The most important visitor was Carlo Gesualdo, who arrived in 1594 to marry Eleonora, the sister of Alfonso's heir Cesare d'Este, with a suite including the keyboard player Scipione Stella, the lutenist Fabrizio Filomarino and Rinaldo dall'Arpa. Gesualdo 'set himself to imitate Luzzasco', and in return Luzzaschi was stimulated to a renewed production of polyphonic madrigals.

Little is known of Frescobaldi's musical training and early years. Superbi noted his precocity as an organist; Libanori described him as a child prodigy both as singer and an instrumentalist, especially on keyed instruments, who was 'brought through various principal cities of Italy', a career also suggested in a contemporary encomiastic poem. A list of organists of the Ferrarese Accademia della Morte made in 1683 names the 14-year-old Frescobaldi as successor to Ercole Pasquini (a pupil of Alessandro Milleville, second organist of the Ferrarese court) on Pasquini's departure in 1597 to become organist of the Cappella Giulia in S Pietro (Cavicchi, 1961). Possibly through the Accademia, Frescobaldi attracted the patronage of two members of the Bentivoglio family, the greatest Ferrarese nobles after the Estensi and sons of the celebrated singer Isabella Bendidio. Marchese Enzo Bentivoglio (*c*1575–1639) was a courtier, horseman and soldier who became the most important impresario of early 17th-century Italian spectacle, notably the 1628 wedding celebrations in Parma. His brother Cardinal Guido (1577–1644) was an intellectual, writer and ecclesiastic who at his death was a candidate for the papacy. In addition to the Bentivoglio brothers and Luzzaschi (who stood godfather to another of Filippo Frescobaldi's children), the Ferrarese circle of the young Frescobaldi included Fiorini and Antonio Goretti, a distinguished musical amateur who served as Monteverdi's collaborator and assistant for the Parma wedding.

In the dedication of his 1624 *Capricci* (A.5) Frescobaldi declared himself a pupil of Luzzaschi, who was considered one of the great organists of his time as well as one of the few players capable of performing on (and even composing for) Nicola Vicentino's *arcicembalo*. (In 1619 Frescobaldi was described as the only keyboard player in Rome capable of playing a similar instrument in the possession of Cardinal Alessandro d'Este.) Until recently only four authentic keyboard works of Luzzaschi were known, three of them written to order for Girolamo Diruta's *Il transilvano* (1593–1609). The rediscovery of a manuscript copy of the second of Luzzaschi's three known volumes of four-part keyboard ricercares permits a wider knowledge of his style. Features which the ricercares share with comparable early works of Frescobaldi include modal organization, the employment of various combinations of clefs and a sparing use of triple-metre sections. Their texture is often dense, unlike the sometimes awkward extensions of Neapolitan keyboard music. The unusual format, four-staff units across an opening (verso and recto), is employed as well in Frescobaldi's first keyboard publication, the *Fantasie* of 1608 (A.1). Frescobaldi also studied the works of a great northern composer working in Venice. A letter of 1607 states that on his departure for Flanders he had left with Luzzaschi a volume of 'old Ricercari without words of Adriano [Willaert] made only for playing' – possibly the *Fantasie recercari et contrapunti a tre voci* first published by Gardano in 1551. (In his preface to Tullio Cima's *Vespertina psalmodia* of 1673 Frescobaldi's pupil Giovanni Angelo Muti recounted that he had learnt in his youth 'to play *Partitura*, and to make Counterpoints in three parts'.)

Apel claimed to trace the origins of many of the distinctive features of Frescobaldi's keyboard style to Neapolitan sources, a judgment accepted uncritically by later writers. The most pertinent of Apel's observations concern the supposedly Neapolitan origins of Frescobaldi's chromaticism and his employment of 'rhythmical variants of the theme in the canzona'. Harper (1978–9), Ladewig and Newcomb (see Silbiger, 1987) argued that many Neapolitan characteristics and many Frescobaldian traits originated in a common north Italian tradition. They linked Frescobaldi's chromaticism with the *inganno*, a device for generating new motivic material by hexachord equivalences. Apel's 'rhythmical variants' were recognized by Ladewig as an important form, the variation canzona.

On the death of Alfonso II in 1597 and after an abortive claim by his cousin Cesare, Ferrara reverted to the papacy. Clement VIII Aldobrandini and his nephew Cardinal Pietro made a splendid visit to the city in 1598, where the pope celebrated a double royal wedding in the cathedral and the papacy began the wholesale exportation of Ferrarese art treasures to Rome. The three Piccinini brothers, celebrated Ferrarese lutenists, entered Cardinal Pietro's service and returned to Rome with him. Luzzaschi

visited Rome in 1601, where he dedicated his *Madrigali* to the cardinal.

The date of Frescobaldi's departure from Ferrara for Rome is not known, but he may be identified with the 'Girolimo Organista' employed at S Maria in Trastevere from January to May 1607. (The statement in Cametti, 1908, that Frescobaldi became a member of the Roman Congregazione di S Cecilia in about 1604 is without foundation.) In dedicating his *Fantasie* to Francesco Borghese, Duke of Regnano, the brother of Pope Paul V, Frescobaldi stated that he had played the works for Borghese while staying in Rome with Monsignor Guido Bentivoglio in spring 1607. In May of that year Bentivoglio was named titular Archbishop of Rhodes, and on 11 June he set out as nuncio to the court of the archdukes in Flanders. He was accompanied by a large suite, including Frescobaldi and Girolamo Piccinini, and arrived in Brussels on 9 August. The visit to Flanders marked a new stage in Frescobaldi's career: his first and only journey outside Italy, to a court celebrated for music and religious spectacle and employing Italian, Spanish and English, as well as Flemish, musicians. The court organists included Peeter Cornet and Peter Philips, but it is unlikely that Frescobaldi had any contact with Sweelinck in Amsterdam, as is sometimes claimed.

Perhaps the death of Luzzaschi in September 1607 accelerated Frescobaldi's growing independence. In 1608 he published his first complete work, a collection of 19 five-part madrigals printed by Pierre Phalèse of Antwerp (C.1). His dedication to Guido Bentivoglio, dated 13 June 1608, states that he had composed them in the nuncio's service, that he had come to Antwerp to see the city (the only interest he ever expressed in his surroundings) and that the local musicians greatly enjoyed his work and insisted on its publication (a well-worn trope). His avowed resolution to begin to submit his works to the judgment of the world, however, marked the beginning of the series of carefully considered publications on which his fame rests.

On 21 July 1608 the chapter of S Pietro, Rome, elected Frescobaldi organist of the Cappella Giulia, the resident musical establishment of the basilica, in succession to Ercole Pasquini whom they had dismissed 'for just cause' the previous May. The post was procured for Frescobaldi by Enzo Bentivoglio, who was Ferrarese ambassador to Rome and who coerced his financially embarrassed brother into transferring Frescobaldi to his own household musical establishment. Frescobaldi probably left Flanders in mid-May but delayed his arrival in Rome, pausing in Milan to publish the *Fantasie*. After much pressure from the Bentivoglio circle, Frescobaldi arrived in Rome from Ferrara on 29 October 1608. He took up his duties at first Vespers of All Saints (31 October) and played for the following two celebrations, All Saints and All Souls, 'with great satisfaction and commendation'. Libanori's assertion that Frescobaldi's fame drew 30,000 people to hear him at his first appearance is unlikely. Frescobaldi was a relatively minor participant in grandiose and complex papal ceremonies; his role was probably mostly limited to playing continuo on a portable organ, and in any case organ music was forbidden in theory and kept to a minimum in practice in the All Souls services.

2. Rome, 1608–15. At Frescobaldi's arrival the Cappella Giulia consisted of four each of basses, tenors and altos, and six boy sopranos, directed by Francesco Soriano (*maestro* from 1603 to 1620). Unlike the Cappella Pontificia, the pope's private choir, which usually performed *a cappella*, the Cappella Giulia employed instruments such as violin, cornett, violone, trombone, organ and lute. Their performances usually took place in smaller venues such as the chapels of the basilica and were by no means always marked by the massive polychoral forces now considered typical of the Roman Baroque. Polychoral music, employing additional singers (often from the more aristocratic Cappella Pontificia), instruments, and a small organ and a continuo player for each chorus, was performed by the Cappella Giulia especially on two occasions, the Feast of St Peter and St Paul (29 September) and the commemoration of the dedication of S Pietro (18 November). The musical repertory of both the Cappella Giulia and the Cappella Pontificia was essentially conservative in character, built on the works of Palestrina.

In addition to the portable continuo organ (others were rented for polychoral performances), Frescobaldi had two larger stationary instruments at his disposal in S Pietro. The older organ, commissioned by Alexander VI Borgia in 1496, was moved to the Cappella Clementina in 1609 and restored. This had a limited pedal-board and one keyboard with a divided Principal, a *pieno* of nine ranks, two registers of flutes and one of trombones. The second organ was built in 1580 and its façade is now in the Chapel of the Sacrament. In 1751 it had three Principals, possibly at 16′ pitch, nine registers for the *pieno*, 16′ and flute stops. Both organs were placed on a screen between two adjoining chapels and sounded into them rather than into the body of the basilica.

The Cappella Giulia paid Frescobaldi 72 scudi a year, and in order to survive he established a pattern that would persist throughout his career, earning supplementary income by service in a noble household, keyboard teaching and coaching, and casual employment in the active musical life of ecclesiastical Rome, first at S Giacomo (1614). At one point his annual income was estimated as 72 scudi from the Cappella, 100–150 from a patron and 300 from teaching and other sources – more than 500 scudi at a time when a good harpsichord could be purchased for 25.

On Enzo Bentivoglio's arrival in Rome in 1608, Frescobaldi joined his musical establishment. Modelled on Alfonso d'Este's *concerto delle dame*, it included two female singers and a Neapolitan harpist, and possibly the lutenist Alessandro Piccinini, who at least composed music for the 'Napoletana'. Like their Ferrarese counterparts, Enzo's singers were also expected to perform on instruments; they were instructed in counterpoint and performance by Frescobaldi and a certain 'Orazietto'. In 1609 Frescobaldi defended himself hotly against accusations that he had seduced and promised to marry Angiola Zanibelli, a singer in Enzo's service in Ferrara who may have performed the title role in Marco da Gagliano's *La Dafne*. When Enzo's project of marrying Frescobaldi off to Giulio Caccini's daughter Settimia was foiled by the Medici, he increased pressure on Girolamo and his father for a marriage with Angiola. Their intransigence may have resulted in a break between Frescobaldi and Enzo.

In June 1612 an illegitimate child, Francesco, was registered as the son of Frescobaldi and the Milanese Orsola Travaglini (also called Dal Pino). The two were married privately in February 1613, and in July the bride gave birth to a daughter, Maddalena. Their first 'official'

child, the poet, cleric and art collector Domenico, was born in 1614. Two other children, Stefano and Caterina, followed in 1616–17 and 1619. Frescobaldi and his wife owned (but did not inhabit) a small house on the edge of Piazza Colonna, probably part of her dowry.

In 1613 Frescobaldi returned briefly to instructing members of the Bentivoglio household, in company with other Roman musicians, but his performance was unsatisfactory: 'S.r Girolimo came here but now he does not come here at all . . . the poor man is half crazy as it seems to me'. Frescobaldi's last known work with the Bentivoglio was the instruction of a boy singer in 1615, although in 1627 he petitioned Enzo for a role in the 1628 Parma wedding.

3. Mantua and Rome, 1615–28. The entry of Frescobaldi into the service of Cardinal Pietro Aldobrandini has been dated between mid-1610 and the end of 1611, coinciding with the departure of Filippo Piccinini from the cardinal's service and the expiry of Enzo Bentivoglio's appointment as Ferrarese ambassador. Frescobaldi's negotiations with the Mantuan court of Cardinal-Duke Ferdinando Gonzaga, melomane and composer, reflected the changing political fortunes of his Roman patron after the death of Clement VIII. Their opening late in 1614 coincided with a crisis in the Aldobrandini family (the incrimination of two of the cardinal's nephews), and Frescobaldi's journey to Mantua took place while the cardinal visited the Spanish viceroy in Naples. Frescobaldi's return to Rome and to Cardinal Pietro's service was followed by a papal pardon for the nephews. Some time in 1615 Frescobaldi dedicated his *Recercari, et canzoni franzese* (A.4) to Cardinal Aldobrandini as 'this first, & tiny child of my weak talent'.

The negotiations with Mantua, conducted by Paolo Faccone, a pensioned bass singer in the papal chapel, began in November 1614, when Faccone wrote to Ferdinando Gonzaga to say that Frescobaldi could be induced to leave Rome for a substantial offer. Frescobaldi expressed his willingness to take part in the re-establishment of musical life at the court of Mantua by proposing to dedicate his first volume of *Toccate*, already in preparation, to the duke. Their agreement included a salary of 600 scudi, a loan of 300 scudi for the publication of the *Toccate*, real estate, and a house and provisions for two years. Faccone remained sceptical, reminding the duke of events in 1612 when his brother had succeeded to 800,000 ducats of debt and had resolved to dismiss Claudio and Giulio Cesare Monteverdi 'when they least expect it' ('licenza alla mantovana'). The court sent Frescobaldi 143½ scudi for the *Toccate* and no travel money, but in mid-February 1615 he was on his way, arriving at the end of the month. Although his playing pleased the duke, Frescobaldi was ignored by the court. He was back in Rome by May and in September refused another offer, finally receiving compensation of 300 scudi; the project was ended by Faccone's death in the same month.

The most tangible result of the Mantuan venture was the first book of *Toccate* (1614–15, A.2). Unlike Frescobaldi's previous works, printed inexpensively from movable type, this was a presentation volume engraved on copper by the musician and instrument builder Nicolò Borbone (see Morelli, 1988). Frescobaldi and Borbone had already been working together from December 1613. Their contract of January 1614 describes the publication as 'a work of *toccate di cimbalo* of 60 or 80 *pezzi* [single plates]'. The contract stipulated that if Frescobaldi wished to employ Borbone for a performance or for other services the latter was required to go; if he sent Borbone harpsichord or organ pupils, Borbone was to give him half the fee. Frescobaldi was obliged to give Borbone room, food, drink and lessons in harpsichord playing and counterpoint for two years beginning in December 1613. He was to repay Borbone for the engraving with 200 copies of the book, which Frescobaldi could not sell in Rome until Borbone's stock was exhausted. The composer was to keep the plates and could print as many copies as he wished, and on the basis of this Borbone received a loan of 50 scudi. A new contract drawn up the following June reflected the negotiations with the Gonzaga. The volume was now described as '25 or 30 *pezzi*', and Borbone was to cut the plates in October for 100 scudi. He was paid 50 scudi for work up to that time (34 *pezzi*; this disproves the hypothesis that Borbone took years to engrave the volume). Frescobaldi's revisions show that he was concerned about aesthetics as well as music. The work was reissued in an enlarged version in 1615–16 (A.3).

In his dedication Frescobaldi described the volume as 'my first book of musical efforts on the keys' and stated that Ferdinando Gonzaga 'in Rome deigned with frequent requests to stimulate me to the practice of these works'. The two versions of the address 'To the Reader', the instrumental equivalent of Caccini's preface to *Le nuove musiche*, provide an extended discourse on the performance of the toccatas.

On his return to Rome and to the service of Cardinal Aldobrandini, Frescobaldi augmented his salary at S Pietro by teaching and by service on special occasions in the churches of Santo Spirito in Sassia (1620–21, 1626, 1628), S Lucia del Gonfalone (1623), S Luigi dei Francesi (1624–7, 1634–6, 1638) and doubtless elsewhere. In December 1617 Cardinal Aldobrandini forced the dispossession of the Frescobaldi house to build a palace. Frescobaldi and his wife contested the valuation and in 1618 were awarded 689 scudi 27 baiocchi, paid in bond-shares (which tied up their capital and implied that they owned no other property). Despite this, Frescobaldi republished the *Recercari* with their dedication to the cardinal unaltered in 1618 (A.4a) and continued to serve the family after the cardinal's death in 1621.

In 1624, perhaps in search of another full-time patron (he seems to have had no relationship with the Ludovisi or the Barberini, the family of the newly elected Urban VIII), Frescobaldi dedicated his *Capricci* (A.5) to Alfonso d'Este, Prince of Modena. He recalled his Ferrarese training with Luzzaschi and the fostering of the arts by the Estensi, and references to Ferrara have been traced in nine of the capriccios. The address 'To the Students of the Work' contains important information on their performance, especially on metrical notation. Here and elsewhere Frescobaldi's compositional process continued during and even after the printing of his works (Darbellay, 1986, pp.361–74, see Fabris and Durante; Darbellay, 1988).

In 1626 Frescobaldi combined the *Recercari* and the *Capricci* (minus their dedications and the variation-capriccio 'Or che noi rimena') into a single volume, the first of his Venetian publications (A.5a). In 1627 (the dedication is dated 15 January) he published a second volume of *Toccate* (A.6), also engraved by Borbone,

dedicated to Monsignor Luigi Gallo, Bishop of Ancona and nuncio of Savoy. The nephew of an important cardinal, Gallo was a failure as a diplomat but was an exceptional keyboard player and may have been a pupil of Frescobaldi, who praised his 'great grace, ease, variety of measure and elegance, conditions necessary to this new manner'. The first of Frescobaldi's two volumes of small motets is lost. The second, *Liber secundus diversarum modulationum* (D.5), lacking the second canto book, was dedicated on 1 June 1627 to Cardinal Scipione Borghese, archpriest of S Pietro and nephew of the dedicatee of the *Fantasie*. Frescobaldi continued to serve at the basilica, playing organ continuo in a notable vesper service for 12 choirs at the feast of St Peter and St Paul in 1628.

4. FLORENCE, 1628–34. In November 1628 Frescobaldi accepted an appointment at a monthly salary of 25 (later 29) scudi as organist to the young Ferdinando II, Grand Duke of Tuscany, who had visited Rome in March. Frescobaldi sealed the arrangement by dedicating to the duke a collection of instrumental *Canzoni* in one to four parts with continuo (B.2a). The collection was also published in score for keyboard performance by Frescobaldi's pupil Bartolomeo Grassi (B.2). In his extended preface Grassi stressed the importance of reading from open score, described Frescobaldi's printed collections as a coordinated output supplying all the needs of keyboard players and noted that the composer constantly produced additional works which remained in manuscript. (As late as 1664 Domenico Frescobaldi was described as possessing his father's 'Compositions in harpsichord tablature written by hand, and not printed'.)

Frescobaldi, the most highly paid of the Medici court musicians, remained in Florence until 1634, visiting Venice on at least one occasion. His few documented musical activities predate the plague of 1631. In April 1629 he and Marco da Gagliano furnished music for the canonization celebrations of the Florentine Andrea Corsini in the church of the Carmine. In May 1630 he performed with two singers in the chamber of the archduchess for Béthune, the French ambassador, who had promoted the canonization. For the consecration of a new cathedral in Colle di Val d'Elsa on 1 July 1630 Frescobaldi served as organist with four singers under Gagliano's direction. The contract for one of the two new organs of the church named him 'in organorum modulamine in Europa unico et singularissimo'. In October 1630 he was appointed organist of the Florence baptistery. Later in the same year he published with Landini, Galileo's printer, two books of *Arie musicali* comprising 44 settings for one to three voices and continuo (C.5–6). The first book was dedicated to the grand duke in a letter which recycles the 1614 dedication of the *Toccate*. In the considerably more personal dedication of the second volume to Marchese Roberto Obizzi, a Ferrarese nobleman who served as the duke's Master of the Horse, the composer again recalled his Ferrarese origins and his study with Luzzaschi.

5. ROME, 1634–43. Frescobaldi's last years in Rome saw him established on a new level of reputation and financial security. He returned in April 1634, now under the patronage of the family of the reigning pope, Urban VIII Barberini. The most powerful of Urban's three nephews, Cardinal Francesco, paid 100 scudi for Frescobaldi's journey from Florence with his household, gave him casual gifts of money and a regular allowance of 30 scudi for the rent of his dwelling on the Salita Magnanapoli by Trajan's Column, and enrolled him in his service at the same salary as J.H. Kapsberger, 3 scudi 60 baiocchi a month. As the new archpriest of S Pietro, Francesco also raised Frescobaldi's salary as organist of the Cappella Giulia (now under the direction of Virgilio Mazzocchi) from 72 to 96 scudi a year. In January 1643 Frescobaldi also gave well-paid music lessons to the sons of the middle Barberini nephew, Don Taddeo, Prince of Palestrina.

Perhaps at the behest of Cardinal Francesco, Frescobaldi dedicated a reworked version of the instrumental *Canzoni* (B.3) to Cardinal Desiderio Scaglia of Cremona, a Dominican who with Francesco had belonged to the committee that condemned Galileo. The *Fiori musicali* (Venice, 1635; A.7), comprising three organ masses, was dedicated to Cardinal Antonio Barberini: this was Francesco's younger brother, an equally brilliant patron of the arts, not their austere Capuchin uncle of the same name, as is sometimes stated. The address 'To the Reader' forms the last of Frescobaldi's important statements on the performance of his works. In 1637 Cardinal Francesco subsidized the republication of both books of toccatas (presumably from the plates in Frescobaldi's possession), his own arms now replacing those of Ferdinando Gonzaga on the title-page of the revised version of the first book (A.8). The *aggiunta* to this volume constitutes the last keyboard works by Frescobaldi published during his lifetime. (A posthumous collection of *Canzoni alla francese* (A.9) was issued by Vincenti in Venice in 1645.) In 1640 Pietro Della Valle wrote to Lelio Guidiccioni that 'today [Frescobaldi] uses another manner, with more *galanterie* in the modern style . . . because with experience he will have learnt that to please everyone, this manner is more elegant, although less learned'. The relation between this observation, the *aggiunta* to the first book of *Toccate* and later manuscript works attributed to Frescobaldi remains a matter for investigation.

Frescobaldi did not take part in the brilliant series of operas produced by the Barberini in 1631–43, but he may have participated in the select household musical academies presented by Cardinal Francesco under the direction of Virgilio Mazzocchi, which featured instrumental soloists, polyphonic madrigals and a consort of viols. The writings of the theorist Giovanni Battista Doni, a former secretary to the cardinal, contain a number of unflattering references to Frescobaldi from this period. Doni denigrated Frescobaldi to Marin Mersenne as skilled only in keyboard music and virtually illiterate. In the *De praestantia musicae veteris* (1647) Doni reported that in about 1638–40 Ottaviano Castelli, 'by means of frequent and free drinks', had seduced Frescobaldi into convincing Cardinal Francesco to have an organ which he had commissioned for the restoration of his titular church, S Lorenzo in Damaso, tuned in equal temperament – a project thwarted by the opposition of Doni and of singers who refused to perform with such tuning. There is some evidence, however, that Frescobaldi was not in fact uncultured. His patrons were among the most sophisticated magnates of the period, and he was praised by Banchieri, Giustiniani, Mersenne, Bonini, Liberati and even Doni's protégé, Della Valle. The erudite Lelio Guidiccioni left in his will 'the *arpicordo* called "the Jewel" by Frescobaldi' (Hammond, 1994). Frescobaldi's

choice of texts for vocal works included poets such as Marino and Carissimi's librettist Francesco Balducci.

During his last years Frescobaldi was active, always as a harpsichordist, in the celebrated Lenten performances at the Oratorio del Crocifisso. The most vivid picture of him as a performer comes from the *Response faite à un curieux* by the French gamba virtuoso André Maugars, who heard him at the Crocifisso in 1639. (Frescobaldi also performed there in 1640 with the two most celebrated Roman castrati, Loreto Vittori and Marc'Antonio Pasqualini.) The Crocifisso performances combined instrumental works with motets and Latin oratorios. Maugars described the ensemble as containing organ, large harpsichord, *lira*, two or three violins and two or three archlutes. The instruments alternated in improvised solo and concerted passages, 'But above all the great *Friscobaldi* showed a thousand sorts of inventions on his Harpsichord, the Organ always holding firm'. Manuscript pieces in Uppsala exactly fit Maugars's description, in which improvisation by solo instruments is indicated (sometimes notated, sometimes not) over a held note in the continuo (Hammond, 1994). Maugars concluded that, 'although [Frescobaldi's] printed works give sufficient witness of his ability, in order to judge of his profound knowledge it is necessary to hear him improvise toccatas full of contrapuntal devices and admirable inventions'.

These are the last references to Frescobaldi as a performer. Despite the vicissitudes of the War of Castro, he continued at the Cappella Giulia and in Cardinal Francesco Barberini's household. He died on 1 March 1643 after an illness lasting ten days, and was buried in the neighbouring basilica of SS Apostoli; his tomb disappeared in the rebuilding of the church in the 18th century.

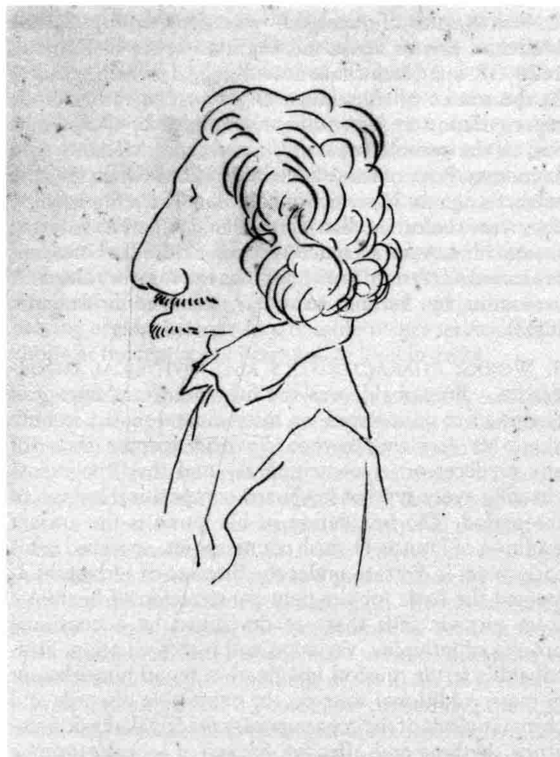
6. Pupils. As Maugars suggested, despite the printed repertory which Bartolomeo Grassi advised every keyboard player to provide himself with, personal contact with the art of improvisation constituted the culminating experience of Frescobaldi's pupils. (It becomes increasingly clear that 17th-century Italian manuscript compositions for teaching purposes were *aide-mémoire* or groundplans, rather than exact notations.) Frescobaldi taught throughout his professional life (Silbiger, 1980; Annibaldi, 1995). In Florence his pupils included Bernardo Roncagli, Filippo Bandini, and Francesco Nigetti, who invented an *omnicordo* and taught Giovanni Maria Casini. Frescobaldi's Roman pupils – Borbone, Grassi, Luigi Battiferri, Leonardo Castellani, Lucia Coppi, Giovanni Battista Ferrini, Tommaso Luna, Francesco Muti, Giovanni Angelo Muti, and the Pistoiese Valerio Spada (the protégé of Giulio Rospigliosi's brother) – have left important documentation. Battiferri published a collection of *Ricercari* in 1669. The manuscripts connected with Frescobaldi in the Chigi collection (*I-Rvat*) may have come from Castellani and may contain Frescobaldi autographs (fig.3). Ferrini and 'Franceschino' Muti performed with Frescobaldi at the Crocifisso, and Ferrini's works are transmitted in the Muti manuscript (*Rvat* Mus.569). The most famous of Frescobaldi's pupils was J.J. Froberger, who came with a subsidy from the imperial court in Vienna to study in Rome in 1637–41. Contrary to what is often asserted, Michelangelo Rossi did not study with Frescobaldi; Johann Kaspar Kerll, Johann Heckelauer and Franz Tunder have also been incorrectly cited as his pupils.

7. Portraits. Frescobaldi was depicted by Claude Mellan, a French artist and engraver active in Rome in 1624–37, in a black chalk drawing (fig.1) which seems to be the source of subsequent engravings: a rather crude representation by Jean Saillant, engraved by Christianus Sas, in the second book of *Toccate*, and Mellan's own engraving. Both of these have inscriptions which give the subject's age as 36, which would date them implausibly eight years before Mellan's arrival in Rome. The painting from Schloss Ambras, Innsbruck (reproduced in *Girolamo Frescabaldi: Ferrara 1983*), follows the same tradition. A caricature by Bernini strongly resembles Frescobaldi (fig.2).

8. Works: characteristics and historical importance. Frescobaldi was the first important European composer to concentrate on instrumental music. In bulk alone his surviving keyboard works surpass those of any predecessor or contemporary and they encompass virtually every type of keyboard composition known to the period. The foundation of his music is the ancient tradition of Franco-Flemish counterpoint, absorbed in his early years in Ferrara under the tutelage of Luzzaschi. It formed the basis for the tight construction of his music from motivic cells that are developed by a continual process of interplay, variation and transformation. Frescobaldi's fertile musical imagination found nourishment in many additional sources: the expressive discords and chromaticisms of the contemporary madrigal, the declamatory rhythms and affective figures of *seconda pratica* recitative, the brilliant preludes and interludes improvised by virtuoso church organists, the free, ever-changing textures of lute and theorbo playing and the earthy vitality of popular songs and dances. His keyboard style in particular is thought to draw on diverse elements: from Ferraresi like Luzzaschi and Ercole Pasquini, from Venetians like the Gabrielis and especially Merulo, and from



1. Girolamo Frescobaldi: drawing by Claude Mellan, black chalk, c1624–8 (Ecole des Beaux-Arts, Paris)



2. Caricature by Gianlorenzo Bernini resembling other depictions of Girolamo Frescobaldi, pen and brown ink (I-Rvat Chigi P.VI.4, f.9r)

Neapolitans like Macque (actually from the north, by way of Rome), Trabaci and Mayone. Frescobaldi, however, did not merely emulate the appropriated styles, forms and conventions; he played with them, confronted them, crossed them, recreated them and turned them upside down.

Like few composers before him, Frescobaldi took on the challenge of creating a substantial musical narrative not carried by a text – an endeavour that continued to engage him through more than three decades of creative activity. In each of his works a unique plot unfolds against the setting of a particular genre, instrumentation, mode or tonal type, or (especially in the contrapuntal works) OBBLIGO or compositional premise. (On the *obbligo* tradition in early 17th-century Italy see Durante in Silbiger, 1987.) Musical ideas stated at the outset serve as central characters and are taken through a succession of episodes in which they may undergo repeated transformations. In these episodes Frescobaldi availed himself of a wide range of styles, often borrowing from other genres; this practice, especially notable in compositions from the 1620s (e.g. the capriccios in A.5 and toccatas and canzonas in A.6) but already present in the early fantasias in A.1, sets him apart from most of his predecessors and contemporaries, and allows these works to be sustained over considerable stretches of time. In the 1630s his experiments with extended narratives included, in addition, the joining of different dance forms, either as separate pieces or bridged by transitional passages.

Particularly novel was his use of dramatic tempo changes between successive sections. Although some changes are achieved by accent shifts (metric modulation) or mensural proportions, others are no longer mediated by tactus continuity but governed by the expressive affect of each episode. Indeed, at the end of a section the sense of a tactus may be wiped out entirely by an extended cadential flourish. Thus, many tempo changes are not prescribed with mathematical precision; although Frescobaldi provided some guidance with his prefatory instructions and manner of notation, the performer has ultimate responsibility for their execution (for different views see Darbellay and Murata in Silbiger, 1987).

The musical ideas or subjects themselves become more distinctive and individual through the years, and therefore easier to follow in their journeys through the episodes. In the early works they tend to derive from the stereotypical modal and ultimately chant-derived language of Renaissance polyphony, but in later compositions they often include triadic elements or outline functional harmonic progressions, and quite a few are based on easily recognizable popular tunes and motifs (like *la Bergamasca* and the cuckoo call).

Tonal areas and modulations tend to play a secondary role in the structuring of Frescobaldi's narratives. In general, the development of his tonal language reflects the trends of the early Seicento (some scholars even regard him as conservative, but that may reflect his concentration on instrumental music). The 'white-key' diatonic system, or its transposition by one flat, with limited chromatic alterations, provides the basic pitch material, regardless of the tonal centre, but in his later works (especially in A.8) the range of the alterations widens, allowing for such previously uncommon tonalities as E minor, with D♯ leading notes. Clear goal-directed harmony in the service of extended cadential preparation becomes more prevalent, and there are occasional examples (e.g. in the *Cento partite*) of modulations to different key areas. The conventional ordering of sets of pieces according to the church tones is observed in the early publications A.1–6, but no longer in collections, such as A.5 and A.6, published after 1620.

9. FIRST PUBLICATIONS: 'MADRIGALI' AND 'FANTASIE' (1608). In his first published collection (C.1), a set of well-crafted but otherwise unremarkable madrigals, Frescobaldi demonstrated his mastery of this fashionable medium; the publication of a book of madrigals was a traditional means for a young composer to establish his artistic credentials. By and large these works are still close to those of his teacher Luzzaschi and other Ferrarese madrigalists. Similarly, a few ensemble canzonas included in a Venetian anthology (B.1) generally fit in with contemporary practice. But in his next publication (A.1), issued only a few months later, Frescobaldi turned to the keyboard and moved beyond well-trodden territories.

The fantasias are complex works which challenge performers and listeners alike. Most start with the calm and spacious imitative polyphony that characterized the late 16th-century ricercares, but in many the texture soon shifts to a dense web of motifs or fast-paced metric and rhythmic styles not usually associated with that genre. In addition to undergoing traditional augmentations, diminutions, inversions and ostinatos, subjects are often transformed by chromatic passing notes, rhythmic distortions and, through the INGANNO technique, even more radical changes of shape. These transformations generate a rich supply of motifs and counter-motifs that may eventually saturate the entire texture.

10. 'Recercari, et canzoni' and 'Primo libro di toccate' (1615). In 1615 Frescobaldi brought out two new publications of keyboard music, A.2–3 and A.4. These formed the first instalment of a published canon of works that until his last years he would continue to revise, refine and extend. Evidently the earlier publications of 1608 were regarded as youthful works that did not form part of this canon: he never published revisions or reprints of them. (Manuscript copies of the *Fantasie* show that, nevertheless, they continued to interest later musicians: among surviving copies is one by Bernardo Pasquini, the leading late 17th-century keyboard master.)

The two 1615 collections provided a compendium of the keyboard genres of the time. Each genre is represented in its purest form, as if to clarify its identity, and each is exemplified by a series of pieces that exhibit a wide range of possibilities. The distinction between the two volumes can be seen as a larger stylistic categorization, analogous (though not identical) to Monteverdi's *prima* and *seconda pratica* (of course, the relation to the text – the principal basis of Monteverdi's division – plays no role here), or to Bernhard's *stylus gravis* and *stylus luxurians*. Like A.1, A.4 was typeset in four-part open score and no instrument is mentioned in its title. Although the pieces were no doubt conceived primarily for keyboard, they are, first of all, works of musical counterpoint which could be played on harpsichord, organ or even by an instrumental ensemble. The pieces in A.2–3, elegantly engraved in two-stave keyboard score, were, on the other hand, designed for a particular medium, as indicated by the title (the first editions mentioned only 'cimbalo'; later editions added 'et organo') and confirmed by the style of the music.

Within each volume there are further subdivisions of this stylistic hierarchy. The ricercares in A.5 represent the 'old style' in a deliberately archaic manner. Like the fantasias of A.1, they rely on time-honoured contrapuntal techniques, but the counterpoint is less dense than that of the fantasias, making the individual voices easier to follow. Each ricercare displays a different combination of contrapuntal artifices, thus illustrating the subclasses of the genre. Unlike the fantasias and many ricercares of earlier composers, no figurations in fast note values or sections in lighthearted triple metre are allowed to distract from their stylistic purity, and the introduction of accidentals is comparatively restrained. However, the 'old style' is more on the surface than in the substance, and the ricercares are by no means stodgy or lacking in wit. For examples of the latter, see ricercare no.6, which has fun with the *Fra Jacopino* ditty (the Italian *Frère Jacques*), and no.8, which avoids all motion stepwise.

The canzonas in this collection, although in a relatively conservative idiom, have less restrictive compositional premises and allow for a greater variety of metrical organizations and rhythmic patterns. Their central device, one already explored in A.1, is the transformation of a subject through a series of clearly articulated imitative sections in different rhythmic textures. Both ricercares and canzonas were frequently employed during church services, but bringing the two together in a single volume was appropriate for another reason: the two genres, differentiated by contrasting characteristics within a shared stylistic tradition, apparently formed an intriguing duality in the minds of the composer and his contemporaries. Similar dualities existed on different levels of the genre hierarchy, from the overall dichotomy of the old and new style to the romanesca–Ruggiero and the chaconne–passacaglia pairs, and Frescobaldi was to explore such dualities in several subsequent compositions.

Compared with the ricercares, the toccatas in A.2–3 stand at the other end of the stylistic spectrum. With these works Frescobaldi laid the foundation of the expressive keyboard style; they are the instrumental equivalents of the *seconda pratica* madrigals, sacrificing the traditional modes of composition to the expression of *affetti* (feelings, moods). As with the madrigals, this expression requires an unprecedented flexibility of tempo and rhythm; the novelty of this performance manner is apparent from the composer's instructive remarks in his prefatory notes (English translations in Hammond, *Girolamo Frescobaldi*, 1988). Although the toccatas differ markedly among each other in character and shape, they are kept stylistically 'pure', like the ricercares. No distinct segments of strict imitative counterpoint (often present in toccatas by earlier composers) are permitted to interrupt the free play of sound, even if the seemingly improvisatory passage-work is always supported by solid contrapuntal underpinnings. There is little doubt that these works, and perhaps even more the toccatas in his second book (A.6), are largely responsible for the fascination Frescobaldi has exerted on musicians throughout the ages; their purely musical expression of intense and continually shifting passions has had few equals.

A third style, which one could call the popular style, also makes its appearance in this volume. It is represented by the *partite*, variations on traditional songs, and by a set of correntes. Actually, the correntes did not appear until the second edition of the volume, issued only a month after the first; they represent the popular style in its purest form. Although the settings of dances and popular songs had formed part of the Italian keyboard repertory almost since its beginnings, most earlier examples tended to be simple melody and bass settings, reinforced by triadic chords that followed each other with little regard for smooth part-writing. Frescobaldi introduced a more subtle and varied style in his dance and song settings, enlivened by a continuous entry of new voices which vanish again before they have a chance to burden the texture.

With their bold sweeps over the keyboard, the four correntes show the exuberance and easily flowing inspiration of a composer who has just reached his full powers. The apparent simplicity of Frescobaldi's charming dance-tunes represents a side of his art far removed from that of his works in the learned and expressive styles; but they must have found appreciative audiences in households across Europe, for they made their way into the unpretentious dance collections of many countries.

Some of the *partite*, especially those on the romanesca and the Ruggiero, contain a blend of the popular and expressive styles – the earliest examples of Frescobaldi's efforts to enrich keyboard music by the synthesis of different styles. The lovely romanesca set, whose variations introduce a wide spectrum of expressive characters, is deservedly among his most often performed harpsichord works.

11. 'Capricci' and 'Secondo libro di toccate' (1624–7). The years 1624–8 produced a second wave of publications, beginning with the *Capricci* (A.5). The capriccios are mostly works of imitative polyphony, but they do not follow any single genre convention; stylistic

procedures are borrowed from the ricercares and the canzonas, and even occasionally from the variations and, in some cadential flourishes, from the toccatas. Each capriccio is based on a distinct idea, which may take the form of a traditional contrapuntal subject like the hexachord, a popular melody like *La Spagnoletta*, or an unusual compositional device like the upward resolution of suspensions. Several capriccios bring to mind the fantasias, in that the subject is taken through a series of distinct, contrasting episodes; but in addition to shifting metres and rhythms, both gradual and abrupt changes of tempo (sometimes as a sequence of progressive accelerations) have become part of their individual plots. However, whereas the subjects of the fantasias tended to be generic and easily absorbed into the polyphonic fabric, those of the capriccios are distinct and memorable (if not already familiar to the listeners as popular tunes); furthermore, their paths through the piece are not obscured by the excesses of *inganni* and rhythmic distortions. The capriccios are not among the most performed of Frescobaldi's works, but they provide the connoisseur with continual surprises and pleasures and demonstrate Frescobaldi's compositional ingenuity and imagination functioning at their highest levels.

In 1626 Frescobaldi published the contents of A.4 and A.5 together in a single volume (A.5a) – a suitable combination, since they share a four-part contrapuntal texture and open-score notation. The following year saw the publication of a second *Libro di toccate* (A.6). Like the first book, this volume encompasses several other genres in addition to toccatas, but the conception of some of these has considerably broadened, in part by crossing the very genre boundaries that were so clearly staked out in the 1615 collections. The toccatas cover still more types and styles, including the occasional insertion of canzona-like segments. Passages in various triple and compound metres, absent from the first book, introduce further variety. In addition, four toccatas are specifically designated for the organ: two are of a contemplative type 'per l'elevatione' and two are pedal toccatas (actually designated 'with or without pedals', and, indeed, they work either way). The mixture of organ and harpsichord pieces, not found in the first book, is carried further by the inclusion of a group of liturgical plainchant variations, as well as by more dances and *partite*. Another set of canzonas considerably extends the stylistic boundaries, in part by the admixture of improvisatory toccata elements, graceful dance gestures and echoes of the dynamic new violin repertory. Finally, Frescobaldi paid homage to the past with his only published contribution to one of the most ancient of keyboard genres: an intabulation of a vocal composition (Arcadelt's madrigal *Ancidetemi, pur*, set previously by several Neapolitan composers). Yet even with this archaic gesture he distanced himself from his predecessors; rather than piling fanciful decorations on top of the original madrigal, he achieved a total metamorphosis, turning his intabulation into an idiomatic and expressive keyboard work not unlike the toccatas with which it is placed (in effect taking the place of the 12th toccata; see Silbiger, 1995).

12. Music for voices and for instrumental ensemble (1627–30). Among the *partite* in A.6 are sets on the chaconne and the passacaglia. Frescobaldi appears to have been one of the first to introduce these genres into the written art-music repertory, and may have been the first to bring them together as a pair. His individual conception of these two genres and their relationship was to serve other composers as a model, but he seems not to have been happy with the particular guises in which they appeared here, since he omitted these settings when he revised the volume.

All Frescobaldi's published collections since the madrigals of 1608 had been devoted to keyboard music, although through the years a number of vocal pieces on sacred and secular texts had appeared in miscellaneous contemporary anthologies. In his next four publications, from the years 1627–30, he offered a large quantity of ensemble music for voices and instruments, much of it probably written over an extended period but not previously published. As is the case with his keyboard publications (which, similarly, may have gathered together earlier works), each volume nevertheless presents a carefully planned and logically arranged series of pieces, exhibiting many different types of compositions within a given framework.

The 1627 collection of 32 small motets (D.5) and the 1628 collection of 40 ensemble canzonas (B.2 and 2a) are in many ways counterparts to one another. Each volume presents a series of pieces for one to four parts in various combinations of high and low voices. Compared to the contemporary keyboard collection (A.6), both are written in a conservative, restrained idiom that makes them suitable for liturgical use, although, unlike the keyboard ricercares, they are not confined to a deliberately purified old style and include numerous expressive embellishments. The ensemble canzonas were published both as a set of partbooks (B.2) and (in an edition prepared by Frescobaldi's pupil Bartolomeo Grassi) in open score (B.2a); the latter edition also included a few curious pieces with obbligato spinettina parts.

The two volumes of secular songs (A.5 and 6) appeared in 1630, when Frescobaldi served at the Medici court in Florence, but many were probably written earlier in Rome (Hill; see Silbiger, 1987). Like the sacred concertos and ensemble canzonas, the songs explore different combinations of high and low voices, but in addition present a diversity of vocal (and poetic) genres, designated by the composer as 'canto in stile recitativo', 'aria', 'sonetto', 'madrigale', 'canzone' etc. Among these works are two genre pairs that Frescobaldi had coupled previously in keyboard settings: these being the romanesca–Ruggiero and the chaconne–passacaglia. In the latter pair, ostinato aria sections move through different keys and alternate with modulatory recitatives, thereby creating miniature recitative–aria chains.

13. Last keyboard publications (1634–7). In 1635 Frescobaldi brought out another publication of keyboard music, the *Fiori musicali* (A.7). This is his only collection containing exclusively service music for the church, specifically for the celebration of Mass, and it was to be his last publication devoted entirely to new works. Unlike his earlier collections, it is not organized by genre but according to the order of the Mass, and presents three cycles, for the Sunday Mass, the Mass of the Apostles and the Mass of the Virgin (which together provide the music for just about any Mass except those for memorial services). Frescobaldi published the collection in Venice and it may originally have been composed for use at S Marco and similar major churches, since the three cycles

conform to their liturgical needs rather than to those of small parish churches (Moore; see Silbiger, 1987).

The music in A.7 cuts across several styles and genres, the only constraint being appropriateness to the dignity of the service, and some have questioned whether even that line was crossed in the two capriccios on popular tunes that conclude the collection. Virtually all genres found in his earlier works are represented here, except those in the popular style (his last contributions to the popular style would find a place in the supplement to his first book of toccatas, to appear a few years later). The musical language of the *Fiori musicali* has been especially well received in later times. This probably has to do with the purposefully organized harmonies (although with frequent and often surprising diversions), and with the transparency of the counterpoint, especially in the ricercares and canzonas, which continue the trends already observed in A.4 and A.6, including the use of memorable subjects and quotation of popular tunes. The often played toccatas for the Elevation surpass even those in A.6 for their sustained moods of passionate mysticism.

Through the years Frescobaldi continued to prepare new editions of some of his earlier collections. Probably the most thoroughly revised collection was that of the ensemble canzonas; in the 1634 edition (B.3) 10 of the 40 pieces were entirely replaced and another 16 were subject to various degrees of revision (see Harper, in Silbiger, 1987) – yet further evidence, if any were needed, of Frescobaldi's concern not only for the text of individual works but also for the contents of his collections as a whole. The newly added pieces included yet another Ruggiero–romanesca pair.

In 1637 Frescobaldi brought out revisions of both books of toccatas. The first book includes a substantial supplement of pieces in the popular style which appears to have been in preparation for some years and was originally intended for the new edition of the second book. It underwent repeated revision before its final publication; evidence of some of the earlier phases has been detected in pieces and fragments surviving in manuscript (Darbellay, 1988). The added works show that during his last years Frescobaldi became interested in the creation of extended compositions or cycles out of a succession of individual pieces, sometimes joined by transitional passages. Apparently a considerable amount of experimentation preceded the final products, which include several two-movement and three-movement dance sequences, as well as the lengthy *Cento partite sopra passacagli*.

Frescobaldi seems also to have been occupied during this period with refining his conception of the chaconne–passacaglia pair. An example of one of these concludes all but one of the dance cycles, and their opposition (with a brief excursion to the corrente) forms the main subject of the *Cento partite*. This last work, one of Frescobaldi's most impressive achievements, includes several segments that during a preliminary phase had been destined as parts of separate compositions. The final published version is a masterful essay on the passacaglia and the chaconne and on their relationship. The two genres are conceived dynamically rather than statically; they undergo constant changes of character, mode and tempo, and several times transform into one another through subtle metamorphoses (see Silbiger, 'Passacaglia and Ciaccona', 1996). The *Cento partite* also stretches further the range of chromatic pitches (from D♭ to D♯) already expanded in other late works, suggesting a turn either towards equal (or other circulating) temperament, or, more likely, use of keyboards with split keys (Barbieri, 1986; see Fabris and Durante).

Except for a new edition (1642) of A.5 with only minor revisions, the 1637 volumes were Frescobaldi's last publications. However, among the works surviving only in manuscript are thought to be several that date from his final years but that he did not live to see published. Mention should also be made of a collection of canzonas (A.9) published posthumously in Venice by Alessandro Vincenti, who acquired them after Frescobaldi's death from unknown sources.

14. MANUSCRIPT REPERTORY. A substantial amount of music in manuscript has been attributed to Frescobaldi, either in the sources or by modern scholars; the number of keyboard works in particular almost rivals that contained in his printed collections. The geographical distribution of these manuscripts, compiled in France, England, Italy and various parts of the Austro-German empire, reflects the wide reception his music enjoyed during the 17th century. However, by comparison with the published works, the quality of this manuscript repertory is variable; some of it clearly is spurious, misattributed or at best questionable. Even among the works considered to be genuine, many are rather brief and simple, some giving the impression of having been jotted down on the spot for a music lesson. Nonetheless, a number of compositions deserve consideration alongside the major works in the printed collections.

Of particular importance is a collection of keyboard manuscripts formerly in possession of the Chigi family and now in the Vatican library (A.16). It has been shown that all these manuscripts most likely belonged to one of Frescobaldi's pupils and assistants, Leonardo Castellani (*c*1610–67), and that they include materials for teaching composition and improvisation used by Frescobaldi and other musicians associated with the Cappella Giulia at S Pietro (Annibaldi, 1990). One of the manuscripts (Chigi Q.IV.29) includes a set of short pieces in Frescobaldi's own hand dating from his earlier years (fig.3). Other manuscripts contain what are thought to be copies of his works by students or assistants; some of these appear to be earlier versions of pieces published subsequently (Darbellay, 1986, see Fabris and Durante, pp.107–24). The discovery of Frescobaldi's close connection with the Chigi manuscripts has lent credibility to many of the attributed works, and even led to proposing him as author for some of the anonymous pieces, although controversy persists over the authorship of several compositions.

The last three toccatas in Chigi Q.IV.25, marked 1, 2 and 3, may provide a glimpse of the compositional development of Frescobaldi's last years. They incorporate several new features that recur in the toccatas of his pupil J.J. Froberger and his younger contemporary Michelangelo Rossi, such as the inclusion of several lengthy and sometimes motivically related canzona segments and the exploration of unusual key areas. If these works are indeed authentic, they may represent the beginning of a third toccata cycle, left unfinished at the composer's death.

Some of the composer's last work on the canzona may have survived in a manuscript entitled 'Fioretti del Frescobaldi' (A.13) in the hand of his assistant (and the



3. Fragment of an unpublished toccata by Frescobaldi, thought to be an autograph copy (I-Rvat Chigi Q.IV.29, f.29r)

engraver of the two books of toccatas) Nicolò Borbone (see SCKM, ii (1987), pp. v–xiii). The 11 canzonas in that volume show a further development of trends evident in A.7, such as subjects that outline functional harmonic progressions, frequent use of short note values, especially in the sections in triple metre, consistent use of counter-subjects and extension of the chromatic compass (from A♭ to A♯).

Relatively few non-keyboard works are preserved in manuscript. Two polychoral mass settings on popular tunes (*La monicha* and the *Aria di Fiorenza*) have been ascribed to Frescobaldi by some scholars and included in the *Opere complete*; but other scholars have questioned Frescobaldi's authorship and have proposed Nicolò Borbone (Annibaldi, 1986; see Fabris and Durante) or Paolo Agostino as more likely authors. A survey of Frescobaldi's works must not fail to mention the two perhaps most widely known compositions, both manifestly spurious: a Fugue in G minor (E.3) now shown to be the work of the 18th-century composer Gottlieb Muffat; and a Toccata (E.4) for cello and piano (often performed in arrangements for concert band and orchestra), probably concocted by the 20th-century Gaspar Cassadó.

15. Influence and reception. Frescobaldi's influence was wide and long-lasting. It was, of course, most direct on the circle of musicians who worked with him in Rome (see §6), among them G.B. Ferrini, and was passed on to succeeding generations of Roman musicians, most notably Bernardo Pasquini. His celebrated German pupil, Froberger, showed a clear debt to the older master in toccatas and contrapuntal pieces, and is often credited with having introduced Frescobaldi's music north of the Alps, although the extent of the training Frescobaldi provided his young pupil has recently been questioned (Annibaldi, 1995) and Frescobaldi's music appears to have been known in France (Hammond, 1991, p.150), Flanders (see SCKM, xviii (1987), p.ix) and the German lands (Riedel; see Silbiger, 1987) well before Froberger's visit to Rome. By the late 17th century Frescobaldi had become a much admired and emulated figure; homage in the form of literal quotations from his works can be found in the keyboard music of leading European musicians, among them Bernardo Pasquini, J.C. Kerll and John Blow.

Some of the earliest works to be widely circulated were the little dance pieces which started appearing, often anonymously, in popular song and dance manuscripts, as well as in guitar and ensemble arrangements, for example in arrangements of the *Corrente primo*, I.3, for guitar in *battuto* chord tablature in Antonio Carbonchi's *Le dodici chitarre spostate* (Florence, 1643) and for instrumental ensemble in J.E. Kindermann's *Deliciae studiosorum* (Nuremberg, 1640). For later composers, however, it was the *stylus fantasticus* of the toccatas that seems to have exerted the greatest fascination; echoes of their extravagant gestures continue to be audible in the keyboard fantasias, preludes and toccatas of the late 17th century and the 18th, especially in Germany. However, the most enduring impact may have come from his works in the 'learned style', which assumed a role in the study of instrumental counterpoint comparable to that of Palestrina's music in the study of vocal counterpoint. J.J. Fux, author of the influential treatise *Gradus ad Parnassum* (1725), used the *Fiori musicali* as a model for composition in the strict style; his *a cappella* compositions show more influences from the instrumental polyphony of Frescobaldi than from the vocal polyphony of Palestrina (Riedel; see Silbiger, 1987). Works in the contrapuntal style were copied by J.S. Bach and by his followers, including C.P.E. Bach, Kirnberger and Forkel (C.P.E. Bach named Frescobaldi among the composers who influenced his father). Anton Reicha included a fugue on a subject from the *Fiori* in his *Dreissig Fugen für das Piano-Forte* (Vienna, 1804).

During the 19th and 20th centuries the interest in Frescobaldi shifted from a pedagogical to a historical one; a landmark was the 1889 edition of a selection of his works by the organist and scholar Franz Xaver Haberl. Among 20th-century composers, Bartók took an interest in his music, performing and publishing brilliant piano

adaptations, and Jehan Langlais paid tribute with his *Hommage à Frescobaldi* for organ.

WORKS

Editions: *Girolamo Frescobaldi: Opere complete*, ed. E. Darbellay and others, Monumenti musicali italiani (Milan, 1975–), i, iv, v, viii, x, xvii [O]

letters and figures in the left margin identify publications referred to in the text

KEYBOARD

Editions: *Girolamo Frescobaldi: Orgel- und Klavierwerke*, ed. P. Pidoux (Kassel, 1949–54) [P]

Girolamo Frescobaldi: Keyboard Compositions Preserved in manuscripts, ed. W.R. Shindle, CEKM, xxx (1968, 2/1982) [Sh]

A.1 Il primo libro delle [12] fantasie, a 4 (Milan, 1608); O vi, P i:
sopra un soggietto, g, g, e; sopra due soggietti, a, F, F; sopra tre soggietti, G, G, a; sopra quattro soggietti, a, F, F

A.2–3, 8 [12] Toccate e partite d'intavolatura di cimbalo . . . libro primo (Rome, 1615 (A.2); rev. and enlarged 2/1615–16 (A.3); 3/1616 or later (A.3a); 4/1628 as Il primo libro d'intavolatura di toccate di cimbalo et organo (A.3b); 5/1637/*R* as Toccate d'intavolatura di cimbalo et organo (A.8); O ii, P iii:
toccatas, g, g, g, g, e, e, d, F, a, F, C, C; partitas sopra Ruggiero, sopra la Romanesca, sopra la Monicha; in A.3–3b and A.8 partitas replaced by partitas sopra l'aria della Romanesca, sopra Ruggiero, sopra la Monicha, sopra Folia, and 4 correntes, d, a, F, g; in A.8 added as Aggiunta: Balletto, corrente e passacagli, e; Balletto secondo corrente del balletto, e; Balletto, corrente e passacagli, g; Cento partite sopra passacagli, d/e; Capriccio Fra Iacopino sopra l'aria di Ruggiero; Capriccio sopra la battaglia; Balletto e ciaccona, G; Corrente e ciaccona, a; Capriccio pastorale

A.4 [10] Recercari, et [5] canzoni franzese fatte sopra diverse oblighi in partitura . . . libro primo (Rome, 1615/*R* (A.4); 2/1618 (A.4a)); P ii:
ricercares, g, g, e, sopra mi re fa mi (a), F, sopra fa fa sol la fa (F), sopra sol mi fa fa la sol (G), obligo di non uscir mai di grado (G), con quattro soggetti (a), sopra la fa sol la re (a); canzonas, primo tono (g), primo tono (g), secondo tono (g), sexto tono (F), nono tono (a)

A.5 Il primo libro di [12] capricci fatti sopra diversi soggetti et arie in partitura (Rome, 1624; pubd with A.4 as Il primo libro di capricci, canzon francese, e recercari fatti sopra diversi soggetti et arie in partitura, Venice, 1626 (A.5a); 1628 (A.5b); 1642 (A.5c)); O iv, P ii:
Ut re mi fa sol la; La sol fa mi re ut; sopra il Cucho; La sol fa re mi; sopra la Bassa Fiammenga; sopra la Spagnoletta; sopra Or che non rimena (in A.5 only); Cromatico di ligature al contrario; Di durezze; sopra un soggetto; Obligo di cantare la quinta parte, senza toccarlo; sopra l'aria di Ruggiero

A.6 Il secondo libro di [11] toccate, [6] canzone, [4] versi d'hinni, [3] Magnificat, [5] gagliarde, [6] correnti et altre [4] partite d'intavolatura di cembalo et organo (Rome, 1627; A.6); 2/1637/*R*, without the last two partite (A.6a)); O iii, P iv:
toccatas, g, g, per l'organo da sonarsi alla levatione (d), per l'organo da sonarsi alla levatione (a), sopra i pedali per l'organo e senza (G), per l'organo sopra i pedali e senza (F), d, di durezze e ligature (F), F, d, G, Ancidetemi pur d'Archadelt passagiato; canzonas, g, C, G, F, C, C; hymns, della Domenica, dell'Apostoli, Iste confessor, Ave Maris stella; Magnificat primi toni, secundi toni, sesti toni; Aria detto balletto; galliards, a, g, g, C, a; Aria detta la frescobalda; correntes, d, G, 'alio modo' (G), g, F, a; Partite sopra ciaccona; Partite sopra passacagli

A.7 Fiori musicali di diverse compositioni, toccate, kyrie, canzoni, capricci, e recercari, in partitura (Venice, 1635/*R*); P v:
Toccata avanti la Messa della Domenica, 2 Kirie della Domenica, 3 Christe, 6 Kirie, Canzon dopo la Pistola, Recercar dopo il Credo, Toccata cromaticha per le levatione, Canzon post il comune; Toccata avanti la Messa degli Apostoli, 3 Kirie delli Apostoli, 2 Christe, 3 Kirie, Canzon dopo la Pistola, Toccata avanti il recercar, Recercar cromaticho post il Credo, Altro recercar, Toccata per le levatione, Recercar con obligo del basso come appare, Canzon quarti toni dopo il post Comune; Toccata avanti la Messa della Madonna, 2 Kirie della Madonna, 2 Christe, 2 Kirie, Canzon dopo la Pistola, Recercar dopo il Credo, Toccata avanti il recercar, Recercar con obligo di cantare la quinta parte senza toccarla, Toccata per le levatione, Bergamasca, Capriccio sopra la Girolmeta

A.9 [11] Canzoni alla francese in partitura (Venice, 1645); P i:
La Bellerofonte, La Crivelli, La Gardana, La Paulini, La Pesenti, La Querina, La Rovetta, La Sabatina, La Scacchi, La Tarditi, La Vincenti

A.10 Works pubd in Spiridion:
Nova instructio pro pulsandis organis, spinettis, manuchordiis, i, ii (Bamberg 1670–71), iii, iv (Würzburg, *c*1675–7); see Darbellay (1988), 95–6

A.11 12 canzonas (some called fuga), *D-Mbs* Mus.ms.1581; ed. in Sh

A.12 2 capriccios, 1 trio, 1 fantasia, *F-Pn* rés.Vm^7 675; ed. in Sh

A.13 Fioretti di Frescobaldi:
11 canzonas, 1 toccata, *GB-Lbl* Add.40080; ed. A Marcon and A. Gaus (Zimmern ob Rottweil, 1994)

A.14 3 toccatas, 2 canzonas, *Lbl* Add.36661; ed. in Sh

A.15 2 capriccios, 1 canzona, 1 verse, *I-RAc* Classense 545; ed. in Sh

A.16 Partite sopra L'aria di Fiorenza, 8 toccatas, 3 canzonas, 2 capriccios, 2 ricercares, *Rvat* Chigi Q.IV.25; 1 toccata, 1 corrente, *Rvat* Chigi Q.IV.27; 5 toccatas, 3 ricercares, 3 canzonas, 2 partite sets (Ruggero, La Monica), *Rvat* Chigi Q.IV.29 (part autograph); 1 toccata, Rugier, passagalli, hymn versets, *Rvat* Chigi Q.VIII.205–6; all ed. in Sh

A.17 9 toccatas, *Tn* Giordano I; 3 correnti, *Tn* Foà VI; all ed. in Sh

Works (many doubtful or spurious) in *A-Wm*, *Wn*, *B-Br*, *CH-CObodmer*, *D-Bhm*, *Bsb*, *Mbs*, *GB-Loldham*, *I-Bc*, *Fc*, *Rdp*, *Vnm*, *PL-Kj*; for more details and additional listings see Hammond (1983), 290–304, and Silbiger (*Italian Manuscript Sources*, 1980), 152–65; some ed. in Sh

INSTRUMENTAL ENSEMBLE

Edition: *Girolamo Frescobaldi: Ensemble Canzonas*, ed. B. Thomas (London, 1975–7) [T]

B.1 3 canzonas, a 4, 5, 8, 1608[24]; ed. in Harper (1975); see also Hammond (1983), 306

B.2 In partitura, il primo libro delle [38] canzoni a l-4, bc, per sonare con ogni sorte di stromenti, ed. B. Grassi (who added the titles) (Rome, 1628/*R*); ed. in Harper (1975), T; 37 canzonas: L'Alessandrina, L'Altera, L'Altogradina, L'Ambitiosa, L'Arnolfinia, La Bernardinia, La Bianchina, La Boccellina, La Bonvisia, La Capponcina, La Capriola, La Cittadellia, La Diodata, La Donatina, La Franciotta, La Garzoncina, La Gualterina, L'Henricuccia, La Lanberta, La Lanciona, La Lievoratta, La Lipparella, La Lucchesina, La Marina, La Masotti, La Moricona, La Nicolina, La Nobile, La Plettenberger, La Rovellina, La Samminiata, La Sandoninia, La Sardina, La Superba, La Tegrimuccia, La Todeschina, La Tromboncina; 1 toccata, spinettina, vn, bc; 1 toccata, spinettina/lute, bc; 1 canzona, La Vittoria, spinettina, bc

B.2a Il primo libro delle canzoni a 1–4, bc, accomodate per sonare [con] ogni sorte de stromenti (Rome, 1628/*R*), contains 34 canzonas from B.2 and 3 new works; for edns see B.2

B.3 Canzoni da sonare a 1–4, bc, . . . libro primo (Venice, 1634) [contains 28 pieces, some rev., from B.2, 2 from B.2a, and 10 new works]; for edns see B.2

ITALIAN VOCAL

Edition: *Girolamo Frescobaldi: Arie musicali (Florenz 1630)*, ed. H. Spohr, Musikalische Denkmäler, iv (Mainz, 1960) [Sp]

C.1 Il primo libro de' [19] madrigali, 5vv (Antwerp, 1608), O v:
Ahi bella, si; Amor mio perche piangi; Amor ti chiam'il mondo; Come perder poss'io; Cor mio chi mi t'involа; Da qual sfhera; Fortunata per me; Giunt'è pur Lidia; Lasso io languisc'e moro; Perche fuggi tra salci; Perche spess'a veder; Qui dunque oime; S'a la gelata mia; Se la doglia; Se

lontana; S'io miro in te; So ch'aveste; Tu pur mi fuggi; Vezzosissima Filli

C.2 Alla gloria alli honori, 2vv, bc, 1621[14]
C.3 O bell'occhi, 1v, bc, 1621[15]
C.4 Era l'anima mia, 2vv, bc, 1622[10]
C.5 Primo libro d'arie musicali per cantarsi, 1–3vv, theorbo, hpd (Florence, 1630/*R*); Sp:
A piè della gran croce (Maddalena alla croce), 1v, bc; Ardo, e taccio il mio mal, 1v, bc; Begli occhi, 2vv, bc; Con dolcezza e pietate, 3vv, bc; Corilla danzando, 3vv, bc; Così mi disprezzate (Aria di passacaglia), 1v, bc; Degnati, O gran Fernando, 1v, bc; Di Licori un guardo, 1v, bc; Donna, siam rei di morte, 1v, bc; Dopo si lungo error, 1v, bc; Dove ne vai, 2vv, bc; Dove, dove, Signor, 1v, bc; Dunque dovrò (Aria di Romanesca), 1v, bc; Entro nave dorata, 1v, bc; Era già tutta mia, 2vv, bc; Non mi negate, ohime, 1v, bc; Occhi che sete, 2vv, bc; Se l'aura spira, 1v, bc; Se l'onde, ohime, 1v, bc; Se m'amate io v'adoro, 2vv, bc; Signor, c'hora fra gli ostri, 1v, bc; Troppo sotto due stelle, 1v, bc; Voi partite mio sole, 1v, bc
C.6 Secondo libro d'arie musicali per cantarsi, 1–3vv, theorbo, hpd (Florence, 1630/*R*); Sp:
A miei pianti, 1v, bc; Bella tiranna, 2vv, bc; Ben veggio donna, 1v, bc; Deh, vien da me pastorella (Ceccona), 2vv, bc; Deh, volate o mie voci, 3vv, bc; Doloroso mio core, 3vv, bc; Dove sparir, 1v, bc; Gioite, O selve, O venti, 2vv, bc; La mia pallida faccia, 1v, bc; Non vi partite, 2vv, bc; O dolore, O ferita, 3vv, bc; Ohime, che fur, che sono, 1v, bc; O mio cor, dolce mia vita, 1v, bc; Oscure selve, 1v, bc; Quanto più sorda sete, 3vv, bc; Soffrir non posso, 2vv, bc; Son ferito, son morto, 1v, bc; Ti lascio anima mia (Aria di Ruggieri), 1v, bc; Vanne, ò carta amorosa, 1v, bc; Voi partite mio sole, 1v, bc

LATIN VOCAL

Edition: *Girolamo Frescobaldi: Mottetti a 1, 2 e 3 voci con continuo*, ed. C. Stembridge (Padua, 1987) [St]

D.1 Peccavi super numerum, 3vv, bc, 1616[1]
D.2 Angelus ad pastores, 3vv, bc, 1618[13]
D.3 Ego sum panis vivus, 3vv, bc, 1621[3]
D.4 Jesu rex admirabilis, 4vv, bc, 1625[1]
D.5 Liber secundus diversarum modulationum (Rome, 1627): Aspice Domine, 1v, bc, St; Ave virgo gloriosa, 4vv, bc (inc.); Beatus vir qui suffert, 2vv, bc, St; Benedicite Deum, 2vv, bc, St; Benedicta tu mater, 2vv, bc, St; Civitas Hierusalem noli flere, 4vv, bc (inc.); Corona aurea super caput eius, 4vv, bc (inc.); Decantabat populus Israel, 3vv, bc, St; De ore prudentis procedit, 2vv, bc (inc.); Deus noster refugium, 1v, bc, St; Ego clamavi, 4vv, bc (inc.); Ego flos campi, 3vv, bc (inc.); Ego sum qui sum, 4vv, bc (inc.); Exaudi nos Deus, 3vv, bc (inc.); Exultavit cor meum, 1v, bc, St; Exurge Domine, 2vv, bc, St
Iesu flos mater virginis, 4vv, bc (inc.); Iesu rex admirabilis, 3vv, bc (2 settings, inc.); Ipsi sum desponsata, 1v, bc, St; O bone Jesu, 2vv, bc (inc.); O Iesu mi dulcissime, 1v, bc, St; O mors illa, 2vv, bc, St; O sacrum convivium, 3vv, bc (inc.); Quam pulchra es, 3vv, bc, St; Reminiscere miserationum, 2vv, bc, St; Sic amantem diligite, 3vv, bc (inc.); Sicut mater consulatur, 2vv, bc (inc.); Tempus est ut revertar, 2vv, bc, St; Tota pulchra es, 2vv, bc (inc.); Vidi speciosam sicut columbam, 2vv, bc (inc.); Viri sancti, 2vv, bc, St; Vox dilecti mei pulsantis, 3vv, bc (inc.)
D.6 Missa sopra l'aria della monica, 8vv, bc, O i
D.7 Missa sopra l'aria di Fiorenza, 8vv, bc, O i
D.8 Iod. Manum suam, 1v, bc, *I-Bc*

DOUBTFUL AND SPURIOUS

E.1 In te Domine speravi, 8vv, bc, *I-Bc*, doubtful
E.2 O vere digna hostia, 2vv, bc, 1629[5], doubtful
E.3 Fugue, g, kbd, pubd in M. Clementi: *Selection of Practical Harmony* (London, 1801) [by Gottlieb Muffat]
E.4 Toccata, vc, pf, ed. G. Cassadó (Vienna, 1925), spurious

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FREDERICK HAMMOND (1–7, bibliography), ALEXANDER SILBIGER (8–15, work-list)

Fresneau, Henry (*fl* 1538–54). French composer. Bibliographical evidence suggests that he had connections with Lyons. Moderne's anthologies ascribe to him one motet, *Miser ubi parebo*, and 20 chansons for four voices. 13 of these appeared in the second volume of *Le difficile des chansons* (RISM 1544[9]); they include two anecdotal pieces about the sexual adventures of Franciscan and Dominican friars (*Ung Cordelier* and *Ung Jacobin*), both perhaps of local significance. Another chanson, *Montez soubdain* (RISM 1540[17]), may refer to the 'chevauchée de l'âne', a jovial tradition celebrated annually in Lyons. One clumsy text, *Mignons qui suives la route*, is no more than a publicity jingle advertising a travelling troupe of officially sanctioned players. Like some other composers of polyphonic music (e.g. Sandrin), Fresneau may have been connected with dramatic entertainment: his knowledge of the popular repertory is attested in a *fricassée* which quotes from over 100 contemporary chansons. He specialized in novelty pieces, composed in a catchy style with rapid syllabic patter, and it is easy to see how *Le jeu m'ennuye* ascribed to Fresneau in the sixth book of Moderne's *Parangon* (RISM 1540[16]) came to be attributed to Janequin in Attaingnant's 23rd book of chansons published in Paris several years later. Attaingnant was clearly uncertain about Fresneau's music: he reprinted two of the pieces from *Le difficile des chansons* with ascriptions to Santerre, and after attributing *Par toy Amour, hélas je suis laissée* to Fresneau in his 18th book (RISM 1545[13]), he ascribed it in the next book to Guyon. He did however issue three new chansons by Fresneau between 1545 and 1547; Du Chemin added one more in 1554.

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all for 4 voices

Motet, 4vv, 1539[10]

A bien compter, 1538[17], ed. in SCC, xxiv (1992), and in Dobbins (1972); Encores un coup, 1544[9]; Frere Jehan, 1544[9]; Hellas la paix, 1544[9]; J'ay la promesse, 1538[17], ed. in SCC, xxiv (1992); La fricassée, 1538[17], ed. in SCC, xxiv (1992), and in Dobbins (1972); Le cruel Mars rebelle et rigoureux, 1554[21]; Le jeu m'ennuye, 1540[16] (attrib. Janequin in 1547[10]), ed. in SCC, xxvi (1993), and in Dobbins (1972); Le mien esprit, 1544[9]

Mignons qui suives la route, 1539[20], ed. in SCC, xxvi (1993), RRMR, xxxviii (1981) and in Dobbins (1972); Montez soubdain, 1540[17], ed. in SCC, xxvii (1993), and in Dobbins (1972); N'aymés jamais ces vielles, 1544[9]; Oeil importun qui mon cueur a rendu, 1547[8]; Par toy Amour, hêlas je suis laissée, 1545[13] (attrib. Guyon in 1546[12]); Peine et travail ne m'est qu'esjouyssance, 1545[12]; Qu'est la, c'est le beau pere (Trac, trac, trac), 1547[10]; S'il est ainsi, 1544[9]

Si vous la baizés, 1544[9]; Souspir d'amours, 1539[20], ed. in SCC, xxvi (1993), RRMR, xxxviii (1981) and in Dobbins (1972); Tenot estoit, 1544[9] (attrib. Santerre in 1545[10]), ed. in RRMR, xxxviii (1981), and ed. A. Seay, *Pierre Attaingnant: Dixseptiesme livre* (1545) (Colorado Springs, CO, 1979); Ung advocat dict, 1544[9]; Ung compaignon, 1544[9]; Ung Cordelier, 1544[9]; Ung Jacobin, 1544[9]; Ung laboureur, 1544[9] (attrib. Santerre in 1545[10]), ed. A. Seay, op. cit.

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FRANK DOBBINS

Fresneau [Fresnau, Frasnau], **Jehan** [Johannes de Frania] (*b* Cambrai; *fl c*1468–1505). French composer. A Milanese document from 1476 describes him as a priest of Cambrai, and he may be identifiable with the petit vicaire 'Jo. Fremniau' who is documented at Cambrai Cathedral from 1468 to 1469. Fresneau was a *chapelain ordinaire* in the French royal chapel from 1469 to 1475. He was in Milan in 1476, where he is listed among the singers in the chapel of Galeazzo Maria Sforza. (He is here called 'Johannes de Frania', but also appears as 'Franeau' and 'Frania', which opens up the possibility that he could be identified with the 'Jehan Verneau dit Loyauté' in the French royal chapel, 1452–9.) According to a letter of 14 November 1476, Duke Galeazzo Maria wished to obtain a clerical position for Fresneau at Como. Following the duke's assassination (26 December 1476), 'Johannes de Frania' is included in a letter of safe conduct dated 6 February 1477. A letter from the papal court of 28 July 1486 identifies Fresneau as *cantor-capellanus* of the king of France and canon at St Martin, Tours. He was at the choir school of Chartres Cathedral from 1494 until February 1505, as procurator of the canonships of St Martin; he held the title of 'canon and provost of Mayet in the church of said St Martin' and is also described as a 'notary and procurator in the church's court'.

Six works, one mass and five chansons, by him survive. Although three of the chansons are also attributed to other composers, the evidence of the sources and stylistic considerations favour Fresneau. His chansons, all of which seem to be from the 1470s, stay within the structural confines of the *formes fixes* and make sparing use of imitation. It is likely that he was Ockeghem's student, as he is included in Guillaume Crétin's famous *Déploration* on the death of Ockeghem; he is listed here among the living composers, alongside Josquin, Agricola, Brumel and Compère. That he was considered a musician of some stature is suggested by the sentence 'Prenez Fresneau pour vos chantz accorder'.

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ALLAN W. ATLAS/JANE ALDEN

Fresnel, Baude (*b* Reims, mid-14th century; *d* 1397–8). French harpist and organist to Philip the Bold of Burgundy, possibly identifiable with BAUDE CORDIER.

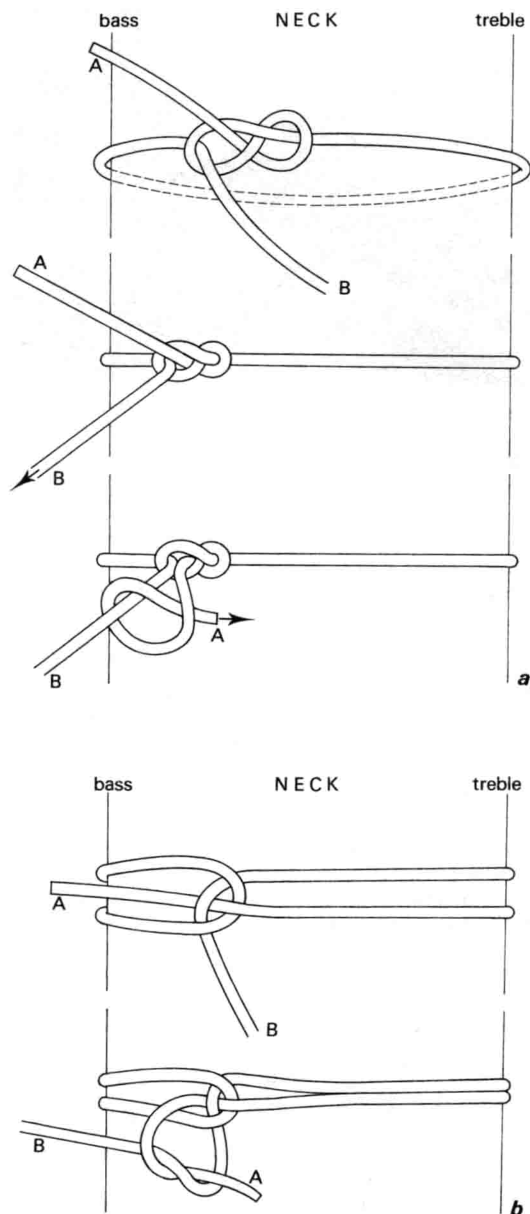
Fret (Fr. *touche*, *ton*; Ger. *Bund*, *Tonbund*, *Griff*, *Band*; It. *tasto*). A strip of gut, bone, ivory, wood or metal, placed across the fingerboard of certain bowed and plucked instruments. The sound of a plucked string stopped by the finger against a fingerboard without frets is unsatisfactory: the flesh of the fingertip does not make a sufficiently sharp cut-off point on the vibrating string, which is consequently partly damped and sounds with less of an 'edge' to the musical tone. The hard ridge of the fret, against which the finger presses the string, forms a small nut and restores something of the 'open string' quality to the sound. The presence of frets also aids the intonation of chordal playing.

In the 16th and 17th centuries instruments with gut strings such as the lute and the viol were most often fitted with movable gut frets, tied round the neck and fingerboard and fastened with a special knot – either as a single fret (one thickness of gut) or a double fret (two thicknesses side by side), as shown in fig.1. Double frets keep tight more easily and are very satisfactory on bowed instruments such as viols. On lutes and guitars, however, where the strings should lie very close to the fingerboard, the initial impetus at the moment of plucking can give a less satisfactory tone with double frets. The string, sharply pressed down on the strand of gut nearest the fingertip, buzzes slightly against the other strand. Mace (1676) mentioned both single and double frets, saying that the latter were 'after the old fashion'. Many modern makers and players use frets all of one thickness, but a useful pointer to early practice is given in John Dowland's 'Necessarie Observations' in *Varietie of Lute-lessons* (1610/*R*), edited by his son Robert:

> ... let the two first frets nearest the head of the Instrument (being the greatest) be of the size of your Countertenor, then the third and fourth frets must be of the size of your great Meanes: the fift and sixt frets of the size of your small Meanes: and all the rest sized with Trebles. These rules serve also for Viols, or any other kinde of Instrument whereon frets are tyed

Such a grading in fret thickness, from the equivalent of the fourth string (Countertenor) to the first (Treble), has important implications for the height of the action on these instruments.

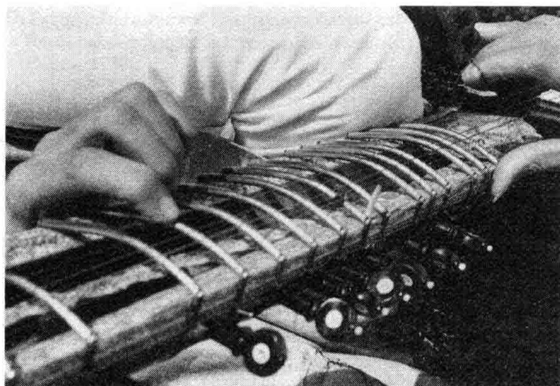
On lutes and guitars, frets beyond the fingerboard were generally made of wood, glued to the soundboard. Instruments with metal strings, such as the cittern and bandora, usually had fixed metal frets, made from thin strips of sheet brass, held in tapering slots by thin wedges of hardwood. Bone or ivory was sometimes used, and



1. Method of tying (a) single and (b) double fret knots

modern instruments such as the guitar and mandolin have frets of specially extruded wire let into slots cut in the fingerboard.

On Western instruments frets are usually placed at intervals of a semitone (though on the cittern some semitone frets were omitted (for further discussion *see* CITTERN). The fixed frets of modern instruments are usually arranged for an approximation of equal temperament, to give an octave of 12 equal semitones. Perhaps the commonest such approximation is the 'rule of 18', where each fret is at $\frac{1}{18}$ of the distance from the previous fretto the far end of the string. Some early 16th-century composers for the lute or vihuela may have preferred an instrument in some form of mean-tone temperament. In any case the use of adjustable gut frets



2. *Detail of frets on an Indian sitār*

on Renaissance and Baroque instruments enabled the player to accommodate particular compositions or prevent unwanted irregularities of intonation owing to variations in the density of the gut strings (*see* TEMPERAMENTS, §8).

On certain Asian instruments, for instance the Indian *sitār*, the frets are several centimetres high (fig.2), so inflections in intonation can be obtained by pulling the string along them (*see also* SITĀR, §3). The frets of the *sitār* are movable: e.g. the first fret may be positioned either a whole tone or a semitone above the open string (the tonic drone), resulting in two different scale patterns.

Although frets appeared on some Asian and Middle Eastern plucked instruments as early as about 2000 BCE, they do not seem to have been known in Europe before the Middle Ages. By the 14th century, however, both bowed and plucked instruments were frequently fretted. One of the miniatures in Alfonso el Sabio's *Cantigas de Santa Maria* depicts two rebecs, one with frets and the other without (*see* REBEC, fig.3). In the 16th century frets became characteristic of the viol family. They have also occasionally been used on the violin to help the beginner play in tune. Playford wrote: 'It is the best and easiest way for a Beginner who has a bad Ear, for by it he has a certain rule to direct and guide him to stop all his *Notes* in exact *tune*'. The most important function of frets, however, was the special tonal quality that they provided.

A clavichord in which more than one tangent strikes a given pair of strings, producing different notes according to the distance from the bridge, is called 'fretted' (Ger. *gebunden*), since the tangent positions are determined in the same way as the fret spacing on a fingerboard.

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IAN HARWOOD

Fretwork. British viol consort. It was formed in 1985, and after six months' intense study, funded by the Arts Council, made its début at the Wigmore Hall in 1986. By the 1990s it was recognized as the leading viol consort in the world. Its members in 1999 were Richard Campbell, Wendy Gillespie, Julia Hodgson, Susanna Pell, Richard Boothby and William Hunt, with the frequent participation of singers such as Michael Chance, James Bowman and Catherine Bott, the vocal ensemble Red Byrd, the organist Paul Nicolson and the lutenist Christopher Wilson.

Fretwork has toured extensively throughout Europe, the USA, East Asia and Australia, performing principally the English consort repertory, but also Renaissance and contemporary works. It has commissioned (and recorded) new compositions for viols by a wide range of composers, including George Benjamin (*Upon Silence*), Elvis Costello (*Put away forbidden playthings*), Tan Dun (*A Sinking Love*), Thea Musgrave (*Wild Winter*), Michael Nyman (*Self-Laudatory Hymn*) and Peter Sculthorpe (*Djilile*). However, Fretwork is best known for its CDs of the English repertory from Byrd to Purcell. Its performances are characterized by rich and passionate yet clean playing, with a strongly supportive bass; its excellent treble viols always maintain a sweet tone (in the tradition of Francis and June Baines). Fretwork has also published viol music and David Pinto's book *William Lawes*.

LUCY ROBINSON

Freund [Freundt]. German family of organ builders. The oldest surviving instrument ascribed to an organ builder named Freund is the organ at Ardagger, Lower Austria, with an inscription (dated 1770) which states that the organ was built in 1620 by a 'Passauischen orgelmacher Frynd'. A 'Johann Georg Freund', often mentioned in organ-building literature, was formerly thought to be the foremost member of the family, but there is no archival evidence to support this. The first traceable member of the family is Johann Freund (*d* Passau, 3 Dec 1678). He is possibly identical with 'Johannes Frondt' who worked in 1629 in Innsbruck with Leopold Rottenburger of Salzburg; he also worked together with Andreas Butz in Schlägl (1635; *see* BUTZ). Johann Freund built one of the most important organs of the 17th century for Klosterneuburg Abbey, near Vienna (1636–42; restored 1983–90 by the firm of Theodor Kuhn). The overall impression of the *plenum* is characterized by a comprehensive chorus with a Mixtur XII–XIV (4′) in the *Hauptwerk*; the specification also includes six reeds, of which the Regal 8′ in the *Brustwerk* is original (*see* ORGAN, §V, 12, Table 25). Freund also built organs for the St Afra chapel, Klosterneuburg (1649); the parish church, Linz (1650); St Bartholomäus, Passau-Ilzstadt (1655); St Leonhard, Aigen am Inn (1658); and Baumgartenberg Abbey (1662).

Johann was succeeded by his son Leopold (*d* Passau, 19 April 1722), who built organs for the Benedictine abbey at Kremsmünster (1680–82); the Benedictine abbey at Seitenstetten (1685–7); Passau Cathedral (1685–8); Korneuburg (1691); Freistadt (1705); and the pilgrimage church of Maria Brunnenthal (1711). The workshop was gradually taken over by his son-in-law Johann Ignaz Egedacher (*see* EGEDACHER). Franz Freund (*d* before 1696), also a son of Johann, was an organ builder in Rottenburg am Neckar, where he married in 1668 and obtained the freedom in 1670. He built an organ for the collegiate church at Wiesensteig (1680) and worked at Temple Neuf, Strasbourg (1683–4; repairs and rebuilding) and the Cistercian abbey at Schöntal an der Jagst (1690; new Posaune).

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ALFRED REICHLING

Freundt [Bonamicus], **Cornelius** (*b* Plauen, *c*1535; *d* Zwickau, bur. 26 Aug 1591). German composer. He is first heard of in 1554 as the dedicatee of a Zwickau music manuscript. By 1564 he was Kantor at Borna. On 1 November 1565 he became Kantor of St Marien, Zwickau, and a teacher at the town school, in succession to David Köler (to whose memory he dedicated a composition). There he led a busy and fruitful life and was held in high esteem, not only for his abilities as a musician in the service of the town and church: he also produced school plays, built the town a sundial and in 1588 was invited to become a preacher, an offer that he declined. His music, which consists overwhelmingly of sacred works, including Christmas and wedding songs, probably all originated in his work at Zwickau; he wrote surprisingly little for the Lutheran Mass. A few of his Christmas songs found their way into the Dresden, Brunswick and Gotha songbooks, some remaining in use until the 18th century. They are attractive pieces, some in a simple homophonic style, others more sophisticated and motet-like; historically they represent a transition from the older Tenorlied to the newer chorale.

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WILFRIED BRENNECKE

Frevylle, Richard (*b* *c*1475–80; *fl* 1490–1540). English composer. A Richarde Frevylle is recorded as a chorister at St George's Chapel, Windsor, between Michaelmas 1489 and Michaelmas 1494, when he was the senior boy. A florid four-voice setting of the *Nunc Dimittis*, written probably in the second or third decade of the 16th century, is attributed to him in *GB-Olc* 124, f.222.

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ANDREW WATHEY

Frey, Emil (*b* Baden, canton of Aargau, 8 April 1889; *d* Zürich, 20 May 1946). Swiss pianist, brother of WALTER FREY (ii). He studied with Otto Barblan, Joseph Lauber and Willy Rehberg at the Geneva Conservatory, and with Diémer, Fauré and Widor at the Paris Conservatoire, where he won a *premier prix* for piano in 1906. Between 1912 and 1917 he held masterclasses in Moscow; from then until his death he taught in Zürich. As a pianist Frey toured successfully in Europe and South America. He also was a prolific composer, in a conservative style; his works include two symphonies, concertos, chamber works, piano music and studies.

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JÜRG STENZL

Frey, Jacques-Joseph (*b* 1782; *d* 9 June 1838). French music publisher. He studied the violin at the Paris Conservatoire and from 1816 to 1838 played the viola in the Opéra orchestra. In August 1811 he purchased the engraved plates, manuscripts and business of Magasin de Musique (ii), establishing himself in their premises at 76 rue de Richelieu. Shortly afterwards (by November 1812) he moved to 8 place des Victoires, and in April 1838 to 22 boulevard Montmartre. On 17 November 1839 Richault announced that he had purchased 'all the engraved plates constituting the music business of the late M. Frey'.

Frey's prime achievement was to publish orchestral scores of Mozart's seven major operas. Only two had previously appeared in France: *Die Zauberflöte*, published by Sieber *père* in a strange adaptation entitled *Les mystères d'Isis*, and *Figaro*, published by Magasin de Musique (ii); Frey engraved a correct edition of the former and reissued the latter as part of his series, which attracted more than 250 subscribers. He also reprinted 32 of Grétry's operas from the original plates, but this series had a mere 19 subscribers. He published full scores of operas by Rodolphe Kreutzer, Le Sueur and Méhul as well as instrumental and vocal music and a number of instrumental methods; the latter included two of his own authorship, for violin and for tambour de basque. All his publications were engraved.

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RICHARD MACNUTT

Frey, Walter (i). *See* FRYE, WALTER.

Frey, Walter (ii) (*b* Basle, 26 Jan 1898; *d* Zürich, 27 Aug 1985). Swiss pianist, brother of EMIL FREY. He studied the piano with Friedrich Niggli (1906–13) and Willy Rehberg (1913–16). From 1917 he was active as a pianist and teacher in Zürich, where he held piano and chamber music classes at the conservatory. On his numerous concert tours he played mainly contemporary music and introduced works by, among others, Hindemith, Wellesz, Toch and many Swiss composers; in 1927 he gave the first performance, with Stefi Geyer, of Berg's Chamber Concerto in Berlin (under Scherchen). He was co-founder and first president of Pro tunder Scherchen Musica (the Zürich branch of the ISCM) from 1934 to 1960, and

edited *25 Jahre Pro Musica* (Zollikerberg, Zürich, 1959). In later years his main concern was with the keyboard works of Bach, of which he gave complete performances in concert cycles.

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JÜRG STENZL

Freyer, Achim (*b* Berlin, 30 March 1934). German painter, theatre designer and opera director. He studied at the Akademie der Künste in Berlin and made his stage début, designing the sets and costumes for Ruth Berghaus's production of *Il barbiere di Siviglia*, at the Berlin Staatsoper in 1967. He defected to the West in 1973 and made an immediate impression with his striking, painterly and abstract designs for Hans Neugebauer's productions of *Cardillac* (1973) and *Pelléas et Mélisande* (1975) at the Cologne Opera. In 1979, he made his début as director as well as designer with *Iphigénie en Tauride* at the Bavarian State Opera. He staged Philip Glass's *Satyagraha* (1981) and *Akhnaten* (1984, première) at the Stuttgart Opera. His 'pop art' style, evident in his productions of *Die Zauberflöte* for the Hamburg Staatsoper and, circus-style, for the 1997 Salzburg Festival, and *Orfeo ed Euridice* for the Deutsche Oper Berlin in 1982, aroused controversy.

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HUGH CANNING

Freyer, August (*b* Mulda, nr Dresden, 15 Dec 1803; *d* Pilica, nr Warsaw, 28 May 1883). Polish organist, composer and teacher of German birth. He studied in Leipzig with Friedrich Schneider and Christian Pohlenz, and arrived in Warsaw in 1827. In the following year he entered the Warsaw Conservatory, where he studied figured bass and the organ with Lenz and took lessons in composition with Elsner. In 1831 he became the double bass player at the Wielki Theatre in Warsaw, but after three years had to resign because of illness. On 1 January 1837 he succeeded K.F. Einert as organist at the Lutheran church in Warsaw, where he remained for over 40 years. He rebuilt the organ and made the church one of Warsaw's most important musical centres. He founded a large choir there, performing oratorios and other vocal and instrumental works. He also organized a singing school at the church and directed amateur and professional choirs in performances of a wide range of music, including his own compositions. He gave frequent concerts in Warsaw and Kraków, in the major German cities (1834) and in Paris (1857); his performances were admired by some of the most prominent artists of the day, particularly Adolf Hesse, Mendelssohn, Spohr and Glinka, and he was considered the most distinguished organist in Europe.

From 1831 Freyer directed a free school of organ playing and taught composition and singing. He taught many well-known Polish musicians, including Moniuszko. From 1861 he worked at the Music Institute in Warsaw, where he became teacher of organ, harmony and counterpoint (until 1866). He wrote several textbooks, from which many Polish musicians were educated. He was also partly responsible for the founding of the Warsaw Music Society.

As an organist and teacher Freyer was important to Polish culture in the reawakening of interest in the declining art of the organ. His compositions, almost entirely for organ, can be divided into three groups: virtuoso pieces, preludes for his pupils, and accompaniments to sacred choral works. It is the flamboyant virtuoso works which have the greatest artistic value; they are distinguished by varied figuration, a resourceful use of register and a well-judged balance between polyphony and homophony. To this group belong the fantasias and variations: they were the earliest virtuoso organ works in 19th-century Polish music, and remain in the repertory.

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Zasady początkowe śpiewu [The first principles of singing] (Warsaw, n.d. [before 1860])

Praktyczna szkoła na organy [A practical organ tutor] (Warsaw, 1861)

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ZOFIA CHECHLIŃSKA

Freylinghausen, Johann Anastasius (*b* Gandersheim, nr Brunswick, 2 Dec 1670; *d* Halle, 12 Feb 1739). German theologian and poet. He grew up in Gandersheim, where his father was mayor, and then from the age of 13 he attended the grammar school in the neighbouring town of Einbeck, where his maternal grandfather was a pastor. In 1689 he went to the University of Jena, where he soon came under the influence of the Pietists. In 1691, in Erfurt, he became acquainted with the leading Pietist A.H. Francke, following him in 1692 to the newly founded University of Halle. After some periods spent in Gandersheim, where because of his Pietist attitudes he did not obtain an incumbency, he became Francke's unpaid assistant in Halle in 1695, living with Francke's family. Only in 1715 did he receive a post there at the Ulrichskirche, enabling him to marry Francke's daughter Johanna Sophie Anastasia, his godchild, born in 1697. In 1727, after his father-in-law's death, he became director,

together with Francke's son Gotthilf August, of the Halle educational establishments.

Freylinghausen was editor of the most influential of the Pietist songbooks, *Geistreiches Gesang-Buch: den Kern Alter und Neuer, wie auch die Noten der unbekannten Melodeyen ... in sich haltend* (Halle, 1704), and its second part, *Neues geistreiches Gesang-Buch* (Halle, 1714). Both parts appeared in numerous, constantly expanded editions, the first in 19 up to 1759, the second in four up to 1733. An edition comprising both parts, containing 1581 songs with 609 tunes, was prepared by G.A. Francke in 1741; this appeared in several further editions up to 1778. Behind these numerous publications it is possible to discern the importance that A.H. Francke attributed to singing both in Pietist congregations and in his education system. In addition to its wide circulation, Freylinghausen's songbook was used in many subsequent publications, including the songbooks of the established church in the 18th century, notably the Schemelli Hymnbook (Leipzig, 1736), in which J.S. Bach played a part. The sources for the new treasury of songs in Freylinghausen's work, which contains hitherto unknown tunes and gives them with notated figured bass, are only partially indicated; for example, 37 texts with their melodies originate in H.G. Neuss's *Hebopfer zum Bau der Hütten Gottes* (Lüneburg, 1692, and Wernigerode, 1703), while the origins of others remain obscure. The *Geistreiches Gesang-Buch* makes comprehensive use of the aria manner of early evangelical Pietism, both in its strictly isometric style and, more characteristically, in its dactylic melodies in triple time set to suitable poems (for example the song *Eins ist not! Ach, Herr, dies eine* with a melody borrowed from Adam Krieger's *O Rosidore, edele Flore*, 1657). Although the songs of Freylinghausen's songbook owe much of their popularity to this style, it was just this which militated against the critical approval of the Wittenberg Theological Faculty in 1716, because the tunes were 'not in the slightest compatible with the gravity of the elevated mysteries which ought to be contained therein'. This style did however endear the songs to the Brethren who took many of them over for their first hymnbook (1720).

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WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Freystädtler [Freystädter, Freystadler], **Franz Jakob** (*b* Salzburg, 13 Sept 1761; *d* Vienna, 1 Dec 1841). Austrian composer. He was the son of Johann Jacob Freystädtler (1723–87, composer, choirmaster and 'Totensänger' of St Sebastians-Kirche). After serving as a choirboy in the fürstliches Kapellhaus, Freystädtler studied the organ with Franz Ignaz Lipp, and in 1777 entered the Kapelle of St Peter, where he was organist until September 1782. He then went to Munich as a piano teacher; he ran up debts, as he had done in Salzburg, and was imprisoned. On 13 May 1786 he arrived in Vienna, where he studied counterpoint with Mozart. Until 1961 it was thought that his book of studies (*A-Sm*) was Mozart's own material from his studies with his father Leopold. Mozart employed his pupil as a copyist, and Freystädtler copied the Piano Concerto in B♭ K456 and replaced six pages of the autograph score of the String Quintet in G minor K516. During a lawsuit in 1786/7, in which Freystädtler was accused of having stolen a piano, Mozart came to his help by posting bond for him and presenting a written surety. In summer 1787 he was the eponymous hero of Mozart's project for a burlesque *Der Salzburgerlump in Wien* (K509*b*), which includes the canon *Lieber Freistädtler, lieber Gaulimauli* (K509*a*). Freystädtler was still active as a piano teacher in 1834. He moved into a pensioners' home in April 1837 and died there, destitute, in 1841. Nowak's theory that Freystädtler was involved in completing the orchestration of the 'Kyrie' in Mozart's *Requiem* is ruled out by recent studies of his manuscripts.

Freystädtler's compositions include sonatas and sets of variations (and also a variation for Diabelli's *Vaterländischer Künstlerverein*, 1824), programmatic piano fantasies, two piano concertos (*a quattro*), songs in the popular, simple style, and two cantatas. In 1793 he arranged Mozart's last three string quartets for piano trio (with viola). An arrangement for piano quartet of the Piano and Wind Quintet K452 dating from 1786 and ascribed to him by Deutsch and Oldman in 1931, must be regarded as spurious.

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MICHAEL LORENZ

Freytag, Heinrich Hermann (*b* Hamburg, *c*15 April 1759; *d* Groningen, 11 April 1811). Dutch organ builder of German birth. He was the son of a cabinetmaker from Württemberg. It is not known where he received his earliest training; he went to work for Hinsz just a few years before the latter's death in 1785. Hinsz's stepson and co-worker Franz Caspar Schnitger the younger inherited the business after Hinsz's death, and went into partnership with Freytag. Their first organ, a small 4′ instrument built for the Mennonite Church, Groningen (1785), had the same specification as a late Hinsz *Rugwerk*. In 1789 they added an independent Pedal and a small *Borstwerk* to the Hinsz organ of the Bovenkerk, Kampen (completed in 1790). This was followed by: a rebuilding of the organ in 't Zandt (1791); a new organ in Bierum (1792), which had a *Hoofdwerk* façade in the

style of Hinsz with a fake *Onderpositief* façade (for the Praestant 16′ treble) harking back to Arp Schnitger's organs; and another small organ in Zuidhorn (1793). They then built their largest new organ for the church of Zuidbroek, following a contract that had been drawn up by Hinsz. It had two manuals, an independent Pedal and 28 stops, and was the only new organ with independent Pedal built by them or by Freytag alone. Their last joint organ, with two manuals and pull-down pedals, was built for Bellingwolde (1796–8); a curiosity was that it had a roof-like structure over the Vox humana.

Freytag's first work outside the province was for the Zuiderkerk, Enkhuizen, where he added a *Rugwerk* and rebuilt the old organ in 1799. The metal plates for the Trompet 8′ for this organ were cast on sand. In 1802 he reduced and updated the now famous organ of Noordwolde from three manuals to two (the Vox humana of the *Rugwerk* was given a resonance box, covering the entire stop). In 1803 he carried out a rebuilding project in Loppersum, followed by work on the large organ of the Laurenskerk, Rotterdam (1806–7 and 1809–11, incomplete). A large one-manual organ with 15 stops, including two 16′ labials and a 16′ reed, was completed in 1808 for the village church of Finsterwolde. Another rebuilding project was carried out in Noordbroek (1806–9), where the Pedal was moved from behind the organ to two visible side Pedal towers. After a renewal with new façade of the small organ of the Doopsgezindekerk, Bolsward (1808–9), Freytag built one more new organ with two manuals and pull-down pedals for Oostwold in 1811. He died during its construction and it was erected by his master pupil Johan Wilhelm Timpe (1770–1837) who also completed the organ designed and perhaps partially built by Freytag for his widow in Warffum in 1812.

Most of Freytag's organs are preserved, and his work belongs to the best of the Schnitger school. He was enormously inventive with his case designs, continuing an age-old tradition and showing tremendous respect for old pipe material whenever renewing an old organ. Despite his conservatism, he was nevertheless willing to adopt ideas, styles and designs from other organs, such as the organ of Nieuwolda by Wenthin, which inspired him to introduce instruments with *Hoofdwerk* and *Bovenwerk* (Bellingwolde, Oostwold and Warffum). While no two organs look alike, their stylistic relationships remain unified. Three cabinet organs by Freytag survive.

After his death the business was continued on a small scale, mainly by his son Herman Eberhardt (1796–1869), who retired in 1862. The firm was then sold to N.A.G. Lohman.

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ADRI DE GROOT

Frezzolini [Frezzolini-Poggi], **Erminia** (*b* Orvieto, 27 March 1818; *d* Paris, 5 Nov 1884). Italian soprano. She is identified with Romantic opera and especially with Verdi, two of whose heroines she created: Giselda in *I Lombardi* and *Giovanna d'Arco*, at La Scala, Milan (in 1843 and 1845 respectively). Trained mainly by her father, the noted bass Giuseppe Frezzolini (1789–1861), and Domenico Ronconi, she had bel canto skills but sang in the new manner called for by Verdi's works, uniting smooth legato and dramatic power. Her sensational début, at Florence in 1837, was in the title role of Bellini's *Beatrice di Tenda*; this remained one of her most effective parts, along with Donizetti's Lucrezia Borgia (in which she caused another sensation, at La Scala in 1840), Bellini's Elvira (*I puritani*), and Verdi's Giselda, Gilda (*Rigoletto*) and Leonora (*Il trovatore*). She was compared to Maria Malibran for boldness, intensity and pathos, with an added sweetness of timbre; Fétis wrote of her beauty and nobility on stage. After an early London season (1841) and many Italian engagements, she spent the years between 1847 and 1857 in St Petersburg, Madrid, London and Paris. Vocal decline and financial extravagance led her during the years 1857–60 to tour, at times hazardously, in the USA and Cuba and, as late as 1874, to appear in minor Italian theatres; Mark Twain records a concert in Naples in 1867 greeted with both applause and hisses. Her brief marriage in 1841 to the tenor Antonio Poggi ended in legal separation; her letters (in *I-FOc*) show her aware of the difficult position of women in a male-dominated world. After Poggi died (1875) she married a French doctor.

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JOHN ROSSELLI

Friant, Charles (*b* Paris, 1890; *d* Paris, 22 April 1947). French tenor. His father was a principal dancer at the Opéra, Paris, and he himself sang in the chorus and appeared in the première of d'Indy's *L'étranger* as a boy. He later trained with Sarah Bernhardt and joined her company as an actor, then going to the Conservatoire to study singing in 1910. His operatic début was in the Paris première of Massenet's *Cléopâtre*. From 1920 to 1939 he was a member of the Opéra-Comique, appearing in a wide repertory but enjoying special success in Massenet operas such as *Manon*, *Werther* and *Le jongleur de Notre Dame*. Premières included *Le roi Candaule* by Bruneau and *Le Hulla* by Samuel-Rousseau. He also sang at Monte Carlo and La Monnaie, Brussels. His recordings, especially those from *Werther*, are distinctively stylish and expressive.

J.B. STEANE

Friar of Bristol. *See* TUNSTEDE, SIMON.

Friars Society Orchestra. Original name of the NEW ORLEANS RHYTHM KINGS.

Fribec, Krešimir (*b* Daruvar, Croatia, 24 May 1908; *d* Zagreb, 23 Dec 1996). Croatian composer. He studied music privately in Zagreb with Zlatko Grgošević and held the position of music editor of Radio-Televizije Zagreb from 1943 to 1964. Later he was appointed an associate of Zagreb Radio and director of the Croatian Music Society of Zagreb. Fribec was a prolific composer, particularly in the fields of opera and ballet. Most of his early music was based on folksong, but between 1955 and 1964 he used 12-note, serial and aleatory procedures.

The ballet *Vibracije* ('Vibrations', 1955) was a crucial work in the change, with its evocation of the multiplicity of vibrations within and around the human body. Despite the high quality of many of his instrumental works of this period, notably *Panta rhei*, *Asonance* and the String Quartet no.1, Fribec went back to his more conventional and approachable expressionist idiom. His old fluency returned in a large number of works – operas, ballets, cantatas, orchestral and chamber works – which satisfied his desire to make his music appeal to as large a public as possible.

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(*selective list*)

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Jerma (op, after García Lorca), 1960
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Dunja u kovčega [Quince in the Chest] (op, after M. Begović), 1966
Veliki val [The Great Wave] (op, after M. Matić-Halle), 1966
Djeca sunca [The Children of the Sun] (opera-ballet, after Croatian poets), 1968
Heretik [The Heretic] (musical drama, after I. Supek), 1971
Usamljenost [Loneliness] (musico-scenic meditations, after M. Selimović), 1971
Ujak Vanja [Uncle Vanya] (chbr op, after A.P. Chekhov), 1972
Goran (scenic visions of the poet, opera-ballet, after I. Goran-Kovačić's poem), 1975
Kralj Edip [King Oedipus] (op, after Sophocles), 1975
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NIALL O'LOUGHLIN

Fribert [Friberth], **Joseph.** *See* FRIEBERT, JOSEPH.

Friberth [Frieberth, Friebert, Friedberg], **Carl** [Karl] (*b* Wullersdorf, Lower Austria, 7 June 1736; *d* Vienna, 6 Aug 1816). Austrian tenor, librettist and composer, brother of Joseph Frieberth, with whom he is often confused. He was a musician in the Esterházy retinue from 1 January 1759, numbering among the highest-paid singers; also in 1759, Prince Paul Esterházy sent him to Italy to study singing. Haydn wrote a number of roles and arias for him and for his wife of 1769, the former Maria Magdalena Spangler, and seems to have aided their careers at Eisenstadt out of friendship. The couple took the roles of Tobias and Sarah in the première of *Il ritorno di Tobia* (Vienna, 1775), and Friberth wrote the libretto (in Italian) to Haydn's opera *L'incontro improvviso* of the same year (based on L.H. Dancourt's *La rencontre imprévue*, set by Gluck); he may also have adapted *Lo speziale*, *Le pescatrici* and *L'infedeltà delusa*. After leaving Esterházy's service in 1776, Friberth became Kapellmeister at Vienna's two Jesuit churches (the Kirche Am Hof and the Universitätskirche) and at the Minoritenkirche. He retained these posts until his death and devoted himself primarily to the composition of church music, including nine masses. He also sang in Katharina Schindler's troupe (1776), published 24 lieder in Kurzböck's *Sammlung deutscher Lieder für das Klavier* (iii, 1780), and from 1771 was a member of the Vienna Tonkünstler-Societät, which he later served in various important administrative capacities. An Italian journey of 1796, underwritten by Prince Esterházy, is said to have brought him the pope's Order of the Golden Spur. Some Italian and Latin vocal pieces by him are extant (*H-P*, *A-Wgm*, *Wn*, *HE*, *KR*,

Wm, *Z*, *D-Bsb*, *S-Smf*), and there are editions of nine of his lieder (DTÖ, liv, Jg.xxvii/2, 1920/*R*).

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MARY HUNTER/R

Fricassée (Fr.: 'hash'). A kind of QUODLIBET popular in 16th-century France. The term was first used in Attaingnant's *Second livre contenant XXV chansons* (Paris, 1536) and refers to a small number of pieces associated with the repertory of the Parisian chanson in which melodies and melodic fragments from French chansons were mixed and juxtaposed in a new polyphonic framework, often to witty, hilarious or obscene effect. (Like its Spanish counterpart, the *ensalada*, this 'stew' takes a gastronomic concoction as a figurative model for a musical procedure.) The musical processes at work in early *fricassées* may derive from some used in theoretical and practical sources of the late 15th century, in which a complete voice part from some well-known work was combined with another line crafted from many different sources – polyphonic art songs and monophonic popular songs alike. Three of the four extant *fricassées* of the early 16th century (an anonymous piece, as well as one each by Henry Fresneau and Jean Crespel) similarly juxtapose a complete voice from a well-known chanson by Sermisy, Janequin or Crecquillon with catchphrases from many other pieces. The eclecticism of these pieces is prodigious: Lesure identified quotations from well over 100 sources in Fresneau's *fricassée* alone. Pierre Certon's *Vivre ne puis content sans ma maistresse* (RISM 1538[14]) stands somewhat outside the radical 'polymusicality' of these pieces, and instead reworks only a few melodies from chansons by his friend and colleague Sermisy. The established collage technique nevertheless survived well into the second half of the 16th century: Petit Jean de Latre's *Fricassée sur les dessus de mon pouvre coeur*, issued uniquely in the 1564 edition of Phalèse's famous *Septieme livre*, similarly draws on chansons by Sermisy, Janequin and Northern masters such as Gombert and Crecquillon. Late examples include a *Fricassée des cris de Paris* in Jean Servin's *Meslanges de chansons nouvelles* of 1578 (like an earlier one by Janequin, it consists exclusively of Parisian STREET CRIES or vendors' calls) and Denis Caignet's five-voice *fricassée N'avons point veu la peronelle* from his *Airs de court* of 1597.

For further bibliography *see* QUODLIBET.

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MARIA RIKA MANIATES/RICHARD FREEDMAN

Frichot, Louis Alexandre (*b* Versailles, April 1760; *d* Lisieux, 9 April 1825). French musician and inventor of instruments. He was the son of a cook in the service of the Duke of Burgundy, and went to England, a refugee from the Revolution, in the early 1790s. By 1793 he was playing the serpent in the Ancient Concerts orchestra and he is listed in Doane's *Musical Directory* of 1794. A memoir in the *Quarterly Musical Magazine and Review* of 1825 described a 'very extraordinary performance' by Frichot during the 1790s on what was very probably an early BASS-HORN (perhaps one like no.284 of the Carse Collection, now in the Horniman Museum, London), an instrument of his own invention. In 1800 the London music publisher and instrument dealer George Astor published *A Compleat Scale and Gamut of the Bass-Horn: a New Instrument, Invented by M. Frichot*. Astor also began to make bass-horns; a fine specimen, signed by Astor & Co. and dated 1807, is in *F-Pc*.

After the Peace of Amiens, Frichot returned to France and submitted his bass-horn to a jury of Paris music professors. Sachs referred to this instrument as 'die erster Name der Basse-trompette'; Frichot indeed patented a BASSE-TROMPETTE in 1810, but although closely related to the bass-horn the two instruments were in fact distinct (the *basse-trompette* having interchangeable bows of different length – *pièces de rechange* – for pitch adjustment). Pierre noted another instrument by Frichot, mainly wooden, with a substantial section made of brass. He described it as an early wooden two-keyed ophicleide, dating from about 1812, which had apparently been awarded a medal in England.

Frichot eventually settled at Lisieux as a teacher of music.

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HOWARD MAYER BROWN/STEPHEN J. WESTON

Frick, Gottlob (*b* Ölbronn, nr Pforzheim, 28 July 1906; *d* Mühlacker, 18 Aug 1994). German bass. He studied at the Musikhochscule in Stuttgart and was a chorus member at the Stuttgart Opera (1927–31). He was engaged at Coburg in 1934, making his début as Daland. After periods at Freiburg and Königsberg he was engaged at the Dresden Staatsoper, where he created Caliban in Sutermeister's *Die Zauberinsel* (1942) and the Carpenter in Haas's *Die Hochzeit des Jobs* (1944), and sang Rocco, Nicolai's Falstaff, Prince Gremin, the Peasant in Orff's *Die Kluge*, and, especially, the Wagnerian bass roles. He joined the Berlin Städtische Oper in 1950 and the Bavarian and Vienna Staatsopern in 1953. He first sang at Covent Garden in 1951, as Hunding and Hagen, and appeared there regularly from 1957 to 1967 in the Wagner repertory and as Rocco. He also appeared at Bayreuth, Salzburg (where he took part in the première of Egk's *Irische Legende*), the Metropolitan, La Scala and other leading theatres. Although he officially retired in 1970 he continued to make occasional appearances in Munich and Vienna, and in 1971 sang Gurnemanz at Covent Garden. In 1976 the Stuttgart Opera staged *Die lustigen Weiber von Windsor* to honour his 70th birthday. Frick had a strong, firmly centred yet flexible bass voice which was immediately recognizable; he sang with the utmost intelligence and with incisive diction. He recorded all his major roles, notably his Rocco (three times), Hagen and Gurnemanz.

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HAROLD ROSENTHAL/ALAN BLYTH

Frick [Frike], **Philipp Joseph** (*b* Willanzheim, nr Kitzingen am Main, 27 May 1740; *d* London, 15 June 1798). German organist and glass harmonica player. He was organist to the court of the Margrave of Baden-Baden, but became the first German virtuoso on Benjamin Franklin's glass harmonica and attempted to improve the instrument by applying keyboard action to it. After several years in St Petersburg he made his first appearance in London in 1778 and settled there shortly afterwards. He gave up concert tours on health grounds and devoted himself to teaching the piano and harmonica. In London he published three trios for harpsichord or piano and obbligato violin and cello (1797), two piano duets (1796) and the following theoretical works: *The Art of Musical Modulation* (1780; after *Ausweichungs-Tabellen*, Vienna, 1772), *A Treatise on Thorough Bass* (*c*1786) and *A Guide in Harmony* (1793).

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BRUNO HOFFMANN

Fricker, Herbert (Austin) (*b* Canterbury, 12 Feb 1868; *d* Toronto, 11 Nov 1943). English organist and choirmaster. He was city organist at Leeds and choirmaster to the Leeds Musical Festival; the high reputation of the Leeds choir at the triennial festivals up to 1913 was largely the result of his training. He initiated municipal concerts at Leeds in 1903 from which grew the Leeds SO (later Northern PO), and furthered Yorkshire's musical development in many other ways. In 1917 he went to Canada to become conductor of the Mendelssohn Choir of Toronto with which he achieved a similarly high standard of performance. In this capacity he conducted the first Canadian performances of Beethoven's *Missa solemnis* in 1927, Walton's *Belshazzar's Feast* in 1936 and Berlioz's *Grande messe des Morts* in 1938. At the New York World's Fair in 1939 Fricker conducted the broadcast performance of Bach's B minor Mass with the New York Philharmonic SO and Chorus; the same work was the subject of his farewell concert with the Mendelssohn Choir in Toronto on 23 February 1942. (*EMC2*, R. Pincoe)

H.C. COLLES/HELMUT KALLMANN

Fricker, Peter Racine (*b* London, 5 Sept 1920; *d* Santa Barbara, CA, 1 Feb 1990). English composer. The most prominent British composer to emerge immediately after World War II, he developed a free atonal style which exerted a strong influence at a time when British composers were turning from the insularity of the war years.

1. LIFE. His family came from Wiltshire; the middle name is after his great-grandmother, a descendant of the dramatist. Fricker was educated at St Paul's School, London. It was planned that he should leave school at 14 to join the merchant navy, but he was not accepted because of his poor eyesight. In 1937 he entered the RCM, where he studied theory and composition with Morris, the organ with Bullock and the piano with Wilson. He also attended classes at Morley College, where in 1939 he met Tippett. In 1941 Fricker joined the Royal Air Force and was trained as a radio operator. He was married in 1943, and that year was posted to India as an intelligence officer, after an intensive course in Japanese at the University of London.

When Fricker was demobilized in 1945 he was refused readmission to the RCM since he had already spent four years there, and instead he returned to Morley College, where Tippett, now director, suggested he study with Seiber. Following his formal composition lessons (1946–8) Fricker continued to work closely with Seiber until the latter's death in 1960, acting as his assistant conductor and helping with film scores. At Morley College he occasionally conducted and was rehearsal pianist for the choir, while earning his living as a copyist and arranger. In 1952 he succeeded Tippett as director of the college, and from 1955 he also taught composition at the RCM. His position in London musical life brought with it an increasing burden of administrative work, until in 1964 he accepted a one-year appointment as visiting professor of music at the University of California at Santa Barbara. He found the circumstances there so congenial that in the next year he accepted a full-time appointment as professor of music. While maintaining strong ties with English musical life (e.g. serving as president of the Cheltenham Festival, 1984–6), he remained in Santa Barbara, as chairman of the music department (1970–74), faculty research lecturer (1980) and Corwin Professor of Composition (1988).

2. WORKS. During World War II English music had been dominated by the pastoral folksong tradition. The new spirit of the immediate postwar years was epitomized by Fricker's music, which owed nothing to folksong (his mentors were Bartók, Berg, Hindemith and Schoenberg, rather than Holst and Vaughan Williams), which was predominantly instrumental and densely chromatic, and which displayed an assured grasp of large-scale formal processes and a rigorous intellectual drive. His quick rise to fame was a recognition not only of his individual and highly developed language, but also of a general desire to rejoin a European tradition. Both in Britain and abroad his music gained awards and performances: in 1947 the



Peter Racine Fricker, 1962

Wind Quintet won the A.J. Clements Prize; in 1949 the Prelude, Elegy and Finale was first heard at the Darmstadt summer courses and the Symphony no.1 received the Koussevitzky Prize; in 1950 this work had its première at the Cheltenham Festival and the First Quartet was performed at the ISCM Festival; in 1951 the Violin Concerto no.1 won the Arts Council Festival of Britain Competition for Young Composers and the Second Symphony was commissioned for the Liverpool Festival; and in 1952 the Edinburgh Festival commissioned the Viola Concerto. Subsequently the catalogue of commissions was enlarged – if not at quite the same rate – a token both of the more conservative position Fricker represented from the mid-1950s and of his willingness to see the composer as a functioning member of society.

From his earliest works it was evident that Fricker was a fluent contrapuntist. Such works as the Wind Quintet and the Symphony no.1 (whose first movement includes a passage in seven real parts) offer striking examples of his skill in an orthodox manner, the fourth movement from the fine Octet an instance of his more individual treatment of contrapuntal textures. Although he never entirely abandoned the structural resources of tonality, in his early music Fricker used a high level of dissonance, emphasizing such intervals as the augmented 4th, the major 7th and the minor 9th, and basing chord sequences as much on the results of motivic working as on functional progression. A typical example of a Fricker chord would be G♭–C–B–F, such as appears at figure 2 in the Quartet no.1. The harmonic palette is rich, however, including much sweeter sounds and even triads at final cadences. Fricker's feeling for harmony was indeed one of the most sophisticated aspects of his style. Yet at the same time it was one of the most conventional, since his fondness for the principle of melody and accompaniment obviously derived from 19th-century models. Sometimes he could rely too heavily on the expressive quality of his harmonic accompaniment without sufficiently characterizing its presentation. This tendency to settle on repeated harmonic patterns may be regarded perhaps as a product of native English caution. On the other hand he drew strength from this by writing a large number of concertante works where the principle finds a natural outlet and where his melodic gifts could flower. The two violin concertos, the viola and piano concertos and *Laudi concertati* for organ and orchestra must be counted among his finest works. The melodic invention is notable as much for its suitability for development as for its intrinsic quality. Fricker could sustain melodic growth over extended structural units and regulate the dramatic tension of large-scale quasi-sonata forms with remarkable assurance. In some works, such as the *Rapsodia concertante*, the second and third symphonies and the Concerto for orchestra, this resulted in a controlled vehemence rare in British music.

Although Fricker's language may frequently suggest the use of 12-note technique, wholly 12-note works are few and of modest dimensions, such as the Concertante no.1 and the *Sonnets* for piano. The technique is used more as a tool than a method. From a series he could derive a melodic and chordal vocabulary deployed within a more traditional conception of musical development. In the *Rapsodia concertante*, for example, there is more music in a 'free' than in a strictly 12-note style, although the work is based on a series derived from the opening bars. The *Litany*, one of his most beautiful works, makes free use of a 12-note melody complementing the dominant plainsong theme. In later works Fricker developed his thematic use of serialism, by using series of intervals (as in the piano *Episodes*) or a family of short series of a few notes each (as in *Come Sleep*).

In the first 20 years or so of his creative maturity Fricker worked largely in traditional forms. He showed a masterly command of three- and four-movement designs and an especially inventive use of rondo (notably in the Symphony no.2, each of whose three movements is in a complex rondo form). The oratorio *The Vision of Judgement* was perhaps the most spectacular example of his neo-classical temperament. But after the mid-1960s Fricker grew impatient with classical prototypes. His Symphony no.4 is in a single movement, whose ten sections bear little relation to the conventional four-movement design. Its multiplicity of tempos is mirrored in the mosaic-like character of the piano *Episodes* and the *Rondeaux* for horn and orchestra. Fricker's interest in independent tempos can be seen in such works as *The Roofs*, *Introitus* and the Third String Quartet. In general the more economical, linear textures of his later work show Fricker developing a style as concentrated as his early music was expansive.

WORKS

ORCHESTRAL

Rondo scherzoso, 1948; Sym. no.1, op.9, 1948–9; Prelude, Elegy and Finale, op.10, str, 1949; Conc. no.1, op.11, vn, small orch, 1949–50; Concertante no.1, op.13, eng hn, str, 1950; Sym. no.2, op.14, 1950–51; Concertante no.2, op.15, 3 pf, str, timp, 1951; Va Conc., op.18, 1951–3; Conc., op.19, pf, small orch, 1952–4; Rapsodia concertante (Vn Conc. no.2, Concertante no.3), op.21, 1953–4; Dance Scene, op.22, 1954; Litany, op.26, double str, 1955; Fantasie, small orch, 1956 [on a theme of Mozart]

Comedy Ov., op.32, 1958; Toccata, op.33, pf, orch, 1958–9; Sym. no.3, op.36, 1960; Sym. no.4, op.43, 1964–6; 3 Scenes, op.45, 1966; 7 Counterpoints, op.47 [op.2 orchd with 3 more movts], 1967; Concertante no.4, op.52, fl, ob, vn, str, 1968; Nocturne, op.63, chbr orch, 1971; Introitus, op.66, chbr orch, 1972; Sym. no.5, op.74, org, orch, 1975–6; Sinfonia, op.76, 17 wind, 1976–7; Laudi concertati, op.80, org, orch, 1978–9; Rondeaux, op.87, hn, orch, 1981–2; Conc. for St Paul's, op.91, chbr orch, 1985; Conc. for Orch, op.93, 1985–6; Walk by Quiet Water, orch, 1989; Conc. no.2, pf, orch, 1989

CHORAL

2 Madrigals, op.4 (W. de la Mare), 1947; Rollant et Oliver (Song of Roland), 1949; Musick's Empire, op.27 (A. Marvell), chorus, small orch, 1955; 2 Motets, 1955–6; 2 Carols, 1956; The Vision of Judgement, op.29 (orat, Cynewulf), S, T, chorus, orch, 1957–8; Colet (school cant., D. Colet), S, A, T, B, chorus, orch, 1959; 2 Carols, 1962; Commissary Report (S. King), male vv, 1965; Threefold Amen, chorus, insts, 1966; Ave maris stella, op.48, T, male vv, pf, 1967; Magnificat, op.50, S, A, T, chorus, orch, 1968; 7 Little Songs, op.69 (F. Hölderlin, trans. M. Hamburger), 1972; Mirabilem misterium, SATB, 1974; 2 Madrigals (Petrarch), SSATB, 1974; A Wish for a Party (? St Bridget), male vv, 1977; Rejoice in the Lord (Ps xxxiii), SATB, org, 1983; Whispers at these Curtains (J. Donne), op.88, Bar, boys' choir, chorus, orch, 1983–4; Advent Motet, op.99, women's choir, mixed chorus, 1989

SOLO VOCAL

Night Landscape, op.6, S, str trio, 1947; 3 Sonnets, op.7 (C. Angiolieri, trans. C. Rossetti), T, wind qnt, vc, db, 1947; King o' Love (Scottish ballad), S, pf, 1949; Roses et muguets (C. Cros), S, pf, 1952; The Tomb of St Eulalia, op.25 (Prudentius), elegy, Ct, b viol, hpd, 1955; O Mistress Mine (W. Shakespeare), T, gui, 1961; Cant., op.37 (W. Saroyan), T, wind qnt, str qt, db, 1961–2; O longs désirs, op.39 (L. Labé), S, orch, 1963; Vocalise, S, pf, 1965

4 Songs, op.42 (A. Gryphius), S/T, pf/orch, 1965; The Day and the Spirits, op.46 (primitive verse, ed. M. Bowra), S, hp, 1966–7; Cantilena and Cabaletta, op.54, S, 1967–8; Some Superior Nonsense, op.56 (C. Morgenstern, trans. M. Knight), T, fl, ob, vc,

hpd, 1968; The Roofs, op.62 (W.S. Merwin), coloratura S, perc, 1970, rev. 1987; Ich will meine Seele tauchen (H. Heine), Bar, pf, 1970; Come Sleep, op.67 (J. Keats), A, a fl, b cl, 1972; 2 Songs (T.E. Hulme), Bar, pf, 1977; In Commendation of Music, op.82 (W. Strode), S, rec, b viol, hpd, 1980; 6 mélodies de Francis Jammes, op.84, T, vn, vc, pf, 1980; A Dream of Winter (D. Thomas), op.98, Bar, pf, 1989

CHAMBER AND INSTRUMENTAL

Wind Qnt, op.5, 1947; Str Qt no.1, op.8, 1947; Sonata, op.12, vn, pf, 1950; Aubade, a sax, pf, 1951; Str Qt no.2, op.20, 1952–3; Pastorale, 3 fl, 1954; Sonata, op.24, hn, pf, 1955; Trio, 2 cl, bn, 1955–6; Suite, 2 tr rec, t rec, 1956; Sonata, op.28, vc, pf, 1956; Octet, op.30, fl, cl, bn, hn, vn, va, vc, db, 1957–8; Serenade no.1, op.34, fl, cl, b cl, va, vc, hp, 1959; Trio (Serenade no.2), op.35, fl, ob, pf, 1959; 4 Dialogues, op.41, ob, pf, 1965

Fantasy, op.44, va, pf, 1966; 5 Canons, 2 fl, 2 ob, 1966; Serenade no.3, op.57, sax qt, 1969; Refrains, op.49, ob, 1968; 3 Arguments, op.59, bn, vc, 1969; Carillon Music I, 1969; Carillon Music II (3 Variants), 1970; Paseo, op.61, gui, 1970; Concertante no.5, op.65, pf qnt, 1971; Sarabande, vc, 1971; A Bourrée, vc, 1971; Ballade, op.68, fl, pf, 1972; Gigue, vc, 1972; The Groves of Dodona, op.70, 6 fl, 1973; Spirit Puck, op.71, cl, perc, 1974; Str Qt no.3, op.73, 1974–6; Seachant, op.75, fl, db, 1976; Serenade no.4, op.79, 3 cl, b cl, 1977; Serenade no.5, op.81, vn, vc, 1980; Spells, fl, 1980–81; Bagatelles, op.85, cl, pf, 1981; For Three (Serenade no.6), op.86, ob, ob d'amore, eng hn, 1981; 2 Pieces, rec, 1984; Madrigals, op.89, brass qnt, 1984; Aspects of Evening, op.90, vc, pf, 1984–5; Second Sonata, op.94, vn, pf, 1987

KEYBOARD

Pf: 3 Preludes, op.1, 1941–4; 4 Fughettas, op.2, 2 pf, 1946; 4 Impromptus, op.17, 1950–52; Nocturne and Scherzo, op.23, duet, 1954; 4 Sonnets, 1955; Variations, op.31, 1957–8; 14 Aubades, 1958; 12 Studies, op.38, 1961; Episodes I, op.51, 1967–8, II, op.58, 1969; Anniversary, op.77, 1977; Sonata, op.78, 2 pf, 1977; 2 Expressions, 1981; 6 Diversions, op.95, 1987

Org: Sonata, op.3, 1947; Choral, 1956; Pastorale, 1959; Wedding Processional, 1960; Ricercare, op.40, 1965; Trio (Canon Ostinato), 1968; 6 Pieces, op.53, 1968; Toccata 'Gladius Domini', op.55, 1968; Praeludium, op.60, 1969; Intrada, op.64, 1971; Trio Sonata, op.72, 1974; Invention and Little Toccata, 1976; 5 Short Pieces, op.83, 1980; Recitative, Impromptu and Procession, op.92, 1985

Hpd: Suite, 1956

DRAMATIC

Ballet: Canterbury Prologue, op.16, 1951

Incid music: King John (Shakespeare), 1961

Film scores: The White Continent, 1951; Inside the Atom, 1951; The Undying Heart, 1952; The Inquisitive Giant, 1958; Atomic Energy, 1958; Das Island, 1958; Looking at Churches, 1959

Radio scores: Le morte d'Arthur, 1952; The Quest for the Holy Grail, 1953; My Brother Died (op), 1952–4; Clive of India, 1954; The Death of Vivien (op), 1955–6; Lemons and Hieroglyphs, 1959

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IAN KEMP/MICHAEL MECKNA

Fricsay, Ferenc (*b* Budapest, 9 Aug 1914; *d* Basle, 20 Feb 1963). Hungarian conductor. He was a pupil of Kodály and Bartók, of whose music he became an outstanding interpreter, at the Ferenc Liszt Academy of Music in Budapest; he began his career as a conductor at Szeged from 1936 to 1944. In 1939 he first conducted at the Budapest Opera and in 1945 he became musical director. He combined this appointment with that of conductor of the Budapest PO, where Klemperer was then a guest conductor. Fricsay replaced the indisposed Klemperer to conduct the première of von Einem's opera *Dantons Tod* at the 1947 Salzburg Festival, which quickly furthered his international reputation. Thereafter he toured widely in Europe, and was based in Berlin from 1948 to 1952 as musical director of the Städtische Oper and of the RIAS (later Berlin Radio) SO.

His British début was at the 1950 Edinburgh Festival, when he conducted the Glyndebourne Opera in *Le nozze di Figaro*. In the USA he first conducted the Boston SO in 1953 and became conductor of the Houston SO in 1954, but disagreements on musical policy caused him to return to Europe after one season. He became musical director of the Staatsoper in Munich in 1956, remaining for two seasons, and then returned to Berlin and his former post with the Radio SO, which he retained until his death. He inaugurated the rebuilt Deutsche Oper, West Berlin, on 24 September 1961, conducting *Don Giovanni*. The same year he was awarded the Grosses Verdienstkreuz der Bundesrepublik Deutschland.

Fricsay soon discarded the use of a baton, and confounded the critics of this technique by the extreme clarity and precision of his performances. A conductor of dynamic spirit, he gave taut, vividly characterized interpretations of familiar classics and was widely admired as



Ferenc Fricsay

a brilliant exponent of mainstream music of his own time. He made a special study of recording techniques, and conducted a number of outstanding recordings for Deutsche Grammophon, including five Mozart operas, *Fidelio*, Verdi's Requiem and discs of Bartók and Stravinsky orchestral works.

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NOËL GOODWIN

Friction drum (Fr. *tambour à friction*; Ger. *Reibtrommel*, *Brummtopf*; It. *caccavella*, *puttiputi*; Sp. *tambor de fricción*, *zambomba*). A membranophone sounded by friction, either direct or indirect. See DRUM, §I, 4 and STRING DRUM.

Fricz, Thomas. See FRITSCH, THOMAS.

Frid, Géza (*b* Máramarossziget, 25 Jan 1904; *d* Beverwijk, 13 Sept 1989). Dutch composer and pianist of Hungarian origin. He first appeared in public at the age of ten. At the National Hungarian Royal Academy of Music he studied piano with Bartók (1912–24) and composition with Kodály (1920–24). Between 1926 and 1974 he undertook frequent concert tours through Europe, North and South America, the USSR and the Middle East, appearing with the violinists Zoltán Székely and Menuhin and the Dutch soprano Spoorenberg. In 1929 he settled in Amsterdam, taking Dutch nationality in 1948. He was music correspondent on the *Vrije volk* (1954–69) and, from 1964 until he retired five years later, was also principal teacher of chamber music at the Utrecht Conservatory.

Frid wrote works in many genres. His compositions are tonally oriented, often couched in traditional forms, and particularly from the point of view of rhythm betray his Hungarian origins. On many occasions he also incorporated Dutch folksongs into his music, as in *Luctor et emergo* for choir and orchestra, composed in 1953 to commemorate a disastrous drought in the Netherlands. In his later works he introduced improvisatory elements and electronics (*Dimensies*, 1967) and inclined towards 12-note writing (*Symfonietta*, 1963). Frid received several prizes, including the Bartók prize, awarded posthumously in 1990 by the Liszt Academy of Music in Budapest.

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(*selective list*)

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Chamber: Str Qt no.3, op.30, 1949; Str Qt no.4, op.50a, 1956; 12 metamorphosen, op.54a, wind, pf, 1963; Symfonietta, op.66, str, 1963; Dimensices, op.74, 1967; Paganini-variaties, op.77, 2 vn, 1969; Sous roumains, op.87, fl + pic, va, hp, perc, 1975; Vice Versa I, op.95, a sax, perc, 1982; Str Qt no.5, op.99, 1984; Vice versa II, op.96, va, pf, 1984

Choral music

Principal publisher: Donemus

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EMILE WENNEKES

Frid, Grigory Samuilovich (*b* Petrograd, 9/22 Sept 1915). Russian composer. He came from an intellectual Jewish background: his father was a music journalist and the founder and editor of the journal *Teatr* and his mother, a pianist who graduated from the St Petersburg Conservatory, was Frid's first teacher. In 1932 Frid enrolled at the music college attached to the Moscow Conservatory and studied there with Litinsky, the composer, polyphonist and theoretician. In 1935 he became a student of the conservatory proper, from 1937 studying with Vissarion Shebalin (1937–9, 1945–8). He soon showed a talent for organization: on his initiative a circle was set up where student pianists such as Svyatoslav Richter and Anatoly Vedyornikov performed works, largely unknown to Soviet musicians, by Mahler, Stravinsky, Prokofiev, Krenek, Richard Strauss and other contemporary composers. During these years he travelled with his fellow student and musicologist Isaak Shteynman to the Arctic where he recorded songs of the Nentsy people of the Yamal region.

Frid graduated in 1939 and was immediately called up; from 1942 to the end of World War II he was a member of the folk ensemble on the Western front. He fought on the front line at Kalinin and was shell-shocked and awarded military honours. He then continued at the conservatory (1947–52), and in 1965 he organized the Moscow Music Club for young people, affiliated to the Union of Composers. It was about this time that he began painting; a number of exhibitions were held in the All-Union House of Composers during the 1970s and 80s. He has written several books and numerous articles, and was a member of the USSR Union of Composers and an Honoured Art Worker of the Russian Federation (1984).

Until the mid-1960s Frid wrote in a broadly traditional manner, but the works from this earlier period are notable for their assured technique, polyphonic development and an economy of means. Shostakovich exercised a strong influence on him during these years, and his admiration for the man and the composer has remained strong. The work which marks a shift to a more distinctive voice is the tragic and complex Third Symphony for strings and timpani (1964), in which the restraint of means is compensated for by tensions between the modes and the harmony. These stylistic features and his increasing demands on the listener were intensified with Frid's subsequent fascination with the Second Viennese School and the aesthetics and the techniques of dodecaphony. These techniques were employed for the first time in the Trombone Concerto, and, interpreted freely, they gave added expressivity to Frid's tragic voice.

The high point of Frid's art are the two opera monologues – *Dnevnik Anniï Frank* ('The Diary of Anne Frank') (1969) and *Pis'ma Van Goga* ('The Letters of Van Gogh') (1975) – which are both distinctive for their documentary style and chamber proportions. Both operas and the song cycle *Federiko Garsiya Lorka* ('Federico García Lorca') strikingly present the composer's preoccupations with tragedy and the ability to retain one's faith

in the moral strength of humanity (as in the portrayal of Anne Frank), and his keen sense of conflict between the artist and the world (as in *Pis'ma Van Goga*). *Dnevnik Anni Frank* is in the repertory of a number of theatres in Germany.

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(*selective list*)

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Choral: Pered burey [Before the Storm] (Ya. Kupala, M. Mikhaylov, I. Motlev), op.31, 1958; Raduga [The Rainbow] (S. Galkin), chorus, chbr orch, 1963; Federiko Garsiya Lorka [Federico García Lorca], op.65, S, T, cl, vc, pf, perc, 1973

Orch: Sym. no.1, 1939; Severnoye skazaniye [Northern Legend], suite, 1946; Skazï [Folk Tales], op.16, folk insts orch, 1948; Sym. no.2 'Liricheskaya' [The Lyric], 1955; Na beregakh Cheptsï 'pamyati V. Korolenko' [On the Shores of the Cheptsa 'in Memory of V. Korolenko'], sym. poem, 1959; Les shumit [The Forest Stirs], op.42, folk insts orch, 1961; Sym. no.3, op.50, str, timp, 1964; Conc., op.52, va, chbr orch, 1965; Trbn Conc., 1967; 4 orkestrovïye kartinï [4 Orch Pictures], op.61, folk insts orch, 1970; Conc., op.73, va, pf, str, 1981; Ladoga, severnaya poėma [Ladoga, a Nothern Poem], op.79, folk insts orch, 1987

Str qts: no.1, 1936; no.2, 1947; no.3, op.20, 1949; no.4, op.29, 1957; 6 p'yes [6 Pieces], str qt, 1972; no.5, op.70, 1982

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Pf: Al'bom p'yes dlya detey [Album of children's pieces], opp.25, 39, 41, 1960; Inventsii [Inventions], 1962; Vengerskiy al'bom [A Hungarian Album], op.54, 1966; Sonatina, op.63/1, 1971; Sonata 2 pfs, op.76, 1984

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NELLI GRIGOR'YEVNA SHAKHNAZAROVA

Friderici [Friederici; Fridrichs]. German family of clavichord, piano, organ and harpsichord makers. Christian Ernst Friderici (*b* Meerane, 7 March 1709; *d* Gera, 4 May 1780) learned organ building from his father, Johannes Friderici (1653–1731), and later worked as a journeyman for T.H.G. Trost in Altenburg and probably also for Gottfried Silbermann in Freiberg. He set up his 'Orgel- und Clavierbauanstalt' (organ and keyboard instrument workshop) in Gera in 1737. In 1745 he invented a *Pyramidenflügel* (pyramid piano), one of the earliest types of upright piano, whose bass strings rise obliquely to the right so that the 'peak' of the case appears in the middle. Several examples survive, one of which may have been owned by Goethe. Other inventions include an early square piano (1758), a lute-harpsichord, a *Clavecinbebung* (a harpsichord with a vibrato mechanism; 1761) which (according to Gerber) Friderici described in his *Avertissement von einer Invention, eine Bebung auf dem Clavecin anzubringen* (1770), and a 'Neue Erfindung einer Maschine beim Claviere, dass es klinge wie ein monochordischer Dreiklang' (built in Gera, 1781). It is not known how the latter two inventions worked, although presumably both were mechanical attachments of some kind. Agricola (see Adlung) commented on his 'most finely wrought invention, usually combined with the most successful execution'.

Christian Ernst's clavichords were much admired. C.P.E. Bach, who at his death owned two, preferred them to the instruments of Fritz and Hass, commending (in a letter to Forkel, 10 November 1773) their good construction and their lack of octave strings in the bass. Mozart also owned Friderici instruments, for he wrote (9 October 1777) that his guest should not speak of his 'instruments from Gera' to the maker J.A. Stein, 'for he is jealous of Friderici'.

Christian Ernst's organs were not always so successful. His organ in the church of St Jakobi in Chemnitz (1762–5) was at the centre of a legal dispute that lasted several years, and he was dismissed from his post as court organ builder in Altenburg in 1767. Nonetheless, the few organs of his that survive display good craftsmanship and the influence of both Trost and Silbermann. Most of his organs were small, and the influence of the *galant* style is apparent in his specifications, for instance in such stops as Flaute douce, Flaute d'amour, Flaute travers and Viola di gamba. His 'Le Don' (birdsong) stop on the organ in Meerane (1751–3) attracted a great deal of attention. Extant organs are at Niederschindmaas, near Glauchau (1734); Stanau, near Gera (originally in Ottendorf; 1746–7); Grossdeuben, near Leipzig (originally in Cröbern, Leipzig; 1754–5); Langenberg, near Gera (case only; 1755); and Gräfenwarth, near Gera (1771; designed 1741–3).

His brother, Christian Gottfried Friderici (*b* Meerane, 20 March 1714; *d* Gera, 6 March 1777) collaborated with him, having moved to Gera in 1744. The organ in Weissig, near Gera (originally in the Schlosskapelle, Lichtenstein; 1740), is by Christian Gottfried. Christian Gottlob Friderici (*b* Gera, 23 Aug 1750; *d* Gera, 21 Jan 1805), Christian Gottfried's son, continued to build pianos, clavichords and organs: his clavichords, of which two survive, were said to have been equal in quality to those of his uncle.

The eldest of Christian Gottlob's seven children was Christian Ernst Wilhelm Friderici (*b* nr Liebschwitz, Gera, 19 April 1782; *d* Gera, 3 Feb 1872), who, after periods in Dresden and Berlin, took over his father's business in 1803. He concentrated on making pianos, but occasionally sold clavichords. It is reported that he made more than 1000 instruments. He was succeeded by Ernst Ludwig Friderici (*b* Gera, 27 Jan 1806; *d* Gera, 7 May 1883), presumably his son, and the last of the dynasty.

For details of surviving string keyboard instruments by the Fridericis see Boalch and Clinkscale.

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HANS KLOTZ/FELIX FRIEDRICH

Friderici, Daniel (*b* Klein Eichstedt, nr Querfurt, 1584; *d* Rostock, 23 Sept 1638). German composer, writer on music and music editor. He left home as a boy to earn his living as a Kurrende singer and later as a member of a *chorus symphoniacus*. After a short stay at Querfurt, he

went to Eisleben, where he met the local Rektor with whom he moved to Gerbstedt in 1598. According to Rhane, he received composition lessons there from Valentin Hausmann, who, being thoroughly aquainted with Italian secular music and poetry, probably introduced Friderici to the Italian madrigal style. Friderici stayed in Gerbstedt for four years and then went, via Salzwedel and Burg, to Magdeburg, where he encountered his second principal teacher, the Kantor Friedrich Weissensee. As the latter was one of the most important German exponents of the Venetian polychoral style, Friderici acquired a knowledge not only of the current Dutch and German motet repertory but also of the latest developments towards a new international style.

After finishing his studies, Friderici wandered across Hesse and Westphalia; Rhane reported that he also saw the Netherlands. He stayed in Osnabrück for some time, working as an assistant teacher at the Gymnasium, and in 1612 he entered the University of Rostock. His first published work, *Sertum musicale primum*, appeared early in 1614. In the meantime, he must have made his name known to Count Anton Günther of Oldenburg, who summoned Friderici to his residence in summer 1614 and installed him as Kantor and choirmaster. The Rostock authorities tried to persuade him to return, but the count would not release him until 1618. At Ascensiontide that year he became Kantor at the Marienkirche, Rostock's principal church, and for the following two decades he was to dominate the city's musical life.

The first important event for which he had to organize the music was the 200th anniversary of the founding of the university in 1619. Three days later he received his master's degree in theology. He applied for a vacant living at Rostock and delivered a trial sermon in 1623, but was not chosen. The town council, however, offered him the post of deputy Rektor of the school. Friderici refused the offer and remained a Kantor for the rest of his life. This was in no way a less profitable post; the authorities appreciated his work, increased his salary and appointed him Kapellmeister of all the Rostock churches. In 1632 he was invited to become Kantor and musical director of the Gymnasium at Reval (now Tallinn), but he chose to remain at Rostock. Six years later he died of the plague.

Although he was mainly occupied with church music, Friderici's output as a composer comprises approximately equal numbers of sacred and secular works. From a song in his *Amuletum musicum* (1627), listing the names of 42 composers, we know that he was familiar with the sacred works of Josquin and Clemens non Papa, though for him, as for most of his colleagues, Lassus took pride of place. Modern Italian composers like Caccini and Monteverdi, as well as Schein and Schütz, are, however, not listed, which points to Friderici's own retrospective style. His works for the church are mostly based on texts from the Psalms and the prophets, which he usually wrote himself, preferring the *AABB* form usually reserved for secular songs. The only exceptions are his double-choir setting of Psalm cxxi (1622) and the seven motets of the *Selige Grab- und Himmels Leiter* (1628). In 1625 Friderici published a new edition of *Piae Cantiones* (first published in 1582) by the Finlander Theodoricus Petri. This collection, originally compiled to revive Latin school song in Sweden, was used all over the Baltic region.

Friderici seems to have taken greater pleasure in the writing of music for entertainment purposes. In the prefaces or on the title-pages of his works, he repeatedly emphasized that he considered his songs as remedies to cure young hearts from melancholy and to renew cheerfulness; they must have been in great demand during this time of the Thirty Years War. The songs, resembling those by Hassler, are usually homophonic; however, Friderici also knew English secular music, especially by Thomas Morley, whose three-part *Canzonets* (1593) he edited (and possibly also translated) in 1624. His fondness for social gatherings and merry-making must have been well known, for in the preface to *Hilarodicon* (1632), a collection of drinking-songs, he had to defend himself against being called a drunkard. In his last collection, *Amores musicales* (1633), the settings (including a continuo part) are more elaborate; they include solo passages, flourishes and changes of metre.

As a teacher and theorist, Friderici took a progressive path. His German treatise *Musica figuralis* (1618) contradicted the older Burmeister's philosophical doctrine in many ways: Friderici was more concerned with the practical aspects of music, which he discussed in vivid language, and his treatment of the modes discloses a feeling for tonality. The work is a good source for German performing practice of the period. Opposed to the 16th-century rule of beating the *tactus* like a clock, he advised singers to vary the beat according to the words of the text. The treatise, from which an extract was published separately in 1632, enjoyed great success, with eight editions, and it was still highly esteemed in the German-speaking countries at the beginning of the 18th century.

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SACRED VOCAL

Sertum musicale primum, oder Erstes musicalisches Kräntzlein . . . das ist, Erster Theil neuer lieblicher Concerten, 3vv (1614); 2 in S

Sertum musicale alterum, oder Anderes musicalisches Kräntzlein . . . das ist Ander Theil neuer lieblicher Concerten, 4vv (Rostock and Greifswald, 1619); 2 in S

Psalmus regii prophetae Davidis, centesimus vigesimus primus, 8vv (2 choirs) (1622)

Bicinia sacra, sive Disticha super evangelia dominicalia et praecipuorum festonim, 2vv (1623); 2 in S

Viridarium musicum sacrum, sive Cantiones sacrae, 4, 5vv (1625); 4 in S

Selige Grab- und Himmels Leiter von sieben Spalten, das ist Sieben ausserlesene schöne Sprüchlein heiliger göttlicher Schrifft, 5vv (1628)

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Epithalamium in honorem nuptialem Conradi Brantt (Eja veni Dorothea), 5vv (1620), lost, listed in *MGG1* (M. Ruhnke)

Epithalamium in honorem nuptialem Matth. Roseleri (Quam pulchra es), 6vv (1621), lost, listed in *MGG1* (M. Ruhnke)
Epithalamium in honorem nuptialem Reinh. Detleves (Pulchrae sunt genae tuae), 5vv (1621), lost, listed in *MGG1* (M. Ruhnke)
Neues gantz lustiges und kurtzweiliges Quodlibet, 5vv, neben einem anmütigem musicalischen Dialogo, 5, 6vv (1622, 2/1635 as Neue Avisen, oder Lustiges und gantz kurtzweiliges musicalisches Quodlibet von allerhand lustigen Relationen und Zeitungen)
Amores musicales, oder Neue gantz lustige, und anmütig weltliche Liedlein . . . der erste Theil, 3, 4vv (1624)
Honores musicales, oder Neue gantz lustige fröliche und anmütige Ehren-Liedlein, 4–6vv (1624)
Amuletum musicum contra melancholiam, oder Schönes wolriechendes Biesem-Knöpfflein wieder schwermütige Cornelianische Gedancken . . . das ist, Lustige, fröliche und anmütige weltliche Lieder, 5vv (1627)
Hilarodicon, das ist Gantz artige und sehr lustige neue Vinetten, oder Wein Liederlein, 5vv (1632); 1 ed. in Moser, ii
Amores musicales, oder Neue gantz lustige und anmutige amorosische Liedlein, 5, 6vv, bc (1633)
Music in Tobias, das ist: Eine fröliche, lustige und sehr anmutige Newe Comoedia (school play), Rostock, 1637, lost, listed in *MGG1* (M. Ruhnke)

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Fridman-Kochevskoy, Sonia de. *See* ECKHARDT-GRAMATTÉ, S.-C.

Fridrich von Hausen. *See* FRIEDRICH VON HÛSEN.

Fridzeri [Fritzeri, Frizeri, Frizer, Frixer, Frixer di Frizeri], **Alessandro Mario Antonio** (*b* Verona, ?15 Jan 1741; *d* Antwerp, 16 Oct 1825). Italian composer, violinist and mandolinist. He lost his sight while still an infant. At the age of eight he started to play the mandolin, and soon learnt to play the flute, violin, horn, guitar, harpsichord and organ, despite only limited instruction. His childhood was spent in Vicenza, where, at the age of 20, he became the organist at the Madonna del Monte Berico. In 1765 he left for a European tour, during which he performed violin pieces by Tartini, Ferrari and Pugnani, and occasionally his own works; he also received praise for his improvisations. In 1766 he made his Paris debut, playing a concerto by Gaviniès at the Concert Spirituel. He then toured the north of France, Belgium and the Rhineland, eventually settling in Strasbourg for 18 months; there he composed two operas, which were evidently never performed. By 1771 he was back in Paris where he had two stage works produced and composed his first instrumental music. After a tour of the south of France he returned to Paris where he established a printing business and possibly dealt in music and instruments. His most successful opera, *Les souliers mordorés*, was performed in Paris in 1776 with great success, and in other countries for the next 20 years. He spent 12 years in Brittany in the service of the Count of Châteaugiron, returning to Paris occasionally to hear his own works. When the Revolution broke out the count emigrated and Fridzeri resumed his concert touring. He founded a philharmonic academy in Nantes before returning to Paris in 1794. There he composed Revolutionary hymns, became a member of the new Lycée des Arts and founded another philharmonic academy, which was first housed in the Palais Royal and subsequently in the storehouse of the Opéra. There, in 1800, the explosion of an 'infernal machine' destroyed Fridzeri's few belongings. Once again he started his travels, finally settling in Antwerp as a teacher and music merchant.

Though Fridzeri's stage works reflect French influence (in their use of vaudevilles, for example) and his instrumental pieces reveal a knowledge of German music, his style remained primarily Italian. His instrumental works until op.12 are all in three movements, following the Italian practice; thereafter they are in two fast movements, with the first in a free quasi-Romantic style. All of the instrumental works, and particularly the opera overtures, show a well-developed sense of form. His stage works, some of which show the influence of Grétry's *comédies-larmoyantes*, are characterized by full vocal ensembles, spontaneous melodies and abrupt modulations.

WORKS

STAGE

2 ops, 3 acts, Strasbourg, *c*1770, unperf.
Les deux miliciens, ou L'orpheline villageoise (comedy with ariettes, 1, L.G. d'Azemar), op.2, Paris, Italien, 24 Aug 1771, *F-Pn*; (Paris, 1771), excerpts pubd separately
Le billet du mariage (oc, 1, Desfontaines [F.G. Fouques]), perf. privately, Paris, 1771
Lucette (oc, 3, E.F. de Lantier), Paris, Italien, 18 Aug 1775
Les souliers mordorés, ou La cordonnière allemande (comédie lyrique, 2, A. de Ferrières), op.4, Paris, Italien, 11 Jan 1776, *D-Rtt*, *F-Pn*; (Paris, 1776), excerpts pubd separately
Les Thermopyles (op), unperf., 1 scene and 1 air in opp.8, 9

OTHER WORKS

Sacred: Messe, op.32 and Miserere, op.34, mentioned in *EitnerQ*
Other vocal: Recueil d'airs, harp acc., 1er cahier, op.6 (Paris, n.d.); Recueil d'ariettes, scènes et duos périodiques, op.8 (Paris, n.d.); Recueil d'airs, pf acc., 2e cahier, op.9 (Paris, n.d.); Recueil d'airs, harp acc., 3e cahier, op.13 (Paris, n.d.); Hyme à l'Etre suprême, 1v (?Paris, n.d.); 13 Revolutionary pieces, *c*1795, ?unpubd; Une femme, romance (Antwerp, Paris, n.d.); L'homme n'est pas ce qu'il affiche (vaudeville of La Perruque blonde) (Paris, n.d.), hpd acc. by Dreux

Inst: 6 quartetti da camera, 2 vn, va, vc, op.1 (Paris, 1771); 6 sonates, mandolin, op.3 (Paris, 1771), lost; 2 concerti, vn principal, 2 vn obbl, va, b, fls, hns, op.5 (Paris, n.d.); 4 duos, 2 vn, op.7 (Paris, n.d.); 3 quatuors, 2 vn, va, vc, op.10, bk 2 (Paris, n.d.); Première symphonie concertante, 2 vn principal, 2 vn, 2 va, 2 fl, 2 hn, b, op.12 (Paris, *c*1796)

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U. Manferrari: *Dizionario universale delle opere melodrammatiche* (Florence, 1954–5)

FRÉDÉRIC ROBERT

Friebert, Carl. *See* FRIBERTH, CARL.

Friebert [Fribert, Friberth, Frieberth, Früberth], **(Johann) Joseph** (*b* Gnadendorf, Lower Austria, bap. 5 Dec 1724; *d* Passau, 6 Aug 1799). Austrian composer, brother of CARL FRIBERTH, with whom he is often confused. He probably received his early musical training from his father, a schoolmaster and organist. The Benedictines of Melk employed him as tenor at their abbey from the middle of 1743 until April 1745 with a salary of 30 florins. He left Melk to study with Giuseppe Bonno in Vienna, where he entered the service of Prince Joseph Friedrich von Sachen-Hildburghausen; in the 1750s he established himself as a successful tenor in the Viennese theatres, performing in the premières of Gluck's *Le cinesi* (1754, as Silango) and *La danza* (1755, as Tirsi).

From 1763 until his retirement in 1795 he was music director for the prince-bishops of Passau, where his stage works were performed at the Jesuit College and then, during and after its construction from 1774 to 1783, at the court theatre. His *Das Serail* was given at least as early as 1765 and found its way into the repertory of several troupes. Einstein claimed that a version of the text published in 1779 was the model for J.A. Schachtner's text for Mozart's *Zaide*. Under Friebert's leadership Passau experienced a strong Viennese influence, notably through his introduction of Mozart's operas (*Don Giovanni* and *Figaro*, both in 1789 in German translation, and *Zauberflöte* in 1793). Friebert's text and vocal parts added to Haydn's *Die Sieben letzten Worte* (in its instrumental version) were heard by the composer while en route to London (1794), inspiring him to make his own vocal-orchestral version (HXX:2) the following year based upon Friebert's text as revised by Gottfried van Swieten.

Too little of Friebert's music has been uncovered to permit a fair assessment of him as a composer. Upon hearing Friebert's arrangement of *Die Sieben letzten Worte* in Passau, Haydn told his pupil Neukomm that 'the vocal parts, I think, I could have written better', but later he referred to Friebert as 'a very skilled cathedral director' (letter of 10 August 1799).

WORKS

Sple: Das Serail, oder Die unvermuthete Zusammenkunft in der Sclaverey zwischen Vater, Tochter und Sohn (Der Renegat) (2, F.J. Sebastiani), ?Passau, 1765, lib (Bolzano, 1779), facs. in NMA. II: 5/x (1963), Kritischer Bericht, 75–91; Die Würkung der Natur (Schiffner and ?others), Rechnitz-Rohenez [now Burgenland], Batthyány Castle, 1774; Die beste Wahl, oder Das von den Göttern bestimmte Loos (Das Loos der Götter) (J. Nuth and others), Nuremberg, 19 Feb 1778; Adelstan und Röschen (Trauerspiel mit Gesänge, ? B.D.A. Cremeri, after J.F. Schink), Salzburg, 4 Jan 1782

It. ops, first perf. in Passau, 1764–74 (all music lost): Il componimento; Il natale di Giove (P. Metastasio); Dafne vendicata; La Galatea; La Zenobia (Metastasio); Angelica e Medoro

Orats, first perf. in Passau, from 1764: Giuseppe riconosciuto (?Metastasio); Pietro poenitente; Aggar [Agar]; Caino ed Abelle

Other works: Jagdsymphonie, Symphonia pastoralis (1774), ed. K. Schultz-Hauser (Berlin and New York, 1965); Missa pastoritia (1773), *A-KR*; vocal arr. of J. Haydn: Die Sieben letzten Worte unseres Erlösers am Kreuze, *c*1792, *Ee*, *D-Pg*, *H-Bn*; arr. of J.A. Hiller: Die kleine Aehrenleserin (children's operetta, C.F. Weisse), *A-SEI*, *Wn* (anon. attrib.)

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K.M. Pisarowitz: 'Joseph (Friebert) und seine Brüder', *Acta mozartiana*, xvii (1970), 74–8

G. Schäffer: *Des fürstbischöfliche und königliche Theater zu Passau (1783–1883)* (Passau, 1973)

H. Unverricht: 'Joseph Haydns *Die Sieben Worte Christi am Kreuze* in der Bearbeitung des Passauer Hofkapellmeisters Joseph Friebert', *KJb*, lxv (1982), 83–94

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R.N. Freeman: *The Practice of Music at Melk Abbey Based upon the Documents, 1681–1826* (Vienna, 1989)

ROBERT N. FREEMAN

Fried(-Biss), Miriam (*b* Satu-Mare, 9 Sept 1946). Israeli violinist of Romanian birth. She studied at the Rabin Academy in Tel-Aviv, and then in the USA as a protégée of Isaac Stern. She also worked with Josef Gingold at Indiana University (1966–7), and with Ivan Galamian at the Juilliard School (1967–9). She won the 1968 Paganini International Competition at Genoa, and the 1971 Queen Elisabeth of Belgium Competition at Brussels. Her prizewinning performance of the Sibelius concerto on the latter occasion was subsequently issued as a recording, and was praised for a maturity of approach and vibrant expression reminiscent of Ginette Neveu. Her New York recital début was in 1969, and her British début was at Windsor Castle in 1971. In 1986 she joined the faculty of Indiana University, where she gave the first performance of Donald Erb's *Together Forever: Three Poems* (1988) and recorded his violin concerto. She has toured widely, and is admired for intelligent and perceptive musicianship as well as spirited brilliance of technique.

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GEORGE GELLES

Fried, Oskar (*b* Berlin, 1 Aug 1871; *d* Moscow, 5 July 1941). German composer and conductor. After a poor education as a wind player in Nowawes near Potsdam, Fried moved in 1889 to Frankfurt, where he received his first important engagement as a horn player in the Palmgarten Orchestra. He soon became a member of the orchestra of the Opernhaus and began composition lessons with Humperdinck. Fried composed an orchestral fantasy based on Humperdinck's *Hänsel und Gretel* and also made piano and orchestral arrangements of the work for Schott. After a period of travelling, Fried returned in 1898 to Berlin, where in 1904 he came to public attention with the première of his *Das trunkene Lied* under Muck in a concert of the Wagnerverein. He also quickly became popular as a conductor. The success of his first concert with the Sternscher Gesangverein, performing Liszt's *Heilige Elisabeth*, led to his appointment as conductor of the Neue Konzerte in 1905. His performance of Mahler's Symphony no.2 that year contributed substantially to establishing the work in the repertory. (Mahler, a friend of Fried, commented that he could not have performed its

Scherzo any better.) As conductor of the Gesellschaft der Musikfreunde in Berlin after 1907 and the Blüthner-Orchester after 1908, Fried introduced more of Mahler's works and also works by Busoni, Delius, Skryabin, Schoenberg and Strauss, among others. He was admired among his contemporaries for his strict discipline and knowledge of orchestral instruments. In 1913 he gave up composition entirely and devoted himself to a conducting career. He emigrated to Tbilisi in 1934 and devoted himself enthusiastically to music-making as an opera conductor in the new Soviet state; in 1935 he conducted 75 concerts throughout the Union, inspired by a desire to bring music to the people. He became a Soviet citizen in 1941.

Fried's early works include an important setting (1901) of Dehmel's *Verklärte Nacht* for soloists and orchestra, but his talent as a composer was fully recognized with *Das trunkene Lied*, which set a poem from Nietzsche's *Also sprach Zarathustra*. Contemporaries viewed *Das trunkene Lied* as one of the first truly successful choral pieces for almost a century, admiring its religiosity and orchestral brilliance within its tonally and formally conservative, post-Wagnerian framework. Fried continued to compose for voice, having most success with *Erntelied* of 1904, in which he returned to one of Dehmel's poems. In this work and *Die Auswanderer* (1913) Fried displayed his interest in social problems.

WORKS
(*selective list*)

Opera: Die vernarrte Prinzess (O.J. Bierbaum), unperf., unpubd

Vocal orch: Verklärte Nacht (R. Dehmel), op.9, Mez, T, orch (1901); Das trunkene Lied (F. Nietzsche), op.11, S, A, B, chorus, orch (1904); Erntelied (Dehmel), op.15, male chorus, orch (1904); Die Auswanderer (E. Verhaeren, trans. S. Zweig), spkr, orch (1913)

Orch: Fantasie über Motive aus 'Hänsel und Gretel' (1895); Adagio und Scherzo, op.2, 13 wind, 2 hp, timp (1905); Praeludium und Doppelfuge, op.10, str (1902)

Other works: 3 zweistimmige Gesänge, op.8, Mez, Bar, pf, 1902; lieder, female choruses

Principal publishers: Bote & Bock, Breitkopf & Härtel, Hainauer

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G. Pantielev: 'Russische Quellen zum Exil deutscher Dirigenten in der Sowjetunion 1933–1945', *Musik in der Emigration 1933–1945: Verfolgung, Vertreibung, Rückwirkung*, ed. H. Weber (Stuttgart, 1994), 175–82

TAMARA LEVITZ

Friedberg, Carl (*b* Bingen, 18 Sept 1872; *d* Merano, 9 Sept 1955). German pianist and teacher. He studied piano with James Kwast and for a short while with Clara Schumann at the Hoch Konservatorium, Frankfurt. He too became a teacher there (1893–1904) and later at the Cologne Conservatory (1904–1914), and from 1923 until his retirement in 1946 was principal piano teacher at the New York Institute of Musical Art. His pupils included Malcolm Frager, Bruce Hungerford, William Masselos, Elly Ney and his biographer, Julia Smith (*Master Pianist: the Career and Teaching of Carl Friedberg*, New York, 1963).

Friedberg's playing career spanned over 60 years in both Europe and America. He made his official début in 1892 with the Vienna PO under Mahler, receiving praise from Eduard Hanslick. This was followed in 1893 by an all-Brahms recital in the presence of the composer, who admired his playing and who later demonstrated to him in private the majority of his piano works. As a chamber musician he replaced Artur Schnabel in the Schnabel-Flesch-Becker Trio in 1920 and played in that ensemble until 1932. Friedberg gave numerous recitals with Kreisler throughout America and in 1937 formed his own trio with Daniel Karpilowsky and Felix Salmond. Friedberg's repertory was reputedly vast, and he became much associated with the music of Beethoven (his edition of the Beethoven sonatas was published by Schott in 1922), Chopin, Schumann and Brahms. He made one commercial recording of music by Schumann and Brahms in 1953 and some private recordings, some of which have been issued by the International Piano Archive.

DONALD ELLMAN

Friedel, Sebastian Ludwig. *See* FRIEDL, SEBASTIAN LUDWIG.

Friederici. *See* FRIDERICI family.

Friedheim, Arthur (*b* St Petersburg, 26 Oct 1859; *d* New York, 19 Oct 1932). German pianist, conductor and composer. He began the serious study of music at the age of eight. Later he studied for a year with Anton Rubinstein, but, disapproving of Rubinstein's disorganized methods, he went instead to Liszt. During the last eight years of Liszt's life Friedheim remained his pupil; he also lived with him in Rome and Weimar and acted as his secretary. This close association formed the basis for Friedheim's reputation as one of the foremost exponents of Liszt's music. He also gained orchestral experience conducting in theatres and opera houses in Germany. From 1891 to 1895 he taught and played in the USA, then spent some time in London, and for several years up to 1904 taught at the RMCM. From 1908 to 1911 he conducted at Munich and in 1915 settled in the USA, going to Toronto in 1921 as professor at the Canadian Academy of Music.

Friedheim's technique was awesome, but his greatest success lay in the clarity and repose that characterized his interpretations of Liszt's music. It is unfortunate that the best qualities of his playing survive in only a fragmentary way in the few recordings he made. Serious and deeply reflective by nature, he tried all his life to focus his powers not only on playing and conducting but also on writing and composing. He wrote a psychological study of Liszt and many reminiscences, later collected by his pupil Theodore Bullock under the title *Life and Liszt* (New York, 1961). Besides editing the works of Chopin, Friedheim was a dedicated composer, though few of his works were published and many of the manuscripts are lost. His operas include *The Last Days of Pompeii*, not performed, *Alexander and Thaïs* and *Die Tänzerin* (Karlsruhe, 1897), both performed in Cologne, 1904, and *The Christmas* and *Giulia Gonzaga*, both unfinished. He wrote two piano concertos, in B (performed in 1880) and B♭ (Karlsruhe, 1890), an early orchestral overture, *A Hero of our Times* (St Petersburg, 1877), and a march, *E pluribus unum* (1894).

JERROLD NORTHROP MOORE/R

Friedhofer, Hugo (William) (*b* San Francisco, 3 May ?1902; *d* Los Angeles, 17 May 1981). American orchestrator and composer. He gave up early study towards an artistic career in favour of a musical training, first as a cellist, and then as an arranger and orchestrator. During the 1920s he studied with Domenico Brescia and worked as an arranger for theatre and cinema orchestras, before joining Fox Studios in 1929 as an arranger for early sound film scores. These collaborative projects prepared him for his move to Warner Bros. in 1934 where he worked as principal orchestrator for Korngold and Steiner. He orchestrated 16 of Korngold's 17 original film scores, including *The Adventures of Robin Hood* (1938) and *The Sea Hawk* (1940), and 54 of Steiner's 77 scores for Warner Bros. between 1936 and 1947, notably including *Now, Voyager*, which won Steiner the Academy Award for 1942, and *Mildred Pierce* (1945). In 1943 he was offered a contract to compose for Twentieth Century-Fox, and he scored 69 films as principal composer and 200 as co-composer. His first original film score was in 1938 for *The Adventures of Marco Polo*, and he went on to compose for a variety of films including *Broken Arrow*, *Vera Cruz* and *An Affair to Remember*. He won the 1946 Academy Award for *The Best Years of our Lives*. Despite the modernist techniques of teachers such as Nadia Boulanger, Toch and Kanitz, with whom Friedhofer studied in the late 1930s and early 1940s, and the influence of jazz on the film scoring of consequent decades, his style is most clearly understood as a fusion of the thematic approach of Steiner and the atmospheric emphasis of Korngold, blended with more economic orchestration than he used for either composer. A large collection of Friedhofer's original scores is held in the Arts and Communications Archive, Brigham Young University, Utah.

WORKS
(*selective list*)

all film scores

As principal composer: The Adventures of Marco Polo, 1938; The Lodger, 1944; The Bandit of Sherwood Forest, 1946; The Best Years of our Lives, 1946; The Bishop's Wife, 1947; Enchantment, 1948; Joan of Arc, 1948; Broken Arrow, 1950; Edge of Doom, 1950; Ace in the Hole, 1951; Above and Beyond, 1952; Vera Cruz, 1954; Violent Saturday, 1955; The Rains of Ranchipur, 1955; Between Heaven and Hell, 1956; An Affair to Remember, 1957; Boy on a Dolphin, 1957; The Sun also Rises, 1957; The Barbarian and the Geisha, 1958; The Young Lions, 1958; One-Eyed Jacks, 1960; Geronimo, 1962; The Secret Invasion, 1964; Von Richtofen and Brown, 1971; Private Parts, 1973

As orchestrator: Captain Blood, 1935; The Adventures of Robin Hood, 1938; Juarez, 1939; The Private Lives of Elizabeth and Essex, 1939; The Sea Hawk, 1940; King's Row, 1942; Devotion, 1943 (film released 1946) [principal composer Korngold]

The Charge of the Light Brigade, 1936; Jezebel, 1938; Dark Victory, 1939; Santa Fe Trail, 1940; The Great Lie, 1941; Now, Voyager, 1942; Casablanca, 1943; Mildred Pierce, 1945 [principal composer Steiner]

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KATE DAUBNEY

Friedl [Friedel], **Sebastian Ludwig** (*b* Neuberg, 15 Feb 1768; *d* Berlin, *c*1857). German cellist, baryton player and composer. A member of a musical family, he received his general musical education from *Hofmusikus* Simon. His first position was as a court musician in Mannheim, where he studied the cello with Peter Ritter. Friedl was equally respected as a baryton player, and following a performance at Schwetzingen was given by Prince Carl Theodore of Mannheim an inlaid and bejewelled instrument made by Joachim Tielke. In 1793, on returning from a concert tour in the Netherlands, he performed at Frankfurt for an audience which included Friedrich Wilhelm II, who then engaged him for the Royal Chapel in Berlin. He subsequently studied the cello with Jean-Louis Duport, to whom he dedicated his three cello sonatas op.1 (Offenbach, 1798). Friedl was pensioned in 1826; his name appeared in the Berlin Address Calendar until 1857.

Very little is known of Friedl's compositions. Eitner's *Quellen-Lexikon* lists only one published work, the three cello sonatas op.1. Schilling's *Universal-Lexicon der Tonkunst* indicates the existence of other works in manuscript, and credits Friedl with having arranged music especially for the baryton. A report in the *Allgemeine musikalische Zeitung* (1811) relates that he performed a potpourri of themes that he had arranged for the baryton.

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Report from Frankfurt, *AMZ*, viii (1805–6), 412

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EFRIM FRUCHTMAN/VALERIE WALDEN

Friedlaender [Friedländer], **Max** (*b* Brieg [now Brzeg, Poland], 12 Oct 1852; *d* Berlin, 2 May 1934). German musicologist. He studied singing under Manuel Garcia in London and Julius Stockhausen in Frankfurt, and went on to establish himself as a successful lieder and oratorio baritone. In 1884 he turned to the study of musicology under Spitta and German literature under W. Scherer in Berlin and took the doctorate at Rostock University in 1887 with a dissertation on Schubert. He completed the *Habilitation* in 1895 at Berlin University, where he was appointed reader and university director of music in 1903. In 1910–11 he worked as exchange professor at Harvard (receiving its honorary DCL) and at other American universities.

Friedlaender devoted his life to the interpretation, publication, collection and investigation of German folksongs and lieder. In all his scholarly work he never lost sight of the interests of the practical musician. From the time of his research into Schubert's songs he was concerned to reveal the original form of the work in

question by investigation of the source material, and thus to provide authoritative editions. This aim applied to the texts as much as to the music. The main consequence of his literary interests was his work on Goethe, which produced a valuable two-volume collection of Goethe settings (*Gedichte von Goethe in Compositionen seiner Zeitgenossen*, Weimar, 1896–1916). Apart from his concern with the 19th-century German lied, his principal interest was in the solo song and Singspiel of the 18th century. His two-volume study *Das deutsche Lied im 18. Jahrhundert* still retains its value as a work of reference and as source material.

No less fruitful was Friedlaender's work as a researcher, collector and editor in the field of German folksong. The critical notes to the collections he edited, especially the folksong books for male-voice choir and for mixed chorus, 'constitute in their own right a history of the folksong and partsong, embracing all the widely scattered material' (Kretzschmar). His foundation in 1917 of an archive of German folksongs in Berlin put the study of folksong on a firm footing.

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'Deutsche Dichtung in Beethovens Musik', *JbMP 1912*, 25–48
'Goethe und die Musik', *Jb der Goethe-Gesellschaft*, iii (1916), 277–340
'Zuccalmaglio und das Volkslied', *JbMP 1918*, 53–80
Brahms' Lieder: Einführung in seine Gesänge für eine und zwei Stimmen (Berlin, 1922; Eng. trans., 1928/*R*)
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'Eigenleben von Volksliedmelodien', *Musikwissenschaftlicher Kongress: Basle 1924*, 131–46
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Volksliederbuch für gemischten Chor (Leipzig, 1915)
with others: *Landschaftliche Volkslieder* (Leipzig, 1924)
Volksliederbuch für die Jugend (Leipzig, 1930)

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ANNA AMALIE ABERT

Friedlein, Rudolf Fryderyk (*b* Kraków, 7 Aug 1811; *d* Warsaw, 20 July 1873). Polish bookseller and music publisher. He worked in the bookshop run, by his father, Jan Jerzy Fryderyk Friedlein, in Kraków, then from 1834 with E. Günther in Leszno. In 1839 he entered into partnership with F. Spiess's Warsaw firm, which he bought in 1848 and managed from 1851 under his own name. Friedlein's became one of the leading bookshops in Warsaw, being well stocked and providing a lending service. Soon after 1840 he also began to publish music, maintaining a high musical standard in the compositions he issued. His printing works were technically advanced: he was the first Warsaw publisher to number his plates, and he was also the first to print Moniuszko's works. In about 1860 Friedlein was in financial difficulties and sold some of his editions to the firm newly established by Gebethner and Wolff, both of whom had been his pupils. After the January Insurrection (1863) he was arrested by tsarist authorities and sent into exile in Tver′. He was released in 1870, but his firm had been liquidated in 1865.

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KORNEL MICHAŁOWSKI

Friedman, Ignacy [Ignaz] (*b* Podgórze, nr Kraków, 13 Feb 1882; *d* Sydney, 26 Jan 1948). Polish pianist and composer. After piano lessons with Flora Grzywińska in Kraków, he studied composition with Hugo Riemann in Leipzig. In 1901 he began a four-year period of study in Vienna with Leschetizky, serving as his assistant; he also studied musicology with Adler and attended masterclasses given by Busoni. After a Vienna début in 1904 he performed throughout the world until 1943, giving some 2800 concerts. He appeared with such conductors as Nikisch, Weingartner, Mengelberg and Saint-Saëns, and in chamber music with Auer, Hubay, Huberman, Telmányi and Feuermann, among others; together with Huberman and Casals he played Beethoven sonatas and the 'Archduke' Trio for the composer's centennial festival in Vienna in 1927. Until 1917 he lived in Berlin, then in Copenhagen, then in Siusi, Italy (1919–39) and in 1940 settled in Sydney.

Friedman possessed a formidable technique – even Horowitz acknowledged it as superior to his own – coupled with a profound imagination. His repertory emphasized the major works of Beethoven, Schumann, Chopin, Liszt and Brahms, but also included new scores by Novák, Palmgren, Karl Weigl, Kodály and Glazunov. He played the Chopin Mazurkas with the same kind of rhythmic nuance that, by all accounts, characterized the composer's own playing of these pieces. In addition to his career as a performer, he was also an effective teacher: Ignace Tiegerman, Victor Schiøler, Leon Pommers and Bruce Hungerford were among his pupils. He published more than 100 compositions, mainly for piano, including transcriptions and two volumes of exercises; his finest work is the Piano Quintet (Leipzig, 1918). He edited the

complete piano works of Chopin, and major works by Beethoven, Mendelssohn, Schumann and Liszt. His recordings include much Chopin, music by Liszt, Beethoven and Mendelssohn, among other composers, and a few of his own compositions.

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ALLAN EVANS

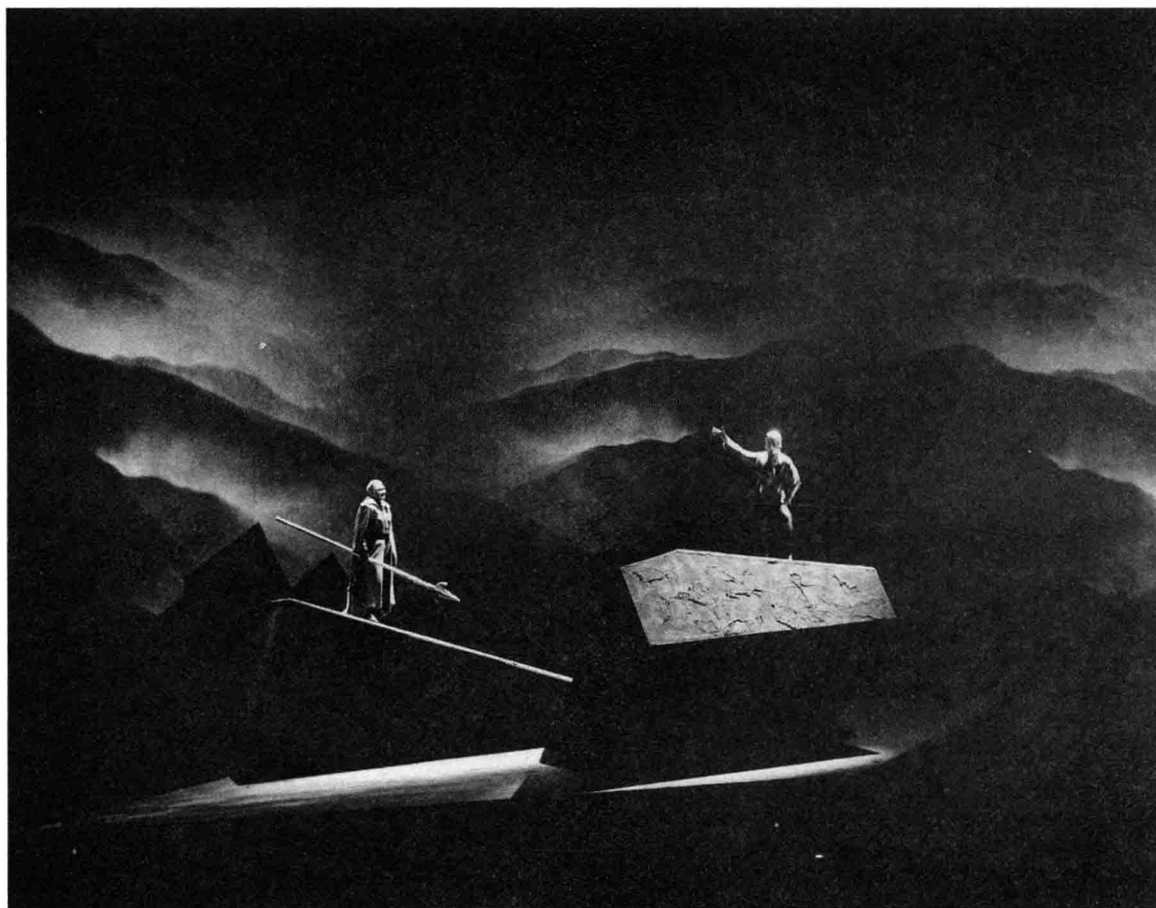
Friedman(-Gramatté), Sonia. *See* ECKHARDT-GRAMATTÉ, S.-C.

Friedrich. *See* FRIDERICI family.

Friedrich II. *See* FREDERICK II.

Friedrich, Götz (*b* Naumburg, 4 Aug 1930). German director. After studying at the Deutsches Theaterinstitut in Weimar (1949–53) he joined the Komische Oper, Berlin, as assistant to and later collaborator with Felsenstein (1953–72). He also taught dramaturgy in Berlin and, from 1973, in Hamburg, where he was appointed *Oberspielleiter* (1973–7) and *Chefregisseur* (1977–81). He was simultaneously director of productions at Covent Garden (1977–81), before moving back to Berlin, where he became Generalintendant and principal director of the Deutsche Oper in 1981 (*see* BERLIN, §3), as well as artistic director of the Theater des Westens in 1984.

Particularly notable productions, in a long list staged at many of the leading international houses, include *Fidelio* (1978, Munich), *Lulu* (1981) and *Elektra* (1990) at Covent Garden, and the world première of Berio's *Un re in ascolto* at Salzburg (1984). But the central pillar of Friedrich's work remains his series of Wagner productions. His first *Ring*, at Covent Garden (1974–6), emphasized perceived differences of mode between the four dramas: *Rheingold* as a mystery play viewed ironically through modern eyes, *Walküre* as typical 19th-century psychological theatre, *Siegfried* as black comedy and *Götterdämmerung* as the last stage of a glittering civilization doomed to decline. The purpose of the hydraulic platform on which the action took place (see illustration) was thus not to achieve optical unity but to suggest a space – the stage representing the world – on which an epic drama, open-ended and disparate in its styles, could be unfolded. Adopting Brechtian alienation techniques, Friedrich caused Loge, Alberich and Wotan to address the audience directly, outside the framework of the drama. His second *Ring*, which originated in Berlin (1984–5) before transferring to Tokyo, Washington, DC,



Götz Friedrich's production of 'Die Walküre' (Act 2) at Covent Garden, London, 1974, designed by Josef Svoboda

and Covent Garden, located the action in a tunnel, inspired by the Washington Metro, but intended to provide a performing space non-specific in chronology and place. The monochrome severity of Peter Sykora's sets, and the images of warlike aggression and destruction, reflected a bleakly pessimistic view of the work as an apocalyptic endgame. A third cycle was staged in Helsinki in 2000.

Of Friedrich's productions for Bayreuth – *Tannhäuser* (1972), *Lohengrin* (1978) and *Parsifal* (1982) – the first caused the greatest controversy with its brutal, militaristic representation of Wartburg society and its final chorus with the singers, in everyday clothes, making a clenched-fist salute (abandoned after the first performances). He has remained prolific on the international scene, with, for example, a spectacular but socially critical *Porgy and Bess* on the lake at Bregenz (1998).

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BARRY MILLINGTON

Friedrich, Reinhold (*b* Weingarten, 14 July 1958). German trumpeter. He studied with Edward Tarr in Karlsruhe, 1979–86, and with Pierre Thibaud in Paris, 1982–3. In 1983 he became principal trumpeter of the Frankfurt RSO, and he is leader of the radio station's 19-piece brass ensemble, HR Brass. He won the ARD International Competition in Munich in 1986, and in 1989 was appointed professor at the Karlsruhe Hochschule für Musik. Friedrich is a noted exponent of Bernd Alois Zimmermann's Trumpet Concerto, and has given the first performances of works by Theo Brandmüller, Edison Denisov, Wolfgang Killmayer, Wolfgang Rihm and Caspar Johannes Walter, among others; he has made many first recordings, including an award-winning disc of Hans Erich Apostel's Sonatina, Berio's *Sequenza X*, Gubaidulina's Trio and Zimmermann's Concerto. Friedrich is also a specialist on the keyed trumpet, with which he has recorded the concertos of Haydn, Hummel and Michele Puccini.

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EDWARD H. TARR

Friedrich [Fridrich] **von Hûsen** [Hausen] (*b* ?*c*1150; *d* Philomelium [Akşehir], Asia Minor, 6 May 1190). German Minnesinger. His ancestral seat was in Rheinhausen, near Mannheim in the Rhine region. He is attested in documents from 1171 and was in the service of the Hohenstaufen emperors; he is traceable in northern Italy in 1175 and again in 1186 and 1187. He participated in the third crusade under Friedrich Barbarossa in 1189 and fell at the Battle of Philomelium. Contemporaries depict Friedrich von Hûsen as a highly esteemed figure. He belonged to the closest circle of intimates of Barbarossa (as his secretary and legal adviser) and of Henry VI. Friedrich was primarily responsible, together with Rudolf von Fenis-Neuenberg and Hendrik van Veldeke, for the adoption of Romance poetic features in German lyric poetry and for the further independent development of Minnesang. He was among the first poets writing in German to give full lyrical expression to the themes of *Minne* (love) and *Minnedienst* (love service). Apart from treating familiar amatory motifs, his poems are concerned more generally with symbolizing the ideal of love as an ennobling power. Another theme is the conflict within the crusader between love for God (*Gottesminne*) and love for his lady (*Frauenminne*).

53 strophes by Friedrich von Hûsen have survived (in the Weingartner and Manesse manuscripts), which can be arranged into 17 or 20 lieder, but all without melodies, that can only be reconstructed from possible French and Provençal models. He is also mentioned as having composed *Leiche* (*see* LAI). Music can only be assigned tentatively to those of his poems that seem to be direct contrafacta of Romance poems whose melodies survive. Friedrich exerted a strong influence on a group of contemporary south-west German and Swiss Minnesinger, known as the Hausen school.

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CONTRAFACTA

Ich denke under wîlen, MF 51.33: from Guiot de Provins, 'Ma joie premeraine', R.142; A, J, T
Mir ist daz herze wunt, MF 49.13: from Anon., 'Mult m'a demoré', R.420; A
Si darf mich des zîhen niet, MF 45.37: from Folquet de Marseille, 'En chantan m'aven a membrar', PC 155.8; A

possibly by Friedrich

Deich von der guoten schiet, MF 48.32: from Bernart de Ventadorn, 'Pos mi pregatz seignor', PC 70.36; A, J, T
Diu süezen wort hânt mir getân, MF 44.13: from Gaucelm Faidit, 'Si tot m'ai tarzat mon chan', PC 167.53; A
Gelebte ich noch die lieben zît, MF 45.1: from Blondel de Nesle, 'Se savoient mon tourment', R.742; A (see Ich sage ir)
Ich lobe got der sîner güete, MF 50.19: from Gace Brulé, 'Pensis d'amours veuill retraire', R.187; A
Ich sage ir nu vil lange zît, MF 45.19: from Blondel de Nesle, 'Se savoient mon tourment', R.742 (see Gelebte ich noch)

more doubtful

An der genâde al min fröide stât, MF 43.28: from Gaucelm Faidit, 'Si tot m'ai tarzat mon chan', PC 167.53 (see Diu süezen wort)
Mîn herze den gelouben hât, MF 48.3: from Gontier de Soignies, 'Se li oisiel baissent lor chans', R.265*a*, olim R.309; A, J

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BURKHARD KIPPENBERG/LORENZ WELKER

Friedrich [Vriderich] **von Sunnenburg** [Sonnenburg, Sunnenburc, Suneburg; Meister Friedrich von Sonnenburg] (*d* before 1287). Austrian Minnesinger and composer. Coming from Sonnenburg in the Pustertal (Tyrol), probably from a ministerial family, he lived at the courts of Bavaria and Bohemia as well as in Tyrol and Thuringia. Sometimes included by the Meistersinger as one of their *alte Meister*, he should be counted as one of the most important *Spruchdichter* after Walther von der Vogelweide, Bruder Werner and Reinmar von Zweter. The 73 *Sprüche* (*see* SPRUCH) ascribed to him, mostly in the Jenaer Liederhandschrift (*D-Ju* El.f.101, ff.63*v*–72), may not all be authentic, but they are clearly influenced by Reinmar von Zweter and seem to have been written between about 1247 and 1275; they concern religion, morality and politics, in which Friedrich supported the pope against Rudolf of Habsburg. The song on f.72*v* of the Jena manuscript (*Ihc wil Singhen*, ed. in Holz, Saran and Bernoulli as no.XXIII, 64) is probably by Wizlâv; but the remainder of the section devoted to Friedrich's poems includes three melodies: *Eyn rîcher küninc hiez Kosdras* with eight strophes both here and in the Colmar Manuscript (*D-Mbs* Cgm. 4997); *Nû merke hô und edele man* with eight strophes, all of which also appear in the Colmar Manuscript together with five others; and *So wol dir werlst so wol dir hiute* with 47 strophes in the Jena manuscript and others elsewhere. A further melody appears in the Colmar Manuscript (f.526) with the annotation 'In Cunrads von wirczburg nachtwyse; *alii dicunt esse* In frider(ich) von suneburg sussem don'.

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For further bibliography *see* SPRUCH, MINNESANG.

BURKHARD KIPPENBERG

Frieman (Friemann, Freeman), **Gustaw** (*b* Lublin, 28 Oct 1842; *d* Odessa, 26 Sept 1902). Polish violinist teacher and composer of Swedish descent. He studied the violin under Serwaczyński in Lublin, and from 1862 (or 1864) until 1865 with Massart at the Paris Conservatoire, where he won the Grand Prix and gold medal. He also studied composition with F. Rüfer in Berlin. In 1866 he began a concert career that took him to Dresden, Brussels, Vienna and Lemberg (now L'viv); he made his début in Warsaw in 1867, and subsequently gave many concerts there until 1899. He also performed in Poznań (1867), Kraków, Vilnius, Lublin (1869, 1875–7), Berlin (1872), Kiev (1880, 1884), St Petersburg (1882), and latterly gave about 40 concerts in the south of Russia (1888). From 1887 to 1888 he was professor of violin at the Music Institute in Warsaw, and from 1889 he held the same position at the conservatory in Odessa, where he was also director. He held honorary positions as soloist and chamber musician at the Austrian and Persian courts and also in Hesse. Widely known in Europe, his success was principally due to his performances of the violin concertos by Mendelssohn, Spohr, P. Rode, Vieuxtemps and Schumann. He often performed the music of H. Wieniawski, whose influence can be detected in his own compositions. His style of playing was characterized by a brilliant technique, a fine (though not big) quality of tone, musicality, and the charm and temperament typical of the French school. His compositions for violin are mainly salon miniatures, which are not especially virtuosic. Published in Warsaw, Paris, Berlin, Odessa and Moscow, they include *Kujawiak* op.6 no.4, Romance op.14, Grande polonaise op.18 and *Tańce góralskie* ('Mountain Dances') op.19.

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BARBARA CHMARA-ŻACZKIEWICZ

Friemann, Witold (*b* Konin, 20 Aug 1889; *d* Laski, nr Warsaw, 22 March 1977). Polish composer, pianist and teacher. He attended the Warsaw Conservatory as a pupil of Michałowski for piano and of Noskowski and Statkowski for composition and orchestration. From 1910 to 1913 he studied in Leipzig and Meiningen with Reger (composition) and Josef Pembaur jr (piano). He taught the piano at the Lwów Conservatory (1921–9), served as music critic of the *Słowo polskie* and was founder and director of the Katowice Academy of Music. He then worked for Polish radio in Warsaw (1934–9) and, from 1946, as a teacher for the blind. In 1963 he received the prize of the Minister of Culture and Arts for his corpus of piano and vocal works. His works are fundamentally romantic and harmonically traditional, with an emphasis on melody.

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Eyes, 1967; Conc., 2 bn, str, 1968; Va Conc. no.2, 1968; T Trbn Conc. no.2, 1969; B Trbn Conc., 1970
Inst: 3 str qts, 2 pf qnts, pf qt, many other chbr pieces; many pf pieces, incl. *c*320 preludes
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BOGUSŁAW SCHÄFFER/R

Fries, Hans. *See* FRISIUS, JOHANNES.

Frigel [Frigelius], **Pehr** [Per] (*b* Kalmar, 2 Sept 1750; *d* Stockholm, 24 Nov 1842). Swedish composer. He studied at the Kalmar Gymnasium and at the University of Uppsala (1770–76), and earned a living in government service, holding many posts in succession until he could afford to retire at the age of 50. As a boy in Kalmar he wrote organ and vocal music; in Stockholm he became acquainted with J.G. Naumann and J.M. Kraus, both of whom gave him further instruction in composition. In 1778 he was elected to the Swedish Royal Academy of Music, and in 1780 two of his symphonies were performed; he became secretary of the academy in 1794, a post he held for 47 years. His most productive period as a composer was between 1795 and 1815, during which time he wrote overtures, symphonies, numerous cantatas for the Jakobskyrka and the academy; he also collaborated with Stenborg on the incidental music to *Äfventyraren, eller Resan till Månens ö* ('The Adventurers, or The Journey to the Isle of the Moon', 1791), and Kotzebue's *Eremiten* (1798). The oratorio *Försonaren på Oljeberget* ('The Redeemer on the Mount of Olives') to a text by Ödmann, performed at the Royal Opera in 1815 and revised for performance at the Riddarhus in 1820, is considered his finest work. A cantata on a text by J.O. Wallin, his last work, was performed by the academy at the Storkyrka in 1816. His only opera, *Zoroaster*, was never performed, but some arias for French operas were produced at the Royal Opera. He taught music theory at the Swedish Royal Academy of Music from 1814 to 1830.

Frigel composed in a classical style modelled after Handel, Gluck and Haydn, and he expressed a preference for what he termed 'orthodox' music. He maintained an extensive correspondence with many distinguished musicians, including Cherubini, Spontini and Vogler; among his pupils were E.G. Geijer and P.C. Boman. Few of his works were published, apart from some songs issued by Abraham Hirsch. His manuscripts are in the libraries of the Swedish Royal Academy of Music and the University of Uppsala.

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KATHLEEN DALE/HANS ÅSTRAND

Frigimelica Roberti, Count **Girolamo** (*b* Padua, 10 Jan 1653; *d* Modena, 30 Nov 1732). Italian librettist, poet, architect and librarian. From 1691 to 1720 he was a curator of the public library at Padua, where he was a member and *principe* of the Accademia dei Ricovrati. Family quarrels drove him to spend the rest of his life in Modena. Buildings designed by him were erected or started in Padua, Vicenza, Stra and Modena from 1717 onwards. 11 operas to librettos by him, set by C.F. Pollarolo, Alessandro Scarlatti, Caldara and Luigi Mancia, were performed at the Teatro Grimani a S Giovanni Grisostomo, Venice, 1694–6 and 1704–8. He wrote a further libretto for Padua, which was first performed at the Teatro Obizzi in the spring of 1695. All these librettos are in five acts and treat mythological or historical subjects. Some are called tragedies, some (from 1704) tragicomedies; they often include choruses and ballets. Like those of Morselli, Silvani and Zeno they adhere to the predominantly serious, stylistically elevated manner of libretto writing that paid homage to Aristotle and the French classical dramatists. Seven oratorio texts by Frigimelica Roberti, in two parts or five acts and with music by C.F. Pollarolo and Badia, were performed between 1697 and 1702 in Venice, Vienna and Rome.

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KARL LEICH

Frijsh, Povla (*b* Aerø, Denmark, 3 Aug 1881; *d* Blue Hill, ME, 10 July 1960). Danish soprano. After studying with Ove Christensen she went to Paris at the age of 17 to work with Jean Périer and made her recital début there three years later. She toured with the Cortot-Thibaud-Casals trio, from whom she acknowledged learning much about phrasing and timing. She appeared in Paris in recital with Raoul Pugno and was chosen by Mahler to sing in his Second Symphony in Cologne (1910). She made her

American début in New York in 1915, and gave annual recitals there until 1947. Frijsh's voice was distinctive in timbre and expressively used. Although she sang in opera only twice – in Paris (*L'incoronazione di Poppea*) and in Copenhagen (Peter Heise's *Drot og marsk*) – her sense of drama was extraordinary: she made a hair-raising experience of Schubert's *Gruppe aus dem Tartarus*, yet could sing Cui's *La fontaine de Csarskoë-Zelo* in the purest bel canto. She was always interested in new songs, encouraging composers such as Virgil Thomson, Randall Thompson, Samuel Barber and Rebecca Clarke by including their works in her programmes. She was the first to sing many of Poulenc's songs in New York, and she gave the New York premières of Bloch's *Poèmes d'automne* and Loeffler's *Canticum fratris solis* (1925). In her later years she was active as a teacher. Her complete recordings have been issued on CD.

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PHILIP L. MILLER

Frike, Philipp Joseph. *See* FRICK, PHILIPP JOSEPH.

Friml, (Charles) Rudolf (*b* Prague, 7 Dec 1879; *d* Los Angeles, 12 Nov 1972). American composer and pianist of Czech birth. He won a scholarship to the Prague Conservatory and studied composition with Dvořák and piano with Josef Jiránek. He began composing light concert pieces as soon as he graduated, but also accepted a position as accompanist for the violinist Jan Kubelík in order to support himself. He toured Europe and made two visits with Kubelík to the USA, where he decided to settle in 1906. In that year he performed his First Piano Concerto with Walter Damrosch and the New York SO and gave recitals throughout the country, quickly achieving a reputation for his imaginative improvisation. He also continued to compose both concert pieces and lighter music, often under the pseudonym Roderick Freeman.

In 1912 Victor Herbert, who had quarreled with Emma Trentini, the leading lady of his *Naughty Marietta*, refused to honour his commitment to compose a second operetta for the singer; Friml was called upon to take Herbert's place and wrote *The Firefly* (including the songs 'Giannina mia' and 'Sympathy'), which became his first Broadway success. It was followed by *High Jinks* (1913, including 'Something seems tingle-ingleing') and *Katinka* (1915, with 'Allah's Holiday'). For a time thereafter Friml wrote scores that were closer in style to musical comedy than to operetta. Although several of these shows enjoyed long runs, it was not until 1924 that he had another major success. *Rose-Marie*, written in collaboration with Stothart, Harbach and Oscar Hammerstein II, was the most popular American musical of the 1920s, particularly in London and Paris, where the length of its run established a record. Friml wrote the music for seven of the show's eighteen musical numbers, and collaborated with Stothart on three others; among Friml's contributions were the title song and 'Indian Love Call'. The collaborative 'Totem Tom-Tom', with its strong rhythmic drive and chromatic countermelody, is noteworthy for its attempt to create the sound world of native Canadians. Two more enormously successful operettas followed: *The Vagabond King* (1925, including 'Only a Rose', 'Some Day' and 'Song of the Vagabonds') and *The Three Musketeers* (1928), with 'Ma Belle' and 'March of the Musketeers'.

After the onset of the Depression tastes in musical styles changed sharply, and Friml's essentially middle-European mannerisms were perceived as outdated. Although he composed scores for several more Broadway shows and for three Hollywood films, he was apparently unable to accommodate the newer idioms, and met with no success. The one exception was his song 'The Donkey Serenade' from the film version of *The Firefly* (1937), though this was, in fact, an old melody, having originally appeared as 'Chansonette' in the *Ziegfeld Follies of 1923*. Friml remained active as a concert performer, however, until shortly before his death.

Compared with the music of Romberg, Friml's scores are generally more chromatic, both melodically and harmonically. Whereas Romberg excelled at writing waltzes, Friml's most enduring songs are his sentimental ballads in duple metre such as 'Rose-Marie' and 'Only a Rose'; his melodies are characterized by chromatic neighbour tones and sustained notes over a more active accompaniment. Like Romberg, he was known for his marches, a result of his central European heritage and upbringing, one fine example being 'Song of the Vagabonds', somewhat unusual because of its minor mode. It was not only in individual songs but also in his unified concept of a show that Friml made significant contributions to the American musical, and the original programme for *Rose-Marie* included the remark that 'the musical numbers of this play are such an integral part of the action that we do not think we should list them as separate episodes'.

WORKS
(*selective list*)

STAGE
mostly operettas; dates are those of first New York performance

The Firefly (O. Harbach), 2 Dec 1912; High Jinks (Harbach), 10 Dec 1913; The Peasant Girl (E. Smith, H. Reynolds, H. Atteridge), collab. O. Nedbal, 2 March 1915; Katinka (Harbach), 23 Dec 1915; You're in Love (Harbach, E. Clark), 6 Feb 1917; Kitty Darlin' (Harbach, P.G. Wodehouse, after D. Belasco), 7 Nov 1917; Sometime (R.J. Young), 4 Oct 1918; Glorianna (C.C. Cushing), 28 Oct 1918; Tumble In (Harbach, after M.R. Rinehart and A. Hopwood), 24 March 1919; The Little Whopper (Harbach, B. Dudley), 13 Oct 1919; June Love (Harbach, W.H. Post, B. Hooker), 25 April 1921; Ziegfeld Follies of 1921 (G. Buck, Hooker), collab. others, 21 June 1921; The Blue Kitten (Harbach, W.C. Duncan, after Y. Mirande and G. Quinson), 13 Jan 1922

Cinders (Clark), 3 April 1923; Ziegfeld Follies of 1923, collab. others, 20 Oct 1923; Rose-Marie (Harbach, O. Hammerstein II), collab. H. Stothart, 2 Sept 1924 [films, 1936, 1954]; The Vagabond King (Hooker, Post, R. Janney, after J.H. McCarthy), 21 Sept 1925; No Foolin' (Ziegfeld's American Revue of 1926) (Buck, I. Caesar), collab. J. Hanley, 24 June 1926; The Wild Rose (Harbach, Hammerstein), 20 Oct 1926; The White Eagle (Hooker, Post, after E.M. Royle), 26 Dec 1927; The Three Musketeers (W.A. McGuire, Wodehouse, C. Grey, after A. Dumas), 13 March 1928; Luana (H.E. Rogers, J.K. Brennan, after R.W. Tully), 17 Sept 1930; Music hath Charms, or Annina (R. Leigh, G. Rosener, J. Shubert), 29 Dec 1934

OTHER WORKS

Films: The Lottery Bride, 1930; Music for Madame, 1937; Northwest Outpost, 1947

Vocal: many songs, incl. Pisně Závišovy [Songs of Zavis], cycle, 1906; When I Hear an Old-Fashioned Waltz; Bring back my blushing rose (1921); Roses in the Garden (1921); Two Lovely Lying Eyes (1921); I've found a bud among the roses (1922); When I Waltz with You (1922); On a Blue Lagoon (1924); A Gypsy of Song (1933); I want the world to know (1937); My Sweet Bambina (1937); others for stage works, films

Orch: 2 pf concs.; Sym. 'Round the World'; Escape to Hong Kong, sym. poem, c1961; Chinese Suite; Arabian Suite; A Day in May,

suite, 1923; Rural Russian Scene; Chansonette, 1923 [arr. of Chanson, pf, 1920]

Pf (many arr. chamber): dances incl. Konzertwalzer, op.12, Tschechische Tänze, op.29; character pieces, incl. Réveil du printemps, op.32, Chant poétique, op.33, Romance sentimentale, op.34, Berceuse, op.50, Canzonetta, op.51, Lullaby, op.58, Mignonette, op.59, Dumka, op.63, O Vermeland, op.64, Legende, op.66, Drifting, op.67, Aquarellen, op.74, 5 Mood Pictures, op.79, Pastoral Scenes, op.80, Daisy Field, op.81; études incl. Staccato-étude, op.37, Etude, F, op.44, Etude fantastique, op.61; suites incl. Suite mignonne, op.35, California Suite, op.57, Bohemian Suite, op.60, Russian Suite, op.83

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GERALD BORDMAN/WILLIAM A. EVERETT (text); DEANE L. ROOT (work-list)

Frimmel, Theodor von (*b* Amstetten, 15 Dec 1853; *d* Vienna, 25 Dec 1928). Austrian music scholar. He trained as a doctor of medicine in Vienna, graduating in 1879, but had already begun to turn his attention to the history of art and music. During his student years and in the years immediately afterwards, he made extensive study tours in Germany, Italy, France and the Netherlands, working in between at the Österreichisches Museum für Kunst und Industrie (1881–3). His only full-time appointment was as assistant curator of the Vienna Hofmuseum (1884–93), a post which he gave up in order to devote himself more thoroughly to his Beethoven studies; in later life he taught art history at the Vienna Athenäum and was director of the Gräflich Schönborn-Wiesentheidschegalerie. His interests and talents were happily united in his work on Beethoven biography and iconography, although he never succeeded in drawing his detailed studies together into a major work, with the exception of the *Beethoven-Handbuch* (1926). He was the editor of the short-lived *Beethoven Jahrbuch* (1908–9). After his death his papers, amounting to more than 20,000 items, were acquired by the Beethoven Archiv in Bonn.

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MALCOLM TURNER

Frisbie, Charlotte J(ohnson) (*b* Hazleton, PA, 20 Dec 1940). American ethnomusicologist and anthropologist. She took the MA in ethnomusicology in 1964 at Wesleyan University, where she studied with D.P. McAllester; in 1970 she took the doctorate in anthropology at the University of New Mexico. She was appointed professor of anthropology at Southern Illinois University in 1970. She also served as president of the Society for Ethnomusicology (1987–9). She began researching Navajo culture and music in 1962 and her first book, a study of the Navajo girl's puberty ceremony (1967), is an example of the detailed documentation and analysis of music, language and ritual that has become her hallmark. She is also known for her groundbreaking work on music and gender.

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VICTORIA LINDSAY LEVINE

Frischmuth, Johann Christian (*b* Schwabhausen, nr Gotha, 25 Nov 1741; *d* Berlin, 31 July 1790). German composer. Son of the teacher and choirmaster Johann Elias Frischmuth (*b* 1704), he toured with several theatrical troupes as an actor, singer and Kapellmeister, specializing in playing comic old men. In 1775 he was at Münster, from 1775 to 1780 at Gotha and from 1780 with Ackermann's troupe at Hamburg. Having had little success in Hamburg, he spent some time without employment in Gotha and Ohrdruf, but from 1782 he was an actor and Kapellmeister for Döbbelin's troupe in Berlin, where his Singspiels *Das Mondenreich* and *Clarisse, oder Das unbekannte Dienstmädchen* had been performed in 1769 and 1775 respectively. After the departure of the music director Johann André (1784) Frischmuth became chief Kapellmeister. When Döbbelin's theatre was reorganized as the Nationaltheater (1786) Frischmuth was able to retain his position; in 1788 C.B. Wessely was appointed his assistant with equal powers. Of Frischmuth's works only the vocal

score of *Clarisse*, dated 1771 (*D-Bsb*), and the libretto of *Das Mondenreich* (Schatz Collection, *US-Wc*) are extant; other operas (*Die kranke Frau*, ?1773; *Der Kobold*) and 12 violin duets op.5 (Berlin, ?1765) are lost. Frischmuth was not identical with the J.C. Frischmuth living in Schwabhausen in 1797, a teacher and choirmaster who composed the *Zwölf leichte Orgelstücke* (Leipzig, 1813) and several vocal works.

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GERHARD ALLROGGEN

Frischmuth, Marcus Hilarius. *See* FUHRMANN, MARTIN HEINRICH.

Frisius, Johannes [Fries, Hans] (*b* Greifensee, canton of Zürich, 1505; *d* Zürich, 28 Jan 1565). Swiss schoolteacher, theologian, philologist, humanist and music theorist. Between 1527 and 1531 he attended the cathedral school in Zürich on a scholarship provided by the Swiss reformer, Ulrich Zwingli. In the company of his friend the polyhistor Conrad Gesner he went to Paris in 1533 and for two years studied music and philology at the university. After spending a year teaching in the Lateinschule at Basle he returned to Zürich in 1537 as a teacher of Latin, Greek and music in the cathedral school, a position he held until his death. In order to complete his education he went to Italy in 1545. Although he visited many Italian cities, Venice was of particular importance, for there he studied Hebrew and numerous Latin and Greek manuscripts. After returning to Zürich in 1547 he reorganized musical instruction in its schools. He was interested in both sacred and secular music, and studied the lute in 1532 with Johann Widenhuber of St Gallen.

In addition to publishing theological and philological works, Frisius was known as a music theorist. His *Brevis musicae isagoge* (Zürich, 1554) is his most important contribution to music. (Its first edition, *Synopsis isagoges musicae*, 1552, lacked music examples.) The 1554 edition discussed both plainchant and mensural music, and contained 24 four-voice settings of Horatian odes. According to the book's preface, the tenor part of some compositions was composed by Frisius and the other three voices by the Zürich Cathedral organist and singer, Heinrich Textor. All pieces are in strictly chordal style and adhere faithfully to the poetic metres of Horace. Such pieces were used by humanistic schoolteachers to combine musical practice with a study of classical metrical schemes. Frisius also edited a collection of evangelical songs and psalms in about 1540, which was published by a relative, Augustin Friess. It contained Frisius's own poem, *Der hat ein Schatz gefunden* (based on *Proverbs* xxxi.10) and employed the melody *Entlaubet ist der Walde*. The popularity of this setting may be seen in its frequent reprints in other Swiss songbooks up to the end of the century.

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CLEMENT A. MILLER

Friskin, James (*b* Glasgow, 3 March 1886; *d* New York, 16 March 1967). Scottish pianist and composer. At the age of 14 he won a scholarship to the RCM, London, studying the piano with Dannreuther and Hartvigson, and in 1905 a composition scholarship with Stanford. His compositions, notably the Piano Quintet (1907), received early recognition. He taught at the Royal Normal College for the Blind (1909–14) and in 1914 went to the USA to teach the piano at the DKG Institute of Musical Art and later at the Juilliard School. A noted Bach interpreter, he gave the first American performance of the Goldberg Variations (1925). His compositions include piano, choral and chamber works, but his development as a composer was curtailed by teaching responsibilities. In 1944 he married the English composer and viola player Rebecca Clarke.

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JOHN G. DOYLE/R

Friss [friska] (Hung.). A quick section of VERBUNKOS or CSÁRDÁS dance music.

Fritsch, Balthasar (*b* Leipzig, 1570–80; *d* ?Leipzig, in or after 1608). German composer and violinist. He may have been one of the Leipzig Stadtpfeifer, a privileged body to whom violinists were added about 1600. Certainly he moved in their circle and enjoyed the patronage of the von Walwitz family. The 12 pavans and 21 galliards that make up his surviving 1606 volume are light and spirited, and are part of the vogue for ensemble dance music precipitated by the influx of English comedians and viol players to Germany. The pavans are characterized by birdcalls, echoes and extensive motivic unification. The galliards, though less contrapuntal, also contain motivic play. His 12 madrigals (1608) are more serious pieces full of contrapuntal skill and the latest Italian dialogue technique; he used the same style of writing in his German songs. His music formed part of a tradition in Leipzig from which emerged collections such as Schein's *Venus Kräntzlein* (1609) and *Banchetto musicale* (1617).

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E. FRED FLINDELL

Fritsch, Johannes (Georg) (*b* Bensheim-Auerbach, 27 July 1941). German composer and viola player. While reading musicology, philosophy and sociology at Cologne University (1961–5), he also studied the viola and composition with Zimmermann and Koenig at the Staatliche Musikhochschule. He attended the Darmstadt summer courses, where he distinguished himself as composer and performer with *Duett* in 1962. He played the viola in the Stockhausen

Ensemble from 1964 until 1970. Fritsch also worked in the electronic studios of West German Radio, producing *Fabula rasa* in 1964 and *Modulation IV* in 1968. He taught theory at the Rheinische Musikschule, Cologne (1965–70), and from 1971 to 1984 he taught a composition class and the course on contemporary music at the Darmstadt Academy of Music, at the same time teaching general harmony and the aesthetics of the media at the Cologne Musikhochschule, where he became professor of composition in 1984. He has been active as a writer on new music, and as an editor of various publications, including the journal *Feedback Papers* (from 1971).

In 1970, together with Gehlhaar and Johnson, he founded the Feedback Studio and followed this in 1971 with the foundation of the studio's publishing firm (the first German publishing house to be run by composers). In the same year he organized what was known as 'Hinterhausmusiken' and edited the *Feedback Papers*. He was on the board of the Darmstadt Institute for Contemporary Music and Musical Education (1974–98). He lectured at the Darmstadt summer courses (1974, 1984 and 1986) and organized the World Music Conferences in Vlotho (1979, 1982, 1984 and 1986). Prizes awarded to him include one from the state of North Rhine-Westphalia (1966), the prize of the Paris Biennale (1971), a Villa Massimo bursary (1976) and the Robert Schumann prize of the city of Düsseldorf (1981).

In his works of the 1960s (particularly *Akroasis* and *Modulation IV*), Fritsch tried to bring about a mediation between artificial and natural sounds, so that the music is not isolated as an abstract, aesthetic object, but rather is permanently in confrontation with its environment and the external conditions of its generative process. Thus, daily life and history, sacred and profane, European and exotic music, are all used as sources of material to be composed into the work's setting of perspective. As a result, his work at this time had a pronounced collage character and drew on a wide diversity of media.

While Fritsch took his guidelines mainly from Zimmermann and Stockhausen in his early works (up to the beginning of the 1970s), his later compositions, from the mid-1980s onwards, bear increasingly clear traces of the influence of Morton Feldman. The reduction of both material and methods, the intensification of the single sound and a turning towards archetypal and meditative phenomena that are religious in the widest sense are all major aspects of his late work, in which the intercultural and harmonic tendencies of earlier years are still present.

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MONIKA LICHTENFELD

Fritsch [Fritschius, Frizsch, Fricz], **Thomas** (*b* Görlitz, bap. 25 Aug 1563; *d* Breslau [now Wrocław], 27 March 1619). German composer. He may have attended the Gymnasium in Görlitz although there is no evidence that he received his musical training from Kantor Winkler. He was a member of the order of Kreuzherren mit dem Roten Stern at Breslau. In 1608 he became prior at the monastery and in 1609, following the death of Johann Henceius, he was elected master. However, the monastery failed to notify the master-general of their decision, and he nullified the election. After a new vote, Elias Bachstein was appointed master and Fritsch was despatched to a monastery in Bohemia for three years. He may have returned to Breslau in autumn 1612. Fritsch was evidently on good terms with Georg Rudolph, Duke of Liegnitz, to whom his motet collections were dedicated. The title 'Magister' in the tenor volume of his *Novum et insigne opus musicum* (1620) was probably a posthumous tribute to a highly-esteemed musician and composer. The main source of his music, all of it sacred, is *Novum et insigne opus musicum*, which contains 119 works for four to ten voices for the church year. It was complemented by several other works surviving only in manuscript, but most of these disappeared at the end of World War II. Fritsch adhered on the whole to the conventions of late Renaissance polyphonic music and was clearly influenced by Lassus, Handl and Hassler. He also cultivated polychoral techniques, even when writing for only six voices (as in *Gabriel angelus apparuit*, in *PL-PE*). His music is clearly transitional in character and typical of a period when the declining Renaissance was slowly giving way to early Baroque practice. There is often a close correlation between words and music both in works to Latin texts – the vast majority – and in the four pieces to German texts in the 1620 volume.

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Novum et insigne opus musicum, compositum ad totius anni festivitates (119 compositions), 4–10vv (Breslau, 1620); facs. score and partial edn of 2 motets in AMP, i–ii (1963–4); ed. in EDM (forthcoming)

2 motets, 5 Lat. hymns, some 6vv, *A-Wm*, *PL-PE*; facs. score and partial edn of 1 motet in AMP, i–ii (1963–4)

2 masses, 6, 8vv; Magnificat, tone 7, 5vv; 2 motets, 6vv; 1 Lat., 4 Ger. hymns, 4, 6–8vv: lost, formerly *D-Bs*; Stadtbibliothek, Breslau; Biblioteca Rudolfina, Liegnitz

For full details see Bohn, Pfudel, Riedel

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MIROSŁAW PERZ/RUDOLF WALTER

Fritts, Paul Byard (*b* Tacoma, WA, 1951). American organ builder. His earliest training was with his father, but he later worked with John Brombaugh and studied organs in northern Europe before opening his own workshop in 1977 in partnership with Ralph D. Richards in Tacoma. In 1988 Richards left to form a partnership with Bruce Fowkes in Tennessee, and Fritts continued under the name of Paul Fritts & Co. From the outset the firm's instruments had mechanical action and were tonally and visually inspired by historical north European examples. Since about 1990 the decorative carved pipe-shades of several organs have been executed by Fritts's sister, Judy Fritts. Significant instruments include those in St Alphonsus Church, Seattle (1984), the University of Arizona, Tempe (1991), and the Pacific Lutheran University, Tacoma (1997).

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BARBARA OWEN

Fritz [Fritze], **Barthold** (*b* Holle, nr Hildesheim, 1697; *d* Brunswick, 17 July 1766). German maker of keyboard instruments. He was granted the citizenship of Brunswick on 12 July 1720. Fritz built organs, positives, harpsichords, clavichords, pianos and mechanical instruments of various kinds, including musical clocks and singing birds. His reputation was based on the fine quality of his clavichords and especially on their bass tone. Like a number of German makers, he strengthened the bass register of his clavichords by adding a third string an octave higher. Burney praised his clavichords, although C.P.E. Bach wrote in 1773 that he preferred those made by FRIDERICI. E.L. Gerber (*Lexikon*, 1790–92) wrote that Fritz had made over 500 clavichords, of which only a handful now exist; one in the Victoria and Albert Museum, London, is dated 1751, has a row of 4′ strings for the lowest 20 notes (*F′* to *c*), string-gauges (0–7) written in ink on the key-shanks and (probably) overspun strings in the bass. Another of his surviving clavichords, dated 1747, is in the Musikinstrumenten-Museum in Berlin (cat. no.3594), and yet another was lent by the Grotrian-Steinweg Collection to the Städtisches Museum, Brunswick. Fritz's *Anweisung, wie man Claviere ... in allen zwölf Tönen gleich rein stimmen könne* (Leipzig, 1756, 5/1829), gained some popularity.

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DONALD HOWARD BOALCH, PETER WILLIAMS, MARTHA NOVAK CLINKSCALE

Fritz, Gaspard [Kaspar] (*b* Geneva, 18 Feb 1716; *d* Geneva, 23 March 1783). Swiss composer and violinist. His father, Philipp Fritz (1689–1744), came from Celle and settled as a music teacher in Geneva in 1709. Burney mentioned that Gaspard was a pupil of G.B. Somis in Turin, where he undoubtedly learnt composition. At the end of 1736 or the beginning of 1737 he returned to Geneva, where in April 1737 he married. As his four children all had godparents from highly placed families in Geneva, Fritz presumably moved in such circles from an early age as a violin teacher. Between 1738 and 1743 he directed the music at social occasions held by English residents in Geneva; the dedications of his printed works further indicate his connections with aristocrats staying there. In 1756 he went to Paris for the publication of his opp.3 and 4 and on 9 and 12 March and 18 April he appeared at the Concert Spirituel, but his Italian style of playing acted against his success. He returned to Geneva, where, to judge from the legacy he left, he re-established a successful career as a teacher. In June 1759 he played at Voltaire's residence, but opportunities to appear in public in Geneva arose only gradually after 1770.

Fritz's excellence as a virtuoso violinist was stressed both by A. Ryhiner of Basle in 1758 (who, however, found his ornamentation excessive and his gestures too vigorous; see Staehelin) and by Burney in 1770 (who particularly emphasized Fritz's powers of expression). Some of Fritz's published works had considerable success and were subsequently reprinted. The three-movement sonatas of op.1 (which Handel judged favourably) exhibit sectional contrasts characteristic of the ripieno concerto. In the op.2 sonatas, also in three movements, Fritz approached the style of the Turin school, with a richly decorated solo line supported by a thematically unrelated bass; some of the final movements are sets of chaconne variations. These elements are present on a much larger scale in op.3 and, together with greater demands on the player's technique, make for a splendidly expressive melodic style. The simpler op.4 trios (in fact trio sonatas) show similarities with the works of Antonio Campioni and Alessandro Besozzi in their clear formal layout and frequent short sections of imitation in all parts. Scherchen, who edited the first of the six symphonies op.6, drew attention to their formal elegance, nobility of expression and highly individual orchestral writing; these qualities lend the symphonies a more original flavour than most of the early Classical works produced by the Mannheim school (it should however be said that the date Scherchen gave them, before 1760, is probably too early).

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JÜRG STENZL

Fritzeri [Frizeri, Frixer di Frizeri], **Alessandro Mario Antonio.** *See* FRIDZERI, ALESSANDRO MARIO ANTONIO.

Fritzius [Fritz], **Joachimus Fridericus** (*b* Brandenburg, after *c*1525; *d* after 1597). German Protestant teacher and composer. He devoted himself to music from his early youth; like many Protestant teachers he went to Styria in Austria because of its tolerance. According to his own report he worked as a teacher in other countries; the only known facts about him, however, relate to his activities in Styria. There is evidence that he was in Graz from 1576 but without any fixed appointment. Subsequently he taught in minor Protestant schools in the Upper Styrian villages of Eisenerz (*c*1578), Vordernberg (*c*1582) and Kapfenberg (1585/6–97). In 1594 he was described as 'a pious old man, a licensed preacher and musician'. As a result of the Counter-Reformation he lost his post and received six guilders when he departed in 1597.

Only four five-voice Latin motets by Fritzius survive. They were printed by Georg Widmanstetter (Graz, 1588; ed. in MAM, xxxviii, 1975), and are the only indisputable surviving examples of music composed by a Protestant in Styria. The main features of Fritzius's settings are syllabic underlay and rich chordal or quasi-polyphonic textures, in which notes are frequently repeated. Imitation is used only very sparingly and there is no suggestion of a concertato style. The rhythmic contrasts, however, show the influence of the madrigal and canzonetta. The *Etliche deutsche geistliche Tricinia* (Nuremberg, 1593) and the *Neue Tricinia* (Frankfurt, n.d.) are both lost; they contained music for voices of limited range and were designed for school use, as were many other similar publications of the time. Fritzius also wrote *Selectiores cantiones* and a treatise (both lost); the latter was dedicated to the provincial deputies of Styria; this too was didactic in aim, although nothing detailed is known of its contents. Motets in organ tablature survive in the manuscript *D-Rp* C119.

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HELLMUT FEDERHOFER

Fritzsche, Gottfried (*b* Meissen, 1578; *d* Ottensen, 1638). German organ builder. He was an intimate of Praetorius, Schütz and Scheidt, and he qualifies, along with both the Compenius brothers (Esaias and Heinrich the younger) and Hans Scherer the younger, as one of the foremost German masters of his day. Fritzsche was probably a pupil of Hans Lange, a native of the Dithmarschen region of Holstein, whose workshop was in Kamenz, near Dresden, and is known to have worked on organs at the Thomaskirche, Leipzig (1596) and the Nikolaikirche, Leipzig (1598). Lange, like Heinrich Compenius the elder, was a disciple of Esaias Beck and Fritzsche initially constructed his organs on the same model. From the outset, however, he provided a wider range of stops; his reeds, like Beck's, had only short resonators and, most notably, the *Rückpositiv* and pedal-board were without Principal choruses of their own. Examples are the instruments in the Hofkirche, Dresden (1612–14), the church of the Holy Trinity, Sondershausen (1615–17), and the Stadtkirche, Bayreuth (1618–19). Peculiar to all these organs were the three 'principalia'; Prinzipal 8′, Oktave 4′ and Trompete 8′, for instance, would be placed visibly one in front of the other in the façade, with the Trompete having resonators only two feet long at most. He reformed organ building in Hamburg, after moving there in 1629 to take over the Scherer family's sphere of operations. In the major repairs and extensions that Fritzsche undertook (from 1631) on the organs of St Katharina and the Jakobikirche in Hamburg, in which he expanded them to four manuals and 56 and 59 stops respectively, he not only gave the *Brustwerk* an independent keyboard but also provided each *Werk* with a separate Principal chorus. With these innovations and with a large number of ingeniously differentiated new stops, Fritzsche created the prototype of the Hanseatic Baroque organ, to which even such distinguished successors as F. Besser, J. Richborn and Arp Schnitger added nothing essential. It remained the standard instrument for almost a century and was to be one of the inspirations to the *Orgelbewegung* of the 1920s. A large number of Fritzsche's stops survive in the organs of the Marienkirche, Wolfenbüttel; St Katharina, Brunswick; and the Jakobikirche, Hamburg. Some details of Fritzsche's organ in the Schlosskapelle, Wolfenbüttel (1621), survive in the organ of the church in Clauen, and the *Hauptwerk* (1628–9) of the Fritzsche/Treutmann organ in the church at Harbke (near Helmstedt) is nearly complete.

Gottfried Fritzsche's son Hans Christoph (*d* late 1673 or early 1674) built organs in, among other places, Handorf (13 stops, some of which survive), Altenbruch (1647–9; two manuals, 25 stops; some stops survive), Copenhagen (Trinitatis Kirke, 1655–60) and Neuenfelde (from 1673); this last was completed after his death, by his son-in-law Hans Heinrich Cahman.

Most important among the pupils of Gottfried Fritzsche was Friedrich Stellwagen; others included Tobias Brunner of Lunden (*d* 1654), whose organ at Tellingstedt (1642) is still extant; Jonas Weigel of Brunswick (*d* after 1657), who built an organ for St Martin, Brunswick (two manuals, 23 stops); and Tobias Weller (organs at Frauenkirche, Dresden, 1619; cathedral of St Peter, Bautzen, 1642; St Matthäi, Leipzig, 1649).

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HANS KLOTZ/DIETRICH KOLLMANNSPERGER

Frizsch, Thomas. *See* FRITSCH, THOMAS.

Frobenius. Danish firm of organ builders. It was founded in 1909 at Copenhagen by Theodor Frobenius (1885–1972) and in 1925 moved to Lyngby near Copenhagen. In 1944, when his sons Walther and Erik joined the firm, it began building organs with mechanical key-action and slider-chests and mainly mechanical stop-action. It specializes in carefully designed modern casework with the characteristic feature that the pipework of each manual is arranged to present three to six repeating arrangements of front pipes. The characteristic neo-classical organ type, developed by the firm in the period from about 1925 to 1955, has inspired organ builders in other countries, especially in England and the USA. Important new organs built in Denmark include those at Thisted Kirke (1972), Ribe Domkirke (1973, enlarged 1994), St Mortens Kirke, Naestved (1975), Vangede Kirke (1979), and Opstandelseskirken, Albertslund (1992). Instruments built abroad include those at Queen's College, Oxford (1965), the First Congregational Church, Cambridge, Massachusetts (1972), the Takayama Mahikari Grand Shrine, Japan (1984), and Marienfelde Kirche, Berlin (1994).

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GUY OLDHAM/OLE OLESEN

Froberger, Johann Jacob (*b* Stuttgart, bap. 19 May 1616; *d* Héricourt, nr Montbéliard, France, 6/7 May 1667). German composer, organist and keyboard player. Considered the foremost mid-17th century German composer of keyboard music, he was court organist in Vienna, studied with Frescobaldi in Rome, and travelled and performed in the Low Countries, England, France, Germany and Italy. He crafted a distinctive personal idiom from stylistic features of Italian, French and German keyboard music. His works strongly influenced Louis Couperin and German keyboard composers into the time of J.S. Bach.

1. Life. 2. Works. 3. Achievement and influence.

1. LIFE. Notwithstanding Froberger's importance in the history of keyboard music and the esteem in which he was held in the late 17th and 18th centuries, documentation of his life is fragmentary. The 18th-century accounts by Walther (*WaltherML*) and Mattheson (*Mattheson GEP*) are inaccurate. Walther, for instance, gave Halle rather than Stuttgart as Froberger's birthplace and fixed his birthdate 19 years too late. It was only in the 1930s (see Seidler) that these mistakes were finally rectified. Halle, however, was where his family came from; his grandfather, Simon, lived there, and his father, Basilius, was also born there in 1575. Basilius entered the choir of the Württemberg ducal chapel in Stuttgart in 1599 as a tenor, rising to become Kapellmeister in 1621. While four of his six surviving sons were later employed at the Stuttgart court chapel, there is no record of Johann Jacob's having served there.

Froberger presumably received musical instruction from his father, perhaps from other family members and possibly also from J.U. Steigleder who became court organist in 1627. (Thematic allusions to works of Steigleder's have been noted in some Froberger ricercares.) The musical life of the Stuttgart court was enriched by musicians from many parts of Italy, France, England and Germany. The court archives show service there by several English lutenists: John and David Morell, and Andrew Borell, who received payment for teaching one of Basilius Froberger's sons in 1621–2. Basilius himself was paid to teach one of his own sons in 1627–8; which of the six it was is not known. The young Froberger was therefore exposed at an early age to the major European stylistic currents in music. After Basilius's death Johann Georg and Isaac Froberger sold their father's musical library to the Württemberg court; the catalogue survives, showing that Basilius's personal collection contained many works by leading contemporary Italian and German masters.

For reasons that remain obscure Froberger went to Vienna, probably in about 1634, perhaps intending to join the imperial chapel. Since, however, this occurred during the Thirty Years War, in which the Holy Roman Empire and Württemberg were on opposite sides, it is difficult to understand just how such an intention could have been fulfilled, no matter who might have recommended the 18-year old musician to the imperial court. Mattheson's report that Froberger was taken to Vienna by the Swedish ambassador impressed by his capacities as a singer can hardly be correct. Sweden, too, was allied with Lutheran Württemberg against the Catholic forces of the emperor, whose army administered a crushing defeat on the Protestant forces in September 1634 at the Battle of Nördlingen. This débâcle even forced the Württemberg court to flee to Stuttgart, doing away with the entire musical establishment. No archival material in Stuttgart makes any mention of Johann Jacob either before or after he moved to Vienna. Nevertheless, he must have maintained some link with the ducal family, for his last position was as musician to the dowager Duchess of Montbéliard (Mömpelgard), a territory of the house of Württemberg. Basilius, his wife and daughter all succumbed to the plague in 1637.

Johann Jacob was employed as an organist in the imperial chapel in Vienna from 1 January to 30 October 1637. In June 1637, apparently after initially having been refused, he was granted leave to go to Rome to study with Frescobaldi with a stipend of 200 gulden. The document recording the granting of this scholarship to Froberger also shows that pressure was exerted on him to convert to the Catholic faith, which he eventually did, probably in Rome.

After study with Frescobaldi, Froberger returned to the imperial chapel in Vienna and resumed his post as organist and chamber musician in April 1641, remaining in office until October 1645. A second sojourn in Italy, which may have commenced as early as November 1645, appears to have led to further study with the Jesuit polymath Athanasius Kircher in Rome, rather than with Carissimi as previously believed (see Annibaldi). Frescobaldi, his mentor in instrumental music, had died in 1643; now Froberger wished to gain equivalent mastery of sacred vocal music in the *prima pratica* tradition. Kircher's

Musurgia universalis (Rome, 1650/*R*) contains the first publication of a Froberger composition, the hexachord fantasia included in the autograph manuscript of the 1649 *Libro secondo* presented by the composer to Emperor Ferdinand III in September 1649 (*A-Wn* Cod.18706). While in Rome, Froberger became adept in the use of Kircher's *arca musurgica*, a device for composing in five different styles: recitative, church, fugue, dance and instrumental *sinfonie*, and polyphonic combinations for up to eight voices, and even as many as 16 divided among four choirs. This device, far more sophisticated than the *arca musarithmica* fully explained in *Musurgia universalis*, was barely mentioned in that mammoth tome. It was reserved for the favoured few, crowned heads most particularly. On the way back to Austria, Froberger demonstrated the *arca musurgica* to the ruling princes in Florence and Mantua and was rewarded with presents. In September 1649 he returned to Vienna and promptly showed off Kircher's composing device to the Emperor, an enthusiastic amateur musician, who was duly impressed. He also presented him with the *Libro secondo*, which, like a similar presentation copy labelled *Libro quarto* (*A-Wn* Cod.18707), was calligraphically decorated by Froberger's old friend Johann Friedrich Sautter, the son of an official at the Württemberg court in Stuttgart. (The *Libro primo* and *Libro terzo* are lost.) In a letter to Kircher of 18 September 1649 Froberger recounted how he had successfully presented the *arca musurgica* to Ferdinand III, as he had previously to various Italian princes. In Vienna Froberger was heard performing on the harpsichord by William Swann, an English diplomat in the service of the Prince of Orange. Swann reported on 15 September 1649 to the prince's foreign secretary, Constantijn Huygens, that this musician was 'un homme tres rare sur les espinettes'. All his life Froberger was greatly esteemed by Huygens, himself a lutenist and composer of talent, and through him Froberger came to know the music and writings of French musicians such as Chambonnières, the Gaultiers and Mersenne.

The mourning period following the death of the empress on 19 August 1649 limited musical activity at the Vienna court. This may well have been responsible for Froberger's departure from Vienna on a tour that eventually lasted over three years. Just as musicians and artists like Dowland and Rubens had been entrusted with diplomatic missions or even, it has been said, espionage, so Froberger's extended tour may well have involved extra-musical activity. It is likely that one of the first places he visited was Dresden, where he performed at the electoral court in friendly competition with Matthias Weckmann, probably during autumn or winter 1649–50, and delivered to the elector a letter from the emperor. He was rewarded with a gold chain and in turn, presented the elector with a manuscript volume of his works. His friendship with Weckmann, born of this encounter, was lasting. An important manuscript source of Froberger's music (the Hintze MS, *US-NH*), containing the only unbowdlerized text of his *Méditation sur ma mort future . . . Memento mori* (the opening movement of Suite no.20), is thought to be in Weckmann's hand. Froberger probably also came into contact with Schütz and Christoph Bernhard during his stay in Dresden. In March 1650 he was in Brussels at the court of Archduke Leopold Wilhelm von Habsburg, the emperor's brother and governor of the Spanish Netherlands. There is archival evidence showing that money was paid through an agent of the archduke for Froberger's entertainment and anticipated travel expenses for his onward journey. A payment to Froberger himself for performing before the archduke was made in December 1652. According to Balthasar Erben, who studied with Froberger in late summer 1653, his teacher's tour had taken him from Dresden to Cologne, Düsseldorf, Brussels, Zeeland, Brabant and Flanders, leaving from Antwerp for Paris. Froberger performed in the French capital in September 1652 and was still there when the lutenist Blancrocher died in November after a sudden fall in his presence, as recorded in a touching musical elegy, the *Tombeau de M. Blancrocher*. During this period Froberger also travelled to London, arriving penniless after being robbed by pirates between Calais and Dover, as memorialized in the *Plainte faite à Londres pour passer la mélancholie*, the opening movement of his Suite no.30. Given the limitations of English public musical life during the Commonwealth, it is likely that Froberger hastened to return to Paris where music continued to flourish even during the wars of the Fronde, then still raging. In a letter of February 1654 to Kircher, Froberger reported that in England he had been asked about the polymath's *Musurgia universalis*. That there was interest in a work by a Jesuit scholar in Puritan England during the Commonwealth is worthy of note. In spring 1653 Froberger passed through Heidelberg and Nuremberg *en route* to Regensburg where the imperial diet had been convened by the emperor. In April 1653 Froberger was again on the payroll of the imperial chapel and remained in office until his last salary was paid to him on 30th June 1657, shortly after the death of Ferdinand III.

Under the new regime Froberger was not reappointed to his post at the imperial chapel, despite his dedication of another volume of his works to Leopold I, described on the title-page as emperor perhaps even before his election (*A-Wn* Cod.16560). This was probably produced in some haste and unlike those presented to Ferdinand III, was not decorated calligraphically. The reasons underlying Froberger's dismissal are believed to have been political rather than artistic. Both Mattheson and Walther ascribe it to 'Kaiserl. Ungnade' (imperial disfavour). Emperor Ferdinand III had died on 2 April 1657, but confirmation of his successor did not occur for another 15 months. The delay is said to have been caused by the opposition of Louis XIV and a number of his allied Rhenish princes including Elector-Archbishop of Mainz, a powerful temporal ruler as well as virtual Catholic primate of Germany. It is probable that the Jesuit order was also opposed to Leopold's election. Froberger's association with these interests believed inimical by the new emperor most likely caused his abrupt dismissal despite his long service in the imperial chapel. Kircher, his mentor in Rome, was a central figure in the Jesuit order, and Froberger's link with the court of the powerful Elector-Archbishop of Mainz is shown by the fact that he performed there in September 1665, on which occasion he and Huygens finally met in person. The posthumous publication of Froberger's works by Bourgeat of Mainz, beginning in 1693, were dedicated to the secretary to that archepiscopal see, J.J. Walter, a one-time pupil of Kircher in Rome, and possibly sponsored by him.

Most of what is known of Froberger's last 18 months is contained in the correspondence between Huygens and

the dowager Duchess of Montbéliard. Huygens's letter in October 1666, in reply to one from Froberger, unfortunately not preserved, mentions his having written that he expected soon to return to the imperial court. This, however, did not occur, as far as is known. Instead, Froberger lived virtually in retirement at the Château d'Héricourt (near Montbéliard), the dower house of Duchess Sibylla. There he died of a stroke on 6 or 7 May 1667, and was buried on 10 May, as reported by Sibylla to Huygens on 25 June 1667. Froberger had apparently sensed that his end was near, and the day before his death had handed the duchess a gold coin to give to the rector of Bavilliers for a grave, alms for the poor, and gratuities for the servants at the castle where he lodged. Her physician Dr Binninger recounted in his memoirs that he had been summoned to attend Froberger but arrived only after the patient had already expired. Neither the church in Bavilliers nor the Château d'Héricourt remains.

2. WORKS. Except for two motets, all Froberger's extant compositions are for keyboard. Contained in the three autograph volumes in the Austrian National Library are 12 toccatas, 12 ricercares, 12 suites, 12 capriccios, 6 fantasias and 6 canzonas. Found only in secondary sources are a further 8 toccatas, 5 capriccios, a single fantasia, 2 ricercares, 18 suites and a few single movements: the *tombeau* for Blancrocher, the Lamentation on the death of Emperor Ferdinand III, an Aria in D minor, and an Allemande and Courante in G major. Five toccatas in Adler's edition (DTÖ) are now excluded from the canon: no.17 is by J.C. Kerll, no.22 a variant of no.16, and nos 23, 24 and 25 are spurious. Suite no.29 in that edition has also now been eliminated from the list of genuine compositions. In Schott's edition it has been replaced by a suite in E♭ major, numbered 29 *nova*, previously misattributed to Georg Böhm and since tentatively identified as the one Mattheson described as depicting a dangerous crossing of the river Rhine.

Froberger's cosmopolitan life and musical experiences are reflected in his works, which synthesize Italian, French and German elements. He is particularly noted for his innovative and very personal programmatic compositions: *Tombeau fait à Paris sur la mort de Monsieur Blancrocher*; *Lamentation faite sur la mort très douloureuse de Sa Majesté Impériale, Ferdinand le troisième, An. 1657*; *Lamento sopra la dolorosa perdita della Real Mstà de Ferdinando IV, Rè de Romani* (first movement of Suite no.6 in the 1656 autograph); *Plainte faite à Londres pour passer la melancholie* (first movement of Suite no.30); *Lamentation sur ce que j'ay été volé et se joüe à la discretion et encore mieux que les soldats m'ont traité* (first movement of Suite no.14); and *Allemande, faite en passant le Rhin dans une barque en grand péril* (Suite no.29 *nova*).

The notation of the three autograph manuscripts is varied: open score on four staves for the polyphonic canzonas, capriccios, fantasias and ricercares; suites in French style on two five-lined staves; toccatas in Italian style on two staves, the lower of seven lines and the upper of six. There is no letter or number tablature notation. While the polyphonic works and even the toccatas, except nos.5 and 6 in the 1649 autograph expressly labelled *Da sonarsi alla Levatione* (to be played on the organ at Mass during the Elevation), are performable on both organ and string keyboard instruments, the suites and laments belong exclusively to the latter.

A characteristic Froberger toccata (save for the two Elevation toccatas, the similarly atypical no.5 of the 1656 autograph, and no.21) opens with an improvisatory (*stylus fantasticus*) section, usually headed by block chords intended to be elaborated freely as Frescobaldi directs, followed by a section built from a motif treated in quasi-contrapuntal imitation, often termed 'imitative homophony', rhythmically sharply profiled, somewhat playful in character, in pronounced contrast to the rhapsodic opening. The improvisatory style returns in briefer form as a transition leading to the following imitative section that treats the same motif in a rhythmically varied form. Another similar short bridge may lead to a third variation of the motif. The toccatas conclude with a brief improvisatory passage and elaboration of the final cadence. It is the improvisatory sections rather than the imitative episodes that are particularly striking in their originality.

Such imitative homophony in lesser hands can often impress as mechanical; while it certainly lacks the spice of the bold dissonances and turns of phrase that render the improvisatory sections so expressive, this is rarely the case in the fugato episodes of these toccatas. Froberger's toccatas, while clearly influenced by those of his teacher Frescobaldi, are more tightly organized. Instead of a rhapsodic form built of numerous short sections that come to abrupt conclusions, the pupil's are constructed of fewer and more extended sections. In this respect they resemble more those of his contemporary Michelangelo Rossi, also a Frescobaldi pupil, but without his extreme chromaticism and rhythmical eccentricities. Froberger's toccatas are more sharply focussed on the central tonality than those of either.

The polyrhythmic pieces can be ranked by how closely they adhere to the *stile antico*: the ricercares do so only slightly more than the fantasias. While Frescobaldi distinguished these two genres sharply, Froberger's are essentially similar. Both are based on neutral slow subjects without particular melodic interest that lend themselves to ingenious contrapuntal treatment and combination with other subjects. The working out is clearly in the tradition of 16th-century *prima pratica*. The opening subject in its various transformations dominates from beginning to end. Fantasia no.1, based on the hexachord, and no.4, *Sopra sol, la, re* answered by *Lascia fare mi*, both in the 1649 autograph, are evident tributes to Frescobaldi's solmization pieces. The final ricercares in the 1649 and 1656 autographs merit special mention; both go beyond the limits of prevailing keyboard temperatures, calling for notes unavailable in such restrictive tunings as the ubiquitous $\frac{1}{4}$-comma mean-tone scheme. It appears that, as has been suggested was Frescobaldi's preference, Froberger espoused the cause of equal temperament, or at least something very close to it. Each of the three sections of Ricercare no.6, in C♯ minor, in the 1649 autograph, ends with a perfect cadence with a *tierce de Picardie*. The similarly constructed sixth ricercare of the 1656 autograph closes each of its three sections in exactly the same way on an F♯ major triad. Froberger's ricercares and fantasias, well-proportioned and offering much rhythmic and motive variety, stand out as masterly, especially in comparison to many formulaic contemporaneous examples. This composer wore his contrapuntal learning with remarkable grace and lightness.

Froberger's canzonas and capriccios, based on livelier subjects, are essentially similar in form, unlike Frescobaldi's which are distinctly different in character. The younger composer, however, follows his mentor by composing them in multi-sectional variation form, like the canzonas in Frescobaldi's *Libro secondo*, but somewhat more melodiously and gracefully. The variation technique is essentially rhythmic, achieved through changes of metre or by diminution. Bridge passages and concluding bars in improvisational toccata-like form lend variety and interest to the canzonas. The capriccios are somewhat lighter in character, often with scherzo-like subjects that lend the pieces a certain jollity despite their contrapuntal ingenuity. The fugal texture is unrelieved by episodes as such; the subject, as so varied, is adhered to tenaciously. Most of the canzonas are in three sections while the capriccios run the gamut from a single extended section to as many as six. Froberger's contrapuntal techniques, while masterly, are essentially conservative, in sharp contrast to his radically individual suites and laments.

It is Froberger's suites and laments that establish him as a composer of unique historical importance. Whether or not he can be claimed as the sole creator of the keyboard suite, he was certainly among its earliest pioneers. The dozen suites contained in the 1649 and 1656 autographs are not so labelled; each dance in the sequence is headed by its own title without any collective designation. In the 1649 set, three suites (nos. 1, 3 and 5) consist of an allemande, courante and sarabande. No.2 adds a gigue and places it at the end. No.6 is a type of variation suite, *Partita auff die Maÿerin*, a German folktune thought to have been a favourite of Emperor Ferdinand III; six variations are followed by a courante, its *double* and sarabande. The six suites in the 1656 autograph are all in four movements: allemande, gigue, courante and sarabande. This sequence was Froberger's preference according to his friend Matthias Weckmann's note in the Hintze manuscript (*US-NH*). Nevertheless, in the posthumous Amsterdam editions and, regrettably, in Adler's too, these suites were arbitrarily recorded into the conventional 18th-century sequence of allemande, courante, sarabande and gigue. The remaining 18 suites fall into two principal groups: 13 are four-movement works, ten with the sarabande at the end and three with the gigue last; the other five are three-movement suites of allemande, courante and sarabande, each with a *double*. Froberger apparently began with a three-movement form which he later expanded to four. In these earlier suites there is often a thematic connection between the allemande and the courante. Except for one of the five suites found only in a secondary source (no.25), with a second courante instead of a *double* of the first, no suites have multiple courantes in the manner of Chambonnières, although Froberger was familiar with his compositions through his friendship with Huygens.

It is the *stylus choraicus* (Kircher's term, literally 'dance style'), a loose-textured monophony enlivened by French lutenists' *style brisé*, that prevails in Froberger's suites. Contrapuntal part-writing is only suggested by occasional thematic imitation. The binary-form sections are repeated. The allemandes in particular show French influence, making the fullest use of *style brisé*, lute-type figurations that lend them rhythmic life. Yet they are more intensely expressive than the somewhat four-square allemandes of Chambonnières and the lutenists. The courantes in the 1649 and 1656 autographs are of two types, both French-influenced: one in triple metre in 6/4 with occasional hemiola bars of 3/2 (typically the penultimate bar of each binary section) and a second slower dance notated in 3/2 throughout. In five of the non-autograph suites the courantes are in 3/4 time without hemiolas, somewhat quicker and closer to the Italian form as composed by Frescobaldi. Froberger's gigues are of two types: one is either in compound 6/8 (barred as 6/4) or in triple time, rhythmically similar but with larger note values; the second type is in 4/4 using sharply profiled dotted rhythms. Both varieties feature fugal textures, sometimes using inversion of the opening subject in the second section. The sarabandes in 3/2 metre are solemnly dignified but with a particular intensity of expression. Some second sections end with a written-out *petite reprise*, presumably to be played more softly, or a free improvisatory passage reminiscent of his toccatas. The *Tombeau* for Blancrocher and the *Lamentation* for Ferdinand III, strongly influenced by the French lutenists, are even more intensely expressive. The *Lamentation* is unique in Froberger's works; it is in F minor, a key not otherwise found, and in three rather than two sections, ending with the note F repeated three times. The *Tombeau* ends with a descending C minor scale, picturing Blancrocher's fatal fall down a flight of stairs. In the *Lamento* for Ferdinand IV, heir presumptive to the imperial throne, Froberger depicts his ascent into heaven by a C major scale ascending to the top of the four-octave keyboard.

The two motets are cast in the 17th-century Venetian *stile concertante* imported into Germany by Heinrich Schütz, whose *Symphoniae sacrae* (1647) also are scored for one to three singers, two violins and continuo. While the *stile antico* still prevailed at S Pietro in Rome, Froberger composed these in this newer idiom despite his adherence to *prima pratica* traditions in his polyphonic pieces.

3. Achievement and influence. Froberger enjoyed considerable and lasting posthumous renown. The publications of his music after 1693 in Mainz and Amsterdam, as well as the widely distributed 17th- and 18th-century manuscript copies of his works, attest to his continuing fame. Not surprisingly, since they did not derive from the composer, the publications issued years after his death were inaccurate, not to say corrupted, when compared with the versions in Froberger's autograph. The claim sometimes made that their variant readings represent the composer's revisions cannot be documented. Although composing within a far more limited range of genres, Froberger can be seen as belonging to the same German eclectic tradition that culminated in the music of Handel and J.S. Bach. His works achieved a remarkable synthesis of Italian, French and German stylistic elements. It is not only in the works of German contemporaries like Weckmann and later north European composers like Buxtehude that his influence is manifest. The music of Louis Couperin includes an unmeasured *Prélude à l'imitation de Mr. Froberger*; a similar influence can be discerned in Couperin's other unmeasured preludes, and the principal source of Couperin's music, the Bauyn manuscript (*F-Pn*), also includes many Froberger compositions. Curiously, although he studied with Frescobaldi and had many links with Italy, none of Froberger's music is found in Italian sources. Neither did he exercise

any discernible influence on Italian composers with the exception of Michaelangelo Rossi, whose toccatas resemble his more than those of their teacher Frescobaldi. In the case of contrapuntal compositions of a less individual character, however, it is more difficult to pinpoint stylistic relationships.

Today it is especially Froberger's works cast in an intensely personal, indeed emotional idiom – the laments and some of the opening movements in the suites – that impress most. Influential as one of the earliest composers of keyboard suites, including some programmatic movements praised by Mattheson (1739) and Kuhnau, Froberger was most prized, especially in 18th-century Germany, as a master of contrapuntal craft. Manuscript copies of his works in fugal forms survive in the hands of such devotees of the cult of counterpoint as J.P. Kirnberger and J.N. Forkel. Gottlieb Muffat, one of Froberger's successors as imperial court organist, copied out only his toccatas and contrapuntal compositions. J.S. Bach's moonlight copy of his brother's book of keyboard pieces included some by Froberger, and Bach is reported to have held Froberger in high esteem, 'although he was somewhat old-fashioned' (Adlung). Two copies in Mozart's hand of the opening sections of Froberger's hexachord Fantasia no.1 as printed in Kircher's *Musurgia universalis* survive, showing its continued value for study and teaching material. Burney, quoting Marpurg, wrote: 'his works will always be models for good regular fugues'. Beethoven's notes on his counterpoint studies with Albrechtsberger mention his teacher citing Froberger as an example.

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HOWARD SCHOTT

Frog (Fr. *hausse* or *talon*; Ger. *Frosch*; It. *tallone*). In the bow used for string instruments, the device which secures the hair and holds it away from the bowstick at the lower end (where the player grasps the bow). The term 'heel' or 'nut' has been used in England for this device. Hence the term 'at the heel' (Fr. *au talon*) or 'at the nut' is a direction to use that part of the hair closest to the frog.

DAVID B. BOYDEN

Fröhlich. Austrian family of musicians. Anna (*b* Vienna, 19 Nov 1793; *d* Vienna, 11 March 1880), a soprano and pianist, studied the piano with Hummel and singing with Giuseppe Siboni, whom she followed to Copenhagen. Josefine [Pepi] (*b* Vienna, 12 Dec 1803; *d* Vienna, 7 May 1878), a soprano, studied with her sister Anna at the Gesellschaft der Musikfreunde (1819–21); she made her début as an opera singer in Vienna in *Die Entführung aus dem Serail* and Winter's *Das unterbrochene Opferfest* (1821), then performed in Scandinavia and was appointed private singer to the King of Denmark. After operatic

appearances in Prague (1826) and Milan (1830) she returned to Vienna to teach singing privately.

Anna, Josefine and their sisters Barbara Franziska (*b* Vienna, 30 Aug 1797; *d* Vienna, 30 June 1879), a contralto, and Katharina (*b* Vienna, 10 June 1800; *d* Vienna, 3 March 1879), a pianist and close friend of Grillparzer, made a valuable contribution to Viennese musical life. Their house was one of the best-known centres of musical activity and comparable in importance with Sonnleithner's or Kiesewetter's. Schubert often accompanied in readings of his songs or improvised at the piano at their musical evenings, and Grillparzer and other members of Viennese society heard Schubert's music there for the first time and came to know the composer. At Anna Fröhlich's instigation he wrote some works for her, for her pupils and for Josefine Fröhlich, including a setting of Psalm xxiii D706 (1820, first performed publicly in Vienna, 1821, under Anna Fröhlich's direction), *Gott in der Natur* D757 and *Des Tages Weihe* D763 (both 1822). Grillparzer wrote the texts for two major Schubert works whose solo parts were composed for Josefine: *Zögernd leise* D921 (1827), the second version of the famous serenade *Das Ständchen* (written for the birthday of one of Josefine's pupils), and the cantata *Mirjams Siegesgesang* D942 (1828).

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GAYNOR G. JONES

Fröhlich, Friedrich Theodor (*b* Brugg, 20 Feb 1803; *d* Aarau, 16 Oct 1836). Swiss composer. Although he wrote much music in his youth, he followed his father's wishes and became a lawyer. He went to Berlin in 1823, but there he became involved in musical activities. The following year he fell ill and returned home, where he had lessons in composition. The government of the canton of Aargau then offered him financial support to continue his musical studies, and in 1826 he returned to Berlin, where he studied with C.F. Zelter and Bernhard Klein and met a number of important people, including Felix Mendelssohn. At this time his compositions were first published. Fröhlich also made the acquaintance of the German philologist W.H. Wackernagel, who became his closest friend. He composed prolifically, and his choral works and solo songs from this period in particular distinguish him as a true Romantic.

In 1830 Fröhlich was recalled to Aarau, where he became a professor of music at the cantonal school and also taught at the teachers' college; in addition he was made director of the Singakademie and took on a number of private pupils. He married Ida von Klitzing in 1832. At first, Fröhlich's numerous duties satisfied him, but they also deprived him of time to pursue his own creative work, whose demands he felt urgently. He was beset by professional disappointments and difficulties with publishers, but above all he felt the lack of any contact with important musicians: the few with whom he managed to make contact around Aarau rejected him as an innovator who had moved too far beyond their classical, and classicist, attitudes. He was surrounded by a circle of friendly but dilettante music lovers in Aarau, and he suffered deeply from this artistic isolation: he felt his significance to be misunderstood, and the greater part of his works remained unknown. In a fit of depression he committed suicide. Only later was he recognized as one of the most gifted of the Swiss Romantics.

WORKS

MSS in CH-Bu

printed works published in Berlin unless otherwise stated

VOCAL

Choral with orch (all with solo vv): Ps cxxxvii, 1827; 2 masses, 1828, 1835; Totenfeier, 1829; Passionskantate, 1831; Jesus der Kinderfreund (cant.), 1834; Ps i, 1836

Other choral (pf acc. unless stated): Die Elfen, female vv, 1827; Schweizerlieder, unacc. male vv, op.1 (Leipzig, 1827); Weihnachtskantate, solo vv, chorus, 1830; Grabgesang Heloisens, S, chorus, 1830; Epiphanias, 3 male vv, 1830; Gesang der Geister über den Wassern, 1831; Meeresstille und glückliche Fahrt (J.W. von Goethe), 1831; Litanei, unacc. chorus, 1832; Das unser Vater, unacc. chorus, 1832; Schifferreigung, 3 male vv, op.11 (?1833); Preis der Liebe, 1834; Lieder im Volkston, unacc. male vv, op.13 (1834); several unpubd mass movts

Duets: Hausstandslieder, S, T, pf, 1835

For 1v, pf: Wanderlieder (W. Müller), op.2 (1828); 8 deutsche Canzonetten, op.3 (1828); Geistliche Gesänge, op.4 (1829); 9 deutsche Lieder (W.H. Wackernagel), op.5 (1829); Geistliche Lieder (Novalis), op.6 (1829); 3 aargauische Volkslieder, op.7 (1829); Lobgesang der Maria, op.9 (1829); 6 Lieder, A, pf, op.8 (Leipzig, 1830); 12 Lieder (J. Kerner), op.10 (1832); Persische Lieder (F. Rückert), op.12 (1834); others, unpubd

INSTRUMENTAL

Orch: 2 syms., A, 1830, 1 lost; 3 ovs., zu Dyhrns Konradin, 1827, B♭, 1832, zu Passionsmusiken, 1835

Chbr: numerous str qts, f, 1826, g, 1826, E, 1828, c, 1832; Qnt, pf, 2 vn, 2 hn, 1833; Pf Qt, unpubd; 2 sonatas, vn, pf; Fantasia, vn, pf, 1832; notturni, vn, pf; 2 sonatas, vc, pf

Pf 4 hands: Fugues, 1832; Ov., E♭, 1833; variations

Pf solo: 20 sonatas, A, 1831, 19 lost; elegies; fantasias; variations

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H. Nidecker: 'Die Schweizerlieder der Brüder Fröhlich mit dem Titelblatt von Martin Disteli', *Stultifera navis*, iv/3–4 (1947), 126–31
E. Refardt: *Theodor Fröhlich, ein schweizer Musiker der Romantik* (Basle, 1947)
P. Sarbach: *Friedrich Theodor Fröhlich, 1803–1836* (Zürich, 1984)

LUISE MARRETTA-SCHÄR

Frøhlich, Johannes Frederik (*b* Copenhagen, 21 Aug 1806; *d* Copenhagen, 21 May 1860). Danish composer, violinist and conductor of German descent. He studied the piano, the violin and the flute (début in 1812). From 1821 he was engaged by the Royal Theatre, first as an orchestral violinist, while studying with the Kapellmeister Claus Schall; his public début as a violinist was in 1824 and later he was well known as a quartet player. He became the theatre's chorus master in 1827. From 1829 to 1831 he made a study tour of Germany, Paris and Italy, having already made a name as a composer of string quartets and overtures. When Schall retired in 1834, Frøhlich was one of three alternating conductors chosen to succeed him; later he conducted all the opera performances. He was a director of the Musikforening from its founding in 1836 until 1841 and chairman in 1836–7. He went on leave to Italy in 1838 to recover from a street accident and a stroke. On his return he wrote the music for some of Bournonville's ballets, but ill-health forced him to resign his post at the theatre in 1844; afterwards he composed little.

Frøhlich's works are chiefly instrumental and his style was strongly influenced by Mozart, Rossini, Weyse and Kuhlau. An autograph chronological list of his compositions, giving 59 opus numbers, shows that about a third of his works, mostly for flute or violin, are lost. His Symphony in E♭ op.33, completed in 1830 in Rome, marked a revival of Danish interest in the genre, following 30 years in which the overture was so highly favoured that only two symphonies were composed by Danes (Krossing in 1811 and Gerson in 1813–17) since C.E.F. Weyse's symphonies (1795–9). His orchestration, influenced by Kuhlau, is individual in its treatment of the wind, especially the horns. Other characteristics of his music are its lively rhythms and motivic concentration. He used popular ballads and folktunes in some of his ballet scores, while other works such as *Erik Menveds barndom* ('Menved's Childhood') were partly inspired by Danish medieval history. One of that ballet's procession scenes was later arranged (by Frøhlich and others) as the *Riberhusmarch*, and became one of the most popular Danish marches.

WORKS

printed works published in Copenhagen; MSS in DK-Kk

STAGE

Ballets: Tyrolerne [The Tyroleans], op.43, 1835, excerpts, arr. pf (n.d.); Valdemar, op.44, 1835, excerpts, arr. pf (n.d.); Herthas offer [Hertha's Sacrifice], 1838; Festen i Albano, op.47, 1839, arr. pf (n.d.); Faedrelandets muser, op.48, 1840; Erik Menveds barndom [Menved's Childhood], op.51, 1843, excerpts, arr. pf (1880); Raffaello, op.52, 1845

Vaudevilles [collab. Johanne Luise Heiberg]: En søndag paa Amager, op.54, 1848, excerpts, arr. pf (n.d.); Abekatten [The Monkey], op.55, 1849, excerpts, arr. pf (n.d.); En sommeraften [A Summer Evening], op.59, 1853

Other works: Natten før brylluppet [The Wedding Night], Spl, op.25, 1829; Borgfogedens bryllup [The Castellan's Wedding], incid music, 1835

ORCHESTRAL

With vn solo: 4 concs., a, op.3, 1825, E, op.7, 1825, d, op.26, 1829, inc., E♭, op.30, 1829–30; 2 concertinos, d, op.14, 1826, g, op.20, 1827, lost; Introduction og polonaise, B, op.6, 1825–9, as op.2 with acc. arr. pf (n.d.); Divertissement, op.9, 1825–8; Introduction et variations sur un thème de Rossini, a, op.16, *c*1826; Potpourri, on themes from Kuhlau's Lulu, op.23, *c*1828; Introduction et rondo, op.29, 1830; Souvenir de Rome, E, op.31, 1830; Introduction et polonaise, A, op.34, 1831; Potpourri, on themes from Auber's La muette de Portici, op.37, *c*1831

Other works: Sym., E♭, op.33, 1830; 5 ovs., Kong Salomon og Jørgen Hattemager, op.10, 1825, E, op.11, 1825, d, op.21, 1827, Frejas alter, op.22, 1828 [rev. as ov. to Borgfogedens bryllup, 1835], Majgildet, op.39, 1832, ed. (1958); Introduction og rondo, solo hn, op.24, 1829, lost; 11 other works, some with solo inst, 7 lost

OTHER WORKS

Chbr: 4 str qts, d, op.1, 1823 (n.d.), A, op.2, *c*1823, b, op.15, *c*1826, lost, A, op.17, 1827; 2 potpourris, hn, pf, opp.8, 12, 1825; 2 qts, 4 hn, op.19, 1827, 1830; 2 fl sonatas, C, op.27, 1829, a, n.d.; Marsch og jagtstykke, 9 hn, op.40, 1832; Introduction et variations, A, vn, str qt, op.41, *c*1832; Duet, C, 2 fl, op.53, 1847; 7 other works, 5 lost

Other works: 2 cants., op.49, 1840, op.50, 1841; numerous choruses, unacc./pf acc., mostly for male vv; 2 pf pieces; inst canons

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DBL (E. Abrahamsen)
V.C. Ravn: Biography in *J.F. Fröhlich: Udvalg af musiken til Erik Menveds barndom* (Copenhagen, 1880)
S. Lunn: 'Frøhlichs Symfoni i Es dur', *DMt*, xv (1940), 156–61
S. Lunn: 'Lumbye, Frøhlich og Grieg', *DMt*, xix (1944), 145–8
K. Jeppesen: 'Et nodefund paa konservatoriet', *DMt*, xx (1945), 41–5, 67–72

TORBEN SCHOUSBOE

Fröhlich, (Franz) Joseph (*b* Würzburg, 28 May 1780; *d* Würzburg, 5 Jan 1862). German teacher, musical organizer, critic, theorist, conductor and composer. He studied music at the student institute of the Juliusspital in Würzburg, and studied law and philosophy at the university there. In 1801 he began his career as a violinist in the prince-bishop's court orchestra. He also founded the Akademische Bande, a student choral and orchestral group, which in 1804 became the Akademisches Musikinstitut and was made part of the university, thus becoming the basis of the first state music school in Germany. His teaching and organizational work was of the highest importance and encompassed several disciplines and activities. He became reader in aesthetics in 1812, reader in pedagogical studies in 1819 and professor in 1821. In 1820 a singing school was established as part of the institute. He also conducted important historical concerts for King Ludwig I in 1825, 1834 and 1840. Fröhlich retired from conducting the orchestra in 1844, from teaching in 1854 and from directing the institute in 1858.

Although he composed a number of original works, including church music, symphonic music, an unperformed opera *Scipio* (1818), songs and much chamber and piano music, it is for his teaching manuals and theoretical and critical writings that Fröhlich is renowned. As a theorist he was thorough and above all practical in his approach; as a teacher he demanded that theory and practice should go hand in hand; as a critic, especially for the journal *Caecilia*, he showed an alert understanding of the music of his day, including the late works of Beethoven. His biography of the Abbé Vogler is impartial, despite Fröhlich's personal esteem for Vogler. Fröhlich was also an important contributor to Ersch and Gruber's encyclopedia (above all, he wrote the entry for Haydn); in his last years he had begun work on a history of early music. His *Musikschule* included performance instructions for all instruments available in his day.

WRITINGS

Vollständige theoretisch-praktische Musikschule (Bonn, 1810–11)
Systematischer Unterricht zum Erlernen und Behandeln der Singkunst überhaupt (Würzburg, 1822–9)
Biographie des grossen Tonkünstlers Abt Georg Vogler (Würzburg, 1845)
Beiträge zur Geschichte der Musik (Würzburg, 1868–74)
Numerous articles in *AMZ*, *Aurora*, *Caecilia* and other journals

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O. Kaul: 'Joseph Fröhlich', *Hundert Jahre bayerisch: ein Festbuch* (Würzburg, 1914), 265–98
M. Meyer-Olbersleben: 'Joseph Fröhlich', *Lebensläufe aus Franken*, ed. A. Chroust, ii (Würzburg, 1922), 133–8
H. Unverricht: 'Franz Joseph Fröhlich als Musikhistoriker und Musikschriftsteller', *Musik in Bayern*, xxii (1981), 151–62
H. Unverricht: 'Die Instrumentationsangaben von (Franz) Joseph Fröhlich in Würzburg. Ein Beitrag zur Instrumentationsslehre zur Zeit der Wiener Klassik', *Festschrift Heinz Becker*, ed. J. Schläder and R. Quandt (Laaber, 1982), 351–7
L. Meierott: 'Joseph Fröhlichs Konzerte mit Aufführungsversuchen griechischer Hymnen vor Ludwig I', *Liedstudien: Wolfgang Osthoff zum 60. Geburtstag*, ed. M. Just and R. Wiesand (Tutzing, 1989), 31–46
M. Angerer: 'Joseph Fröhlichs vergessene Beiträge zur Ästhetik der Instrumentalmusik', *Die Instrumentalmusik (Struktur – Funktion – Ästhetik)* . . .: *Brno XXVI 1991*, 29–39

JOHN WARRACK/JAMES DEAVILLE

Froidebise, Pierre (Jean Marie) (*b* Ohey, province of Namur, 15 May 1914; *d* Liège, 28 Oct 1962). Belgian

composer, organist and musicologist. He studied at the Namur Conservatory with Barbier and then at the Brussels Conservatory with Raymond Moulaert (composition) and Joseph Jongen (fugue). In 1939 he took the *premier prix* for organ, in Malengreau's class, and two years later he won the Agniez Prize for composition. He continued his composition studies with Gilson and Absil, and was an organ pupil of Tournemire in Paris. In 1943 he won the Belgian second Prix de Rome with the cantata *La navigation d'Ulysse*. Appointed professor of harmony at the Liège Conservatory in 1947, he was also choirmaster at the Grand Séminaire and organist of St Jacques. He was an excellent teacher and had a strong influence on younger composers such as Pousseur and Boesmans; his many other activities, enthusiastically undertaken, enlivened the musical life of the city. Young performers and composers were brought together in his 'Variation' group (1950), and he passed on to them his keen interest in music from the 13th century to Webern. He was also concerned with reviving early organ music.

Like Souris, with whom he shared other qualities, Froidebise left a small body of works of consistently high calibre. A man of cultivated literary taste, he wrote admirable music for the theatre and the cinema, and his most important concert works – those which constitute his op.1 – were also based on texts. His earliest pieces for organ, however, show evidence of his Franckian training, and *De l'aube à la nuit* was composed in memory of Satie. There is more individuality in the abundantly melodic Violin Sonata. Absil's influence is present in the harmonic and rhythmic explorations of the *Trois poèmes japonais*; its general feeling recalls Stravinsky's *Three Japanese Lyrics*. Throughout his youth Froidebise was a great admirer of Stravinsky, as is most clear in the *Cinq comptines*, performed at the 1950 ISCM Festival. The discovery of Webern caused his music to move in a more sober and austere direction: in the cantata *Amercoeur* the disciplined construction of a text from Liège place names is matched by a severe and economical 12-note serial technique.

With the *Stèle pour Sei Shonagon* Froidebise broached aleatory music. Scored for soprano and four groups – quartets of strings, woodwinds and brass, and a percussion ensemble – the work is in three sections concluding with a postlude. Each section begins with a percussion prelude and then three vocal passages alternate with three instrumental passages. The latter alone are in measured time, but even so they are rhythmically extremely supple. The soprano has to improvise her rhythms in accordance with the text, her line surrounded by a radiant halo of instrumental sound. *Stèle pour Sei Shonagon* is Froidebise's finest achievement, a work that handles 12-note serial technique without the frigidity of *Amercoeur*, subtle in its ever-changing sonorities and suggestive in its use of silence. In addition to his op.1, the radio operas *La bergère et le ramoneur* and *La lune amère* were notable successes.

WORKS
(*selective list*)

DRAMATIC

Radio ops: La bergère et le ramoneur, 1954; La lune amère, 1956
Ballets: Le bal chez le voisin, ?1953; L'aube
Incid music: Antigone (Sophocles), 1936; Oedipe roi (Sophocles), ?1946; Ce vieil Oedipe (A. Curvers), ?1946; Elkerlyc, 1949; Jan van Nude (M. Lambilliotte), 1951; Les choéphores (Aeschylus), 1954; Hippolyte (Euripides); La maison à deux portes (Calderón); Une ville chantait (J. de Coune); Le p'tit bateau de la réunion (J.M. Landier)
Film scores: Visite à Picasso (P. Haesaerts), 1951, collab. Souris; Lumière des hommes (Bernhart), 1954

VOCAL

Notre père, ?1934; La lumière endormie, cant., 1941; 3 poèmes japonais, op.1/1, S/T, orch, 1942; La navigation d'Ulysse, cant., 1943; 5 comptines, op.1/2, S/T, 11 insts, 1947; Amercoeur, op.1/3, S, 6 insts, 1948; La cloche engloutie, cant., 1956; Stèle pour Sei Shonagon, S, 19 insts, 1958; Ne recorderis; Poème chinois, S/T, pf
Choral motets: Justorum animae, Laudate Dominum, Puer natus est

INSTRUMENTAL

7 croquis brefs, pf, 1934; De l'aube à la nuit, orch, 1934–7; Sonata, vn, pf, 1938; La légende de St Julien l'Hospitalier, orch, 1941; Hommage à Chopin, pf, 1947; Livre de ricercare, pf; Petite suite monodique, fl/cl; Petite suite, wind qnt
Org: Suite brève, 1935; Diptyque, 1936; Prélude et fugue, 1936; Sonatina, 1939; Prélude et fughetta; Livre de noëls belges; 3 pièces; Hommage à J.S. Bach

Principal publishers: CeBeDeM, Muraille

EDITIONS

Anthologie de la musique d'orgue des primitifs à la renaissance (Paris, 1958) [incl. essay and 3 discs]
Bermudo: Oeuvres d'orgue, Orgue et liturgie, xlvii (Paris, 1960)
Santa Maria: Oeuvres d'orgue, Orgue et liturgie, xlix (Paris, 1961)

WRITINGS

'Sur quelques éditions de musique d'orgue ancienne', *La musique instrumentale de la renaissance* (Paris, 1954), 277–88
'Interprétation de la musique d'orgue et réalisation des gloses', *Le Baroque musical: Wégimont IV 1957*, 255–9
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E. Senny: 'Pierre Froidebise et le mouvement dodécaphonique liégeois', *Fédération archéologique et historique de Belgique: Congrès XL: Liège 1968*, 323–30
D. von Volborth-Danys: *CeBeDeM and its affiliated Composers* (Brussels, 1977–80), i, 130–22
L. Gendarme: 'Le mouvement dodécaphoniste à Liège: souvenirs et réflexions d'un témoin', *Bulletin de la Société liégeoise de musicologie*, no.46 (1984), 1–10
R. Wangermée: *André Souris et le complexe d'Orphée: entre surréalisme et musique sérielle* (Liège, 1995)

HENRI VANHULST

Frolov, Markian Petrovich (*b* Bobruysk, 24 Nov/6 Dec 1892; *d* Sverdlovsk, 30 Oct 1944). Russian composer and teacher. He studied at the St Petersburg Conservatory in the piano class of N.N. Poznyakovskaya and in the theory class of S.S. Bogatïryov (1913–18), after which he attended the Kiev Conservatory studying piano with Blumenfeld and composition with Glière (1918–21) before returning to Petrograd to continue his piano studies with I.S. Miklashevskaya (1921–4). He taught the piano at the Kiev Conservatory and the Lysenko Institute (1924–8) and in 1928 moved to the Ural region where he taught the piano and theory at the Sverdlovsk Music School. Frolov was a founder and the first director of the Sverdlovsk Conservatory (1934–7 and 1943–4) where he taught the piano and composition. He was appointed professor in 1939 and in 1944 set up departments for Buryat-Mongol, Yakut and Bashkir music. Frolov is one of the initiators of the Ural school of composition – rooted in both the Russian tradition and in the folklore of the peoples of the Urals and Siberia – and is the composer of the first Buryat opera, *Ėnkhe – Bulat-bator*, based on Buryat folk epics.

WORKS
(selective list)

Op: Ėnkhe – Bulat-bator (N. Boldano, after motifs from Buryat-Mongol epic literature), 1940

Inst: Malen'kaya syuita [Little Suite], str qt, 1920; Pf Conc., 1924; Klassicheskaya syuita [Classical Suite], pf, 1930; Sedoy Ural [Grey Urals], sym. picture, orch, 1936; Pf Sonata, 1941; Uvertyura na tri Buryat-Mongol'skiye temï [Overture on Three Buryat-Mongol Themes], orch, 1943

Vocal: Poėma ob Urale [Poem of the Urals] (orat), solo vv, chorus, orch, 1932; Poėma-kantata, chorus, 1942; arr. of 3 Ukr. songs, vocal trio; many unacc. choruses, songs and folksong arrs.

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M. Grinberg: 'Ėnkhe – Bulat-bator: dekada buryat-mongol'skogo iskusstva v Moskve' [Ėnkhe – Bulat-bator: a decade of Buryat-Mongol art in Moscow], *Pravda* (22 Oct 1940)

I. Bėlza: 'Markian Frolov: soch. 20 – Sonata dlya fortepiano: notograficheskiye zametki' [Frolov: op.20 – Sonata for piano: some annotations], *SovM* (1946), nos.5–6, pp.103–4

I. Bėlza: 'Vïdayushchiysya muzïkant Urala: pamyati Markiana Frolova' [A prominent musician of the Urals: memories of Frolov], *SovM* (1950), no.4, pp.72–5

R. Glièr: 'Uvertyura Markiana Frolova: notografiya i bibliografiya' [Frolov's overture: annotations and bibliography], *SovM* (1951), no.11, p.100 only

Yu. Marchenko: 'U istokov ural'skoy kompozitorskoy shkolï' [At the sources of the Ural school of composition], *Istoriya muzïkal'noy kul'turï Sibiri* (Moscow, 1978), 29–47

IOSIF GENRIKHOVICH RAYSKIN

Fromentin, Philippe. French singer, possibly identifiable with FOURMENTIN.

Fromm, Andreas (*b* Plänitz, nr Wusterhausen, 1621; *d* Prague, 16 Oct 1683). German composer and theologian. He came from a family of Protestant clergymen, studied theology and became Kantor at Altdamm. In 1641 he went to Stettin (now Szczecin), where in 1649 he was Kantor at the Marienkirche and Marienstiftsgymnasium, as well as instructor in music at the Pädagogium. From 1651 he probably devoted himself exclusively to theology. On 23 October that year he became a licentiate of the University of Rostock and then went as pastor to Kölln an der Spree. He failed to carry out an order from the Elector of Brandenburg to promote the tendencies towards union between the Lutheran and the Reformed Church; on the contrary, he reacted vehemently against the latter. He next went to Wittenberg as a lecturer. In 1668 he was converted to Catholicism at Prague and justified this step in a work called *Compendium metaphysicum*. From 1668 to 1671 Fromm was a dean at Kamnitz (now Kamenice) in northern Bohemia, then he became a canon at Leitmeritz (Litoměřice). The last two years of his life he spent in the Strahov monastery at Prague, while his wife and five children were maintained in a convent.

Fromm published *Actus musicus de divite et Lazaro, das ist Musicalische Abbildung der Parabel vom Reichen Manne und Lazaro, Lucae 16. Mit gewissen Persohnen … und allerley Instrumenten … in 14. Stimmen auff 2. Chore: wie auch Dialogus Pentecostalis … mit gewissen Vocalstimmen und … Instrumenten in 10. Stimmen auff 2. Chore zum Generalbass zu musiciren* (Stettin, 1649; now inc.). The first of the two works here, the *Actus musicus* (ed. in Denkmäler der Musik in Pommern, v, 1936), is a setting of *Luke* xvi.19–21 and 24–5, with free interpolations such as the Rich Man's drinking song and the dramatization of verse 22, which depicts in biblical language his death and curse. The prologue or Evangelist and the parts of the Rich Man, Lazarus and the Angel show the influence of the Italian monodic style, though the declamatory writing tends to be rhythmically more regular. Fromm himself named Lassus and Marenzio as models for the expressive underlining of character. The frequent use of semitones to denote grief is notable, but the most remarkable feature – and a novel one, not found in, for example, Carissimi – is the employment of three-part instrumental sinfonias to represent affections, for example no.1 (with strings), 'sad', and no.3 (with flutes), 'happy and sad', underlining the contrast of rich and poor. Another innovation is the use of Protestant chorales; in nos.3 and 5 these have ornamented bass viol solos, while nos.13 and 15 are larger-scale chorale fantasias for soloists, chorus and orchestra. The work demands a staged performance in church: the participants include a 'chorus profanus', 'down in the church near the congregation' and serving partly as a symbol of Hell, and a 'chorus sacer' up in the gallery, symbolizing Heaven. The *Actus musicus* was once thought of as 'the first German oratorio', but the *Representatio harmonica conceptionis et nativitatis S Joannis Baptistae* by Bollius dates from some 30 years earlier, and Schütz had probably written all of his oratorio dialogues before Fromm wrote his work (the date of Schütz's *Vater Abraham*, whose subject matter is very similar to Fromm's, is unknown; but it probably dates from the 1620s). Fromm's work is nevertheless significant in the early history of the oratorio. The *Dialogus Pentecostalis* published alongside it provides further evidence of his dramatic leanings. The only other music he is known to have composed is a *Grabe-Lied* for the funeral on 7 October 1650 of a Pomeranian court official; it was formerly in the Stadtbibliothek, Stettin.

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P. Steinitz: 'German Church Music, (*f*) Oratorios: the Earliest German Oratorios', *NOHM*, v (1975), 612–20

FRITZ FELDMANN/DOROTHEA SCHRÖDER

Frommel, Gerhard (*b* Heidelberg, 7 Aug 1906; *d* Filderstadt, 22 June 1984). German composer and teacher. In his youth he studied the violin and the piano; he also studied composition with Hermann Grabner. Frommel followed Grabner to Leipzig for further study at the conservatory (1923–5), after which he attended Pfitzner's masterclasses at the Preussische Akademie der Künste in Berlin. In 1929 he began teaching theory and composition at the Folkwang-Schule in Essen, and from 1933 to 1944 he was on the staff of the Frankfurt Musikhochschule. During the Third Reich, Frommel established the Arbeitskreis für Neue Musik in Frankfurt; it promoted music by Stravinsky, Bartók and Honegger at a time when such composers were denounced by certain sections of the Nazi musical hierarchy. His position was much enhanced after Furtwängler championed his First Symphony in the late 1930s, and Pfitzner also worked actively to advance the work of his pupil. After the war Frommel taught in Trossingen, Heidelberg and Stuttgart, settling once more in Frankfurt in 1956, where he was made professor at the Hochschule für Musik in 1960. Despite his grounding in traditional German music as represented by his teacher Pfitzner, Frommel has to some extent tempered his works with elements of Mediterranean and Asian cultures. His *Caprichos* for piano (1939), for example, were inspired

by Goya's painting *Los caprichos*, while the Piano Sonata no.6 (1956–67) was based on Japanese scales. His secular choral cantata *Herbstfeier* (1932) is not unlike Carl Orff's *Carmina burana* in its neo-primitive style. In the post-war era, Frommel never abandoned conventional tonality, unlike a number of his contemporaries. His productivity suffered during the latter part of his career, but he continued to exercise a positive influence on a younger generation of German composers.

WORKS
(*selective list*)

Orch: Variationen über ein eigenes Thema, op.7, 1931; Conc., b, op.9, pf, cl, str, 1934; Suite, op.11, chbr orch, 1935, Der Gott und die Bajadere, ballet after J.W. von Goethe, op.12, 1937; Sym. no.1, E, op.13, 1937–9; Sym. Bläsermusik, op.19, wind orch, 1943, rev. 1965; Sym. Prelude, op.23, 1943; Sym. no.2, g, op.25, 1944–5; Konzertstück, op.27, vn, accdn orch, 1945; Sinfonietta, op.29, str, 1946, rev. 1965

Vocal: Sänge eines fahrenden Spielmanns (S. George), op.1, S/T, chbr orch, 1925; 6 Lieder (George), op.2, A/B, chbr orch, 1926; Lieder (George), opp.3–5, A/B, pf, 1927–9; Herbstfeier (Derleth), op.8, Bar, chorus, orch, 1932; 'Olympias Flamme erglüh', Olympischer Kampfgesang, 1936; 4 Lieder (C.P. Baudelaire), op.16, S/T, pf, 1944; Movimento, va, vc, 1945; M Michaels-Missa, e, op.31, chorus, *c*1948; Begegnung in der Eisenbahn (J.R. Wyss), op.34, S, T, chorus, 6 insts, 1953; Der Mond auf der Gardine, ballet-chanté, S, T, chorus, orch, 1956–7; Der Technocrat (op, 3, Wyss), 1957–62; Justizrat Kummerle (musical revue, 4, Wyss), 1958; Von Schelmen und Schlemmen (old English texts), cycle, male chorus, *c*1976; Im Netz (Wyss), ballet-op; Träume verboten, ballet-op

Pf Sonatas: No.1, f♯, 1930, rev. 1975; no.2, F, 1935; no.3, E, 1940; no.4, F, 1943; no.5, E♭, 1951; no.6, B♭, 1956–67; no.7, C, 1966–70

Other inst: 6 Caprichos, op.14, pf, 1939; Suite, C, 8 wind, 1942; Concertino, op.24, hn, 5 wind, 1943, rev. 1977; 2 sonatas, opp. 30, 32, vn, pf, 1947, 1950; 5 Bagatelles, pf, 1952; Orientalische Miniaturen, 8 insts, 1953; Fantasia super 'Veni creator, spiritus' & Postludium, org, 1953, rev. 1975; Trio, cl, eng hn, bn, 1958

Principal publishers: Amadeus, W. Müller (Heidelberg) Süddeutscher Musikverlag, Schott (Mainz)

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Der Geist der Antike bei Richard Wagner (Berlin, 1933)
Neue Klassik in der Musik (Darmstadt, 1937)
'Tonalitätsprobleme der neuen Musik vom Standpunkt des Komponisten', *GfMKB: Kassel 1962*, 367–78
'Stefan George: drei Maximen über Dichtung', *Castrum peregrini*, lxxviii (1969)
'Hans Pfitzner', *Mitteilungen der Pfitzner-Gesellschaft*, xxvi (1970)
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P. Cahn, W. Osthoff and J.P. Vogel, eds.: *Gerhard Frommel: Der Komponist und sein Werk* (Tutzing, 1979)
W. Osthoff: 'Symphonien beim Ende des Zweiten Weltkriegs: Strawinsky-Frommel-Schostakowitsch', *AcM*, lx (1988), 62–104
W. Osthoff, ed.: *Der Briefwechsel Hans Pfitzner-Gerhard Frommel 1925–1948* (Tutzing, 1990)

WILLIAM D. GUDGER/ERIK LEVI

Fromm-Michaels, Ilse (*b* Hamburg, 30 Dec 1888; *d* Detmold, 22 Jan 1986). German pianist and composer. She studied in Berlin, first at the Hochschule für Musik (1902–5), then at the Sternsches Konservatorium (1905–8) with James Kwast (piano) and Pfitzner (composition); from 1911 she studied at the Rheinische Musikschule in Cologne with Carl Friedberg (piano) and Fritz Steinbach (composition). As a pianist she promoted contemporary music from an early age and at 18 played Reger's Variations and Fugue on a Theme of Bach, one of the first to do so. As a soloist with orchestra she performed with Nikisch, Abendroth, Furtwängler and Schoenberg. From 1933, during the Third Reich, she had to curtail her concert-giving because her husband was Jewish according to Nazi laws. From 1946 to 1959 she taught the piano at the Hochschule für Musik in Hamburg, and was professor there from 1957. In 1961 she won first prize for her Symphony in C minor at the third international competition for women composers.

WORKS
(*selective list*)

Inst: 4 Puppen, op.4, pf, 1908; 8 Skizzen, op.5, pf, 1908; Pf Sonata, e, op.6, 1917; Walzerreigen, op.7, pf, 1917; Variations on an Original Theme, op.8, pf, 1918/19; Stimmungen eines Fauns, op.11, cl; Suite, e, op.15, vc, 1931; Passacaglia, f, op.16, pf, 1932; Sym., c, op.19, 1938; Musica larga, cl, str qt, 1944; waltzes, pf; 20 cadenzas for Mozart pf concs.

Vocal: 5 Lieder (Des Knaben Wunderhorn), op.9a, 1v, pf; 4 winzige Wunderhorn Lieder, op.9b, 1v, pf; Marien-Passion, chorus, 3 tpt, org, chbr orch, 1932/3; 3 Gesänge (R.M. Rilke), Bar, pf, 1948/9, arr. Bar, orch, 1955; 2 parodistische Lieder

Principal publishers: Ries & Erler, Sikorski

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B. Brand and others, eds.: 'Fromm-Michaels, Ilse', *Komponistinnen in Berlin* (Berlin, 1987), 341–6
K. Lessing: 'Ich kann die junge Dame wärmstens empfehlen', *Komponistinnen gestern-heute: Heidelberg 1989*, 39–41

BIRGITTA MARIA SCHMID

Fromm Music Foundation. American organization. It was founded in 1952 by Paul Fromm (1906–87), a wine importer who fled the Nazi pogroms in 1938 and settled in Chicago. In 1972 the foundation was relocated to Harvard University, but Fromm played an active role in its decisions until his death. The foundation has supported contemporary music in the United States, commissioning new works and sponsoring a variety of initiatives: concerts, radio broadcasts, recordings, seminars, a visiting professorship at Harvard University (first held by Peter Maxwell Davies in 1985) and, from 1962 to 1972, the publication of a journal Fromm helped to launch, *Perspectives of New Music*.

Fromm freely sought the advice of Copland at Tanglewood and Sessions and Babbitt at Princeton University when initiating foundation-supported projects. In planning commissions and programmes he worked closely with Gunther Schuller, a member of the foundation's board of directors and director of contemporary music activities at the Berkshire Music Center in Tanglewood, summer home of the Boston SO. From 1964 to 1983 the Fromm Foundation sponsored annual 'Fromm weeks' at Tanglewood featuring chamber and orchestral performances of contemporary music by members of the orchestra.

The foundation has sponsored hundreds of concerts of contemporary music, including the 1959 New York Town Hall concert during which Robert Craft conducted the American premières of Berg's *Altenberg Lieder* and Stravinsky's recent *Threni*; a Roger Sessions Festival held at Northwestern University in 1961; an evening of premières of commissioned works, including Babbitt's *Vision and Prayer* and Elliott Carter's Double Concerto, presented at the Congress of the IMS held in New York City in 1961; a Celebration of Contemporary Music marking the American Bicentennial in 1976, co-sponsored by the Juilliard School and the New York PO under

Boulez; and, from 1967, the annual Fromm Concerts of the Contemporary Chamber Players at the University of Chicago, under the direction of Ralph Shapey. From 1985 to 1990 it also sponsored conferences and concerts at the Aspen Music Festival.

Among the 171 works commissioned during Fromm's lifetime were compositions by John Adams, Babbitt, Arthur Berger, Berio, Carter, George Crumb, Mario Davidovsky, David del Tredici, Jacob Druckman, John C. Eaton, Lukas Foss, Philip Fried, Alberto Ginastera, John Harbison, Alan Hovhaness, Andrew Imbrie, Ben Johnston, Betsy Jolas, Oliver Knussen, Ernst Krenek, Paul Lansky, Peter Lieberson, Bruno Maderna, Donald Martino, George Perle, Steve Reich, Wallingford Riegger, Schuller, Sessions, Ralph Shapey, Morton Subotnick, Stefan Wolpe and Charles Wuorinen.

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P. Fromm: 'Young Composers: Perspective and Prospect', *PNM*, i/1 (1962–3), 1–3

D. Gable and C.Wolff, eds.: *A Life for New Music: Selected Papers of Paul Fromm* (Cambridge, MA, 1988)

DAVID GABLE

Fromont. French firm of music publishers. It was founded in Paris about 1885 by Eugène Fromont. In 1891 the publisher Georges Hartmann sold his catalogue to Heugel and began publishing in partnership with Fromont. Under Hartmann's leadership the firm published a number of important works by Debussy, including the *Prélude à l'après-midi d'un faune* (1895), *Chansons de Bilitis* (1899) and *Nocturnes* (1900). The firm continued to publish Debussy's music after Hartmann's death on 22 April 1900, most importantly *Pelléas et Mélisande* (vocal score, 1902), which is dedicated to Hartmann's memory, and *Pour le piano* (1901). The firm continued in business until 1922, after which Fromont's publications were taken over and reissued by Jean Jobert of Paris. (*DEMF*)

NIGEL SIMEONE

Frondoni, Angelo (*b* Pieve Ottoville, Parma, 1808 or 1809; *d* Lisbon, 4 June 1891). Italian-Portuguese composer and conductor. He studied at Parma and Milan; his one-act farce *Il carrozzino da vendere* was staged at La Scala in 1833 and *Un terno al lotto* for *basso buffo* and chorus at the Teatro Carcano two years later.

In 1838, while organist at Soragna (Parma), he was contracted by the Count of Farrobo, Joaquim Pedro Quintella, as artistic director of the Teatro de S Carlos in Lisbon, where he conducted premières of two ballets in 1839 and on 22 March 1841 a revival of his *Un terno al lotto*. In 1843 he was dismissed from S Carlos by new management, but had an opera of his produced there the next year. A farce with Portuguese text, *O beijo*, given its première late in 1844, won immediate popularity. Three more operettas in Portuguese and one in French followed in 1845–9. In 1850 he conducted at the Gymnásio premières of three more, each in one act. Now firmly established as one of the two chief theatrical composers at Lisbon he continued until 1863 writing much successful stage music. From 1868 to 1873 he was artistic director and composer for the newly opened Teatro da Trindade, and in 1873–4 conducted the S Carlos opera season.

Always an ardent republican, he composed in 1846 the 'Maria da Fonte' hymn, used thereafter as the anthem of those seeking to dethrone Maria II. He also dabbled in literature with a 24-page printed poem eulogizing Lincoln (1867) and a series of choleric pamphlets, one of which (1883) denounced Wagner's *Lohengrin*. (R.V. Nery and P. Ferreira de Castro: *História da música* (Lisbon, 1991), 144)

WORKS

OPERAS

Il carrozzino da vendere (farsa, 1, C. Bassi), Milan, Scala, 29 June 1833, *I-Mr**

Un terno al lotto (scherzo comico, 1, C. Cambiaggio), Milan, Carcano, 24 Aug 1835, *Mr**, vs (Milan, ?1840)

I profughi di Parga (dramma lirico, 3, C. Perini), Lisbon, S Carlos, 29 April 1844

Barbableu, Lisbon, Trindade, 18 July 1868

O evangélio em acção, Lisbon, Gymnásio, 1870

Tres rocas de crystal (ópera cómica, 3), Lisbon, Trindade, 1870

O filho da senhora Angot (ópera burlesca, 3), Lisbon, Prince, 5 May 1875

OTHER DRAMATIC WORKS

all first performed in Lisbon

Many operettas, incl. O beijo (S. Leal), Condes, 26 Nov 1844; O Caçador (Leal), Condes, 25 March 1845; Um bon homen d'outro tempo, Condes, 6 Jan 1846; Mademoiselle de Mérange, Larangeiras, 11 June 1847; Qual dois dois?, Gymnasio, 13 Oct 1849

Religious drama: Il Vangelo in azione (incid music), Gymnásio, 1870

Ballets: L'isola dei portenti, S Carlos, 21 Jan 1839; Il ritorno di Pietro il Grande da Mosca, S Carlos, 20 March 1839

ROBERT STEVENSON

Froom, David (*b* Petaluma, CA, 14 Dec 1951). American composer. He studied at the University of California, Berkeley, the University of Southern California (1976–9) and Columbia University (DMA 1984). His principal teachers included Humphrey Searle, William Kraft, Chou Wen-chung and Mario Davidovsky. A Fulbright grant enabled him to pursue further studies with Alexander Goehr in Cambridge. He has taught at the University of Utah and St Mary's College, Maryland (from 1989). His honours include awards from the Fromm and Koussevitsky foundations and the Kennedy Center.

Froom's best-known early work, the Piano Sonata (1980), exemplifies his youthful, neo-Expressionistic style. Demanding virtuosity from the performer, it is a steely, dissonant and driving composition, peppered with jazzy syncopations and angular, athletic lines. Beginning in 1991 with the harmonically voluptuous Chamber Concerto, he has steadily broadened his harmonic palette towards a greater use of consonance. Although the Oboe Quintet (1994) and *Going to Town* (1997) include triads, tertian structures do not create functional tonality in these works; gestural diversity is, however, anchored in traditional forms.

WORKS

Orch: Pf Conc., 1984; Down to a Sunless Sea, str, 1988 [arr. chbr ens]; Festive Sounds, 1992; Serenade, tpt, str, 1994; Going to Town, 1997

Vocal: 2 Songs with Interlude (G. Brooks), S, fl, cl, vc, perc, 1982; Tidewater Songs (L. Clifton), Bar, bn, tpt, pf, 1990; 4 Songs (S. Standing), S, pf, 1992; Emerson Songs (R.W. Emerson), S, fl, ob, cl, bn, pf qt, 1996

Chbr and solo inst: Fantasy, vn, pf, 1976; Concertante, 6 vc, perc, 1979; Music for 13 Insts, ww, brass, pf, pf, 1981; Impromptu, ob, vc, pf, 1984, rev. 1991; Pf Qt, 1985; Rhapsody, 6 ondes martenot, 1985; Duo, 2 vn, 1987; Str Qt, 1990; Chbr Conc., fl, cl, bn, vc, pf, perc, 1991; To Dance to the Whistling Wind, fl, 1993; Ob Qnt, ob, pf qt, 1994; Serenade, tpt, str qt, db, 1994

Kbd (pf, unless otherwise stated): 5 Little Themes with Variation, 1976; Ballade, pf + Fender Rhodes, 1978; Sonata, 1980; Second Ballade, pf + DX-7 synth, 1986; 3 Etudes, lh, 1987; Suite, 1995

Principal publisher: MMB Music, Inc.

PERRY GOLDSTEIN

Frosch (Ger.). *See* FROG.

Frosch [Froschius, Batrachus], **Johannes** (*b* ?Herxheim, *c*1470; *d* after 1532). German music theorist and composer. He is not to be identified with the theologian Johannes Frosch, also called Rana. He probably studied in Heidelberg where he gained the BA in 1489 and the MA in 1493. He had close ties to Count Georg I (1498–1558) and Duke Ulrich IV of Württemberg (1487–1550), to whom he dedicated his treatise *Rerum musicarum opusculum rarum ac insigne*. It was first published in Strasbourg in 1532, although most modern reference works list only the edition of 1535 which has been published in facsimile. Although the treatise was pedagogical in purpose, the scope of its 41 folios was unusually broad. In addition to a detailed study of the elements of music and the mensural system, he discussed Greek music and cited many ancient writers, including Aristotle, Plutarch and Pliny. It is one of the few theoretical works of the century to be a valuable source for the parody technique of composition. This procedure is clearly demonstrated in *Qui de terra* (for four voices) and *Nesciens mater* (for six voices), which conclude the work. As a composer Frosch displayed a fine talent and excellent training. Among his compositions, which include German psalm motets, lieder and Latin motets, are cantus-firmus settings as well as pieces in the more contemporary imitative style. The songs are printed in collections of Schöffer (RISM 1513[2]), Forster (1539[27], 1549[37]) and Kriesstein (1540[7]); three Latin works remain in manuscript (one in *D-Kl* 24 and two in *Rp* B211–15). Frosch also wrote an astronomical treatise, *De origine et principiis naturalibus impressionum in singulis aeris regionibus nascentium* (1532). He was well known and admired by musicians. Sixt Dietrich considered him a friend and Glarean called him a distinguished musician.

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M. Jenny: *Geschichte des deutschschweizerischen evangelischen Gesangbuches im 16. Jahrhundert* (Basle, 1962)
W. Buszin: 'Frosch (or Forschinus), Johannes', *The Encyclopedia of the Lutheran Church* (Minneapolis, 1965)
C.A. Miller, ed. and trans.: *Heinrich Glarean: Dodecachordon*, MSD, vi (1965), 86
G. Franz: 'Johannes Frosch, Theologe und Musiker in einer Person?' *Mf*, xxviii (1975), 71–5
F. Körndle: 'Untersuchungen zu Leonhard Lechners *Missa secunda, Non fu mai cervo*', *Augsburger Jb für Musikwissenschaft*, iii (1986), 93–159

CLEMENT A. MILLER/ANNA MARIA BUSSE BERGER

Frost, Robert (Lee) (*b* San Francisco, 26 March 1874; *d* Boston, 29 Jan 1963). American poet. He attended Dartmouth College (1892) and Harvard University (1897–9), and then worked as a teacher and farmer in New Hampshire. From 1912 to 1915 he lived in England, where his first two books were published. He was poet-in-residence at Amherst (Massachusetts) College from 1916 to 1920. Over 30 composers have set his work, but Frost took little interest in their settings. He seemed to agree with W.B. Yeats's notion that poetry suffered from its association with music and rebelled against the assumption that the music of words was 'a matter of harmonized vowels and consonants'. He wanted to make music out of what he called 'the sound of sense', which he later described as being like the sound of voices 'behind a door that cuts off the words'.

Of those composers who have set Frost's poetry to music, Randall Thompson is one of the best known. It was suggested that he set Frost's *The Gift Outright* for the town of Amherst's 200th anniversary, but he chose instead seven other poems, published collectively as *Frostiana*. Other composers who have set poems by Frost include William T. Ames, David Blake, Elliott Carter, Cowell, John Duke, Gruenberg, and Otto Mortensen. The most frequently set poems are *Stopping by Woods on a Snowy Evening*, *The Pasture* and *Fire and Ice*.

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J. Gould: *Robert Frost: the Aim was Song* (New York, 1964)
L. Thompson and R.H. Winnick: *Robert Frost: a Biography* (New York, 1981)
M.A. Hovland: *Musical Settings of American Poetry: a Bibliography* (Westport, CT, 1986) [incl. list of settings]

JOHN McLAUGHLIN

Frotscher, Gotthold (*b* Ossa bei Narsdorf, nr Leipzig, 6 Dec 1897; *d* Berlin, 30 Sept 1967). German musicologist. He studied musicology, psychology and folklore at the universities of Bonn and Leipzig (1917–22), where his teachers included Abert, Riemann and Schering. He earned the doctorate in 1922 at the University of Leipzig with a dissertation on the Berlin lieder and passed the state examination at Dresden as teacher of music theory and organ playing. In 1924 he completed his *Habilitation* at the Technische Hochschule in Danzig with a work on music aesthetics in the 18th century, and was named reader there in 1930. In 1936 he was appointed supernumerary professor at the University of Berlin and from 1939 worked for the Staatliches Institut für Deutsche Musikforschung.

Frotscher was active in the Hitler Youth, heading a department on the ceremonial uses of the organ from 1938, and edited and contributed regularly to its music journal, *Musik in Jugend und Volk*. From 1943 to 1945 he was in charge of the music history department in Berlin and taught part-time at the Staatliche Hochschule für Musikerziehung in 1944. After the war he worked for radio, and from 1950 he lectured in musicology at the Pädagogische Hochschule in Berlin. His best-known work is his *Geschichte des Orgelspiels und der Orgelkomposition* (1935–6), an enlargement of A.G. Ritter's *Zur Geschichte des Orgelspiels im 14.–18. Jahrhundert* (Leipzig, 1884). He also edited the works of many 18th-century composers, including Kirnberger, Quantz and Hasse, and wrote on German folk music, church music, music education, as well as on the application of racial studies to musicology.

WRITINGS

Die Ästhetik des Berliner Liedes (diss., U. of Leipzig, 1922; abridged version in *ZfM*, vi, 1923–4, 431–48
Hauptprobleme der Musikästhetik im 18. Jahrhundert (Habilitationsschrift, Technische Hochschule, Danzig, 1924)
'Bachs Themenbildung unter dem Einfluss der Affektenlehre', *Deutsche Musikgesellschaft: Kongress I: Leipzig 1925*, 436–41
'Zur Registrierkunst des 18. Jahrhunderts', *Deutsche Orgelkunst [I]: Freiburg 1926*, 70–86
Die Orgel (Leipzig, 1927)
Geschichte des Orgelspiels und der Orgelkomposition (Berlin, 1935–6/*R*, mus. suppl. 1966)

'Ein Danziger Musikantenspiegel vom Ende des 18. Jahrhunderts', *Festschrift Arnold Schering*, ed. H. Osthoff, W. Serauky and A. Adrio (Berlin, 1937/R), 68–75
'Rassenstil und Brauchtum', *Völkische Musikkultur*, iii (1937), 3–10
'Die Volksinstrumente auf Bildwerken des 16. und 17. Jahrhunderts', *Musik und Bild: Festschrift Max Seiffert*, ed. H. Besseler (Kassel, 1938), 61–8
'Aufgaben und Ausrichtungen der musikalischen Rassenstilforschung', *Rasse und Musik*, ed. G. Waldmann (Berlin, 1939), 102–12
Deutsche Orgeldispositionen aus fünf Jahrhunderten (Wolfenbüttel, 1939)
Johann Sebastian Bach und die Musik des siebzehnten Jahrhunderts (Wädenswil, 1939)
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'Der "Klassiker" Cabanilles', *AnM*, xvii (1962), 63–71
Aufführungspraxis alter Musik (Wilhelmshaven, 1963, 4/1977; Eng. trans., 1981)
Orgeln (Karlsruhe, 1968)

EDITIONS

Orgelchoräle um Johann Sebastian Bach, EDM, 1st ser., ix (1937/R)

PAMELA M. POTTER

Frottola. A secular song of the Italian Renaissance embracing a variety of poetic forms. It flourished at the end of the 15th century and the beginning of the 16th and was the most important stylistic development leading to the madrigal.

1. Introduction. 2. Poetry. 3. Music. 4. Performing practice. 5. Conclusion.

1. INTRODUCTION. 'Frottola' is held to derive from the medieval Latin 'frocta', a conglomeration of random thoughts, and requires both a generic and a specific definition. Generically, the term covers the full range of secular polyphonic types known to have flourished in Italy during the period in question, usually taken to be from about 1470 to 1530: hence odes, sonnets, *strambotti*, *capitoli*, canzoni etc. are all considered kinds of frottola. More specifically, the term refers to a particular type, the frottola proper or, as it is often called in contemporary writings, the *barzelletta*. That the separate types admit differentiation, indeed demand it for purposes of discussion, is confirmed by the evidence of the prints: Petrucci's fourth book (1505) is entitled *Strambotti, ode, frottole, sonetti, et modo de cantar versi latini e capituli*; in his sixth book (1505/6) the inscription *Frottole sonetti stamboti* [sic] *ode* heads the table of contents; the title of Antico's third book (1517) begins *Canzoni sonetti strambotti et frottole*.

The emergence of the frottola is an event of historic moment when gauged against the seeming lull in the activity of Italian composers during the 15th century. With the demise of 14th-century forms about 1430, native music appears to have waned: few composers are known by name from the period that immediately preceded the frottola, and none of these is of high artistic standing (with the possible exception of Bartolomeus Brollo). Yet music-making continued apace, to judge from the large number of works with Italian texts transmitted in manuscript collections (among them *E-E* iv.a.24, *Sc* 5-1-43, *F-Pn* fr.15123, *I-MC* 871, *PAVu* 362 and *PEc* 431 [G.20]). The names of northerners (e.g. Dunstaple, Isaac, Martini, Morton) are affixed to several, or may be determined from concordances, while the majority of the anonymous pieces that remain were composed, presumably, by Italians. In style and structure they embrace many incipient frottolas (usually scored *a 3*, with the melody in the soprano, prevailingly homophonic texture and syllabic delivery of text). It may be wrong, though, to look for the roots of the form in an artistic development: the frottola seems at times to take a decidedly anti-artistic stance, paring itself of the artifices that accrued to 14th-century music and of those that typified northern counterpoint. Its roots lie, instead, in the groundwork of a popular performing practice.

The custom of reciting poetry to a musical accompaniment was widespread in the 15th century. Whereas native composition seems to have declined in quality and quantity, a tradition of extemporaneous song was rising, enjoying the esteem of both popular and aristocratic circles. Towards the end of the century the Medici in Florence were particularly inclined to this kind of entertainment (Raffaele Brandolini spoke of the favour Lorenzo de' Medici accorded improvisers), and Mantua and other courts extended it their patronage. Not only were the classics presented in song (the favourite being Virgil), but many of the works of living poets seemed earmarked for such rendition. Their verses consisted of a motley assemblage of types ranging from the *canzone a ballo* (or ballata) to the *rispetto* and eclogue. Usually poet, singer and accompanist were one and the same, as in the case of the renowned Pietrobono, who on one occasion sang 'in cetra ad ordinata frotta' (Cornazano: *La sforziade*). In theatrical performance the labours might be divided, as when Baccio Ugolini acted the main part in Poliziano's *Orfeo* in Mantua in 1471, or when Atalante (Manetto Migliorotti), taught to play the lute by Leonardo da Vinci, did the same in a Mantuan performance of 1490. Others who achieved renown in improvising *ad lyram* were Raffaele Brandolini, Bernardo Accolti, Jacopo Corsi and Lorenzo de' Medici himself, whose dabbling in love-poetry was more than a casual pastime. Heading the list, though, were Il Chariteo (alias Benedetto Gareth), a Spaniard connected with the Aragonese house in Naples. The octave *Amando e desiando io vivo*, printed in Petrucci's book 9 (no.64), is an example of his music as well as his poetry. Serafino dall'Aquila (1466–1500) was another important figure whose poetry (chiefly *strambotti*) turns up in numerous settings, many of which may be assumed to be his own.

Preceding Il Chariteo and Serafino, and establishing a weighty precedent, was Leonardo Giustiniani (*c*1383–1446), statesman and poet, largely remembered today in musical circles for Dunstaple's setting of his verses *O rosa bella*. In his time he won fame for the singing of his poetry to the accompaniment of a *lira da braccio*; Pietro Bembo later attributed his renown to the 'style [*maniera*] of the music to which he delivered his lyrics' (*Prose della volgar lingua*, 1525). Rubsamen considered Giustiniani the exemplar for a host of imitators throughout the 15th century, and claimed to have uncovered examples of his lost art in four works that open Petrucci's book 6 (nos.2–5). Apart from being the only settings of his verses in the frottola literature, these works bear unique stylistic traits, namely a soprano whose melismatic passage-work may be due directly to Giustiniani's art of improvised ornamentation, the writing *a 3* in a collection basically *a 4*, and the archaic structure of cadences. Petrucci did, in fact, speak of 'giustiniane' in the inscription to the *tavola* (without designating which pieces they were), and the possibility that such music may exemplify an early practice

of *arie veneziane* led Rubsamen to posit the beginnings of the frottola at about 1450, hence narrowing the gap between 14th-century art music and the inchoate tradition of improvised song.

Descending from a popular performing practice, the new form gained from the energizing influences of the *lingua volgare* (competing with, and eventually winning out over, Latin as a literary vehicle) and the hybrid *poesia popolaresca* it engendered. The chief centre for the frottola was Mantua: there it developed and received its characteristic imprint under the patronage of Isabella d'Este (1474–1539). Daughter of Duke Ercole I of Ferrara, and after 1490 wife of Francesco Gonzaga of Mantua, Isabella was renowned for her culture and artistic sensibility. She consorted with the leading artists and men of letters of her time, winning words of praise from Leonardo da Vinci, Titian, Castiglione and many others. For Ariosto she was 'that friend of illustrious works and noble studies ... liberal and magnanimous Isabella' (*Orlando furioso*, xiii.59), and among her many merits she could claim instrumental and vocal abilities (Johannes Martini was her music teacher). Sensing the vitality of the new popular art she commissioned poets to supply her with verses which she then handed over for musical setting. Significantly, her composers were native Italians, not the northerners who had furnished the courts with music for most of the 15th century. Indeed, Italian art received a strong impetus towards development from her interest and patronage. From Mantua and the related courts of Ferrara and Urbino the novel form spread north to Florence, Milan, Pisa, Siena, Verona and Venice, eventually reaching southwards to Rome and Naples.

The major sources of the frottola are the 11 books printed by Petrucci in Venice from 1504 to 1514 (book 1 in 1504, 2–3 in 1504/5, 4–6 in 1505/6, 7–8 in 1507, 9 in 1508/9 and 11 in 1514; later editions of books 2–4 appeared in 1507/8; book 10 is no longer extant). Apart from this series 15 other frottola prints appeared from 1510 to 1531, extending the life of the frottola into the era of the madrigal and strengthening its link with the later form. Two of these prints were issued by Petrucci in Fossombrone, the rest by Andrea Antico in Rome and Venice, ?Giunta in Rome, Pietro Sambonetto in Siena, Giovanni Antonio de Caneto in Naples and Valerio Dorico in Rome; the printer-publishers of three collections remain unknown. The contents of these later sources consist mainly of reprints of pieces from the earlier Petrucci publications. Of special importance were the books of Antico, whose *Canzoni nove con alcune scelte de varii libri di canto* (1510) was the earliest dated frottola collection to be printed by someone other than Petrucci, which may have established him as a rival in this field. Unlike Petrucci, however, Antico also composed a number of frottolas of his own, many of which appear in Petrucci's books.

In addition to reprints in later publications, the frottola repertory is duplicated to a large extent in a number of manuscript sources (*I-Bc* Q18, Q21, R142; *Fc* B2440, B2441, B2495; *Fn* Magl.XIX.117, 121, 130, 141, 164–7, 178, Pal.1178, Panciatichiano 27; *Mt* 55; *MOe* a.F.9.9; *Vnm* Ital.Cl.IV.1795–8; *F-Pn* Rés.Vm.[7]676 and *GB-Lbl* Eg.3051). The Florentine manuscript Magl.XIX.141 also contains a number of *canzoni a ballo* composed for Carnival time in Florence (for modern editions of works from *I-Bc* Q21 and *Mt* 55, see bibliography).

Special interest attaches to the *barzelletta Viva el gran Re Don Fernando con la Reyna Donn'Isabella* as the earliest datable frottola to be printed (ed. in *EinsteinIM*). Its text hails the Spanish occupation of Granada in 1492 by Ferdinand of Aragon who cast out the 'falsa fè pagana' from its precincts. It may have been sung first in Naples, making its way thereafter to Rome where it formed part of a play, printed in 1493, commemorating the event as the victory of Christianity over the forces of heathenry.

2. POETRY. The literary themes of the frottola were drawn from the stereotypes of amorous verse established in the 14th century. While Petrarch took them seriously, falling back on his own experience to describe the vicissitudes of love, the frottolists did away with sentiment, emphasizing the humorous and frivolous sides of their subject matter (for some frottola texts in translation see *EinsteinIM*, iii). Much of the poetry was designed as mere words for music (*poesia per musica*), too paltry in content or trifling in quality to warrant independent consideration as literature. Its authors were mostly anonymous rhymesters, though a few examples may be traced to poets of greater or lesser renown. Serafino dall'Aquila was rivalled by Galeotto del Carretto (*c*1470–1531), who corresponded with Isabella d'Este, sending her verses of his own and recommending those of others for setting by the composers in her employ. Other poets of the same calibre represented in the frottola literature are Vincenzo Calmeta, Benedetto da Cingoli, Niccolò da Correggio and Tebaldeo. Deserving special mention are Veronica Gambara (a *barzelletta* in Petrucci's fifth book) and two figures associated with the Medici circle: Poliziano (the octave *Contento in foco*, several *barzellette*) and Luigi Pulci (a large number of *strambotti*). In time literary quality improved, as manifest in the turning away from lighter forms of verse (frottola, *oda*, *capitolo*) to those of greater weight (sonnet, canzone). This change in taste was due in no small part to the efforts of Cardinal Bembo to purify the vernacular and elevate its expression, and is signalled by an increasing number of settings of Petrarch: Petrucci's book 1 has none, book 3 one, book 7 three, but book 11 has 20. Along with Petrarch, the works of Bembo (books 7 and 11), Sannazaro (book 11) and other first-rate poets gradually enter the repertory.

In line with the generic definition above, the frottola subsumes a variety of verse forms. Most heavily represented is the frottola proper, alias *barzelletta* (perhaps a derivative of the French *bergerette*): Petrucci's first book contains 40 examples, the second 37, the third 48, and so on until the ninth with 39; it declines in numbers in books 4 and 11. Its poetry is formed of a *ripresa* of four lines (with the rhyme scheme *abba* or *abab*) and a stanza (comprising two *mutazioni* or *piedi* plus *volta*) of six or eight lines (rhyming *cdcdda* or *cdcddeea*). It descended no doubt from the ballata of the 14th century, but whereas the latter had verses of seven or 11 syllables in iambic metre, the frottola is restricted to lines of eight syllables (the *ottonario*) set in trochaic metre. It was sung to one or another of two musical units (*A* and *B*), each of which divides into two phrases. A typical scheme is the following:

poetry: *ab ba cd cd da*
music: *A B A A B*

with the *ripresa* repeated as a whole or in part after each stanza. Moreover, variant structures are not uncommon. In more developed examples, in fact, the stanza may be

differentiated from the *ripresa* by music of its own. But generally the two parts are related by most or all of their music.

Still another form of the frottola proper, presented in earlier writings as a variant of the *oda* (see *EinsteinIM*, and Schwartz), is that whose lines scan as iambic heptasyllables (*settenari*). The *ripresa* rhymes as in the *barzelletta* (*abba*, though sometimes *aaaa*), while the stanza is limited to four lines, the last of which returns to the initial rhyme of the *ripresa* as did the last in the *volta* of the eight-syllable type: *ccca* (first stanza), *ddda* (second), *eeea* (third) etc.

The *strambotto* (or *rispetto*, later the *ottava rima*) figures most heavily in Petrucci's book 4 (47 examples). It is absent from the first three books but appears with six settings in book 5, nine each in books 6, 7 and 8, seven in book 9 and eight in book 11. Its poetry consists of eight lines of equal length (11 syllables) in iambic metre. They divide into four couplets according to the rhyme scheme *abababcc*, thought to have been invented by Boccaccio in the 14th century. There are also a few examples of the Sicilian octave, *abababab*. Compared with the frottola, the *strambotto* shows an increase of sentiment and sobriety, relying frequently on the rhetorical figures of simile and metaphor. Its rather simple verse forms engendered an equally simple musical structure in which two phrases setting the first couplet return for the succeeding three, resulting in a fourfold *AB*. Yet other *strambotti* consist of more than two units: either the last couplet received music of its own or, more rarely, the octave was through-composed (as in no.14 by Tromboncino and no.15 by Cara in Petrucci's book 9). Rather exceptional is the form displayed by nos.12 and 17 (both by Tromboncino) in book 4: there the music to lines 1–4 returns for lines 5–8.

The *oda* (no connection with the Horatian ode) comprises an indeterminate number of stanzas, each of four lines in iambic metre. Lines 1–3 are heptasyllabic, but the fourth may vary in length from four or five to seven or 11 syllables. Basic to the rhyme scheme is the linking of stanzas through a common rhyme, thus: *abbc cdde effg* etc. Another ordering of rhymes, though less frequent, is *aaab bbbc* etc. Unlike the frottola proper, the *oda* has no refrain, which distinguishes it from the seven-syllable *barzelletta* types mentioned above. In most of Petrucci's books the *oda* is second to the frottola in numbers (11 in book 1; nine in book 2; nine in book 3; 14 in book 4). Its musical structure is strophic, the four lines of each succeeding stanza being set to the same strophe of music. The strophe may be composed as four separate phrases (*ABCD*) or as three, in which case the second is repeated in a musical pairing of the inner poetic rhymes (*ABBC*). Einstein characterized the *oda* as 'the most primitive form' of frottola.

The *capitolo* (or *capitulo*) is none other than the *terza rima* of Dante's *Commedia* or Petrarch's *Trionfi* serving as the basis of more menial types of verse. Like the *oda*, it may run to an indeterminate number of stanzas. Each has three lines, 11 syllables long, in iambic metre, but the last may sometimes add a verse. In the manner of *terza rima* the poetry rhymes in chain form (*aba bcb cdc ... xyxz*). Musically, the three lines are written as three distinct phrases, which return as a unit for each succeeding stanza; where the last one constitutes a quatrain, the extra line is likely to be sung to music of its own. The rudimentary structure of poetry and music lent itself to the development of schematic melodies that could be used for different *capitoli*: Cara's *Nasce la speme mia* (book 9 no.2), for example, is headed 'Aer de capitoli'. Though the *capitolo* plays a relatively insignificant role in Petrucci's collections (one example in book 1, two in book 4, one in book 6, two in book 7, etc.), it was widely employed around 1500 as the standard form of the dramatic or lyric eclogue.

The sonnet consists of 14 iambic hendecasyllables, grouped as two quatrains and two tercets rhyming *abba abba cde cde*. The length of the sonnet posed a problem for the composer, which he solved more often than not by resorting to repetition schemes, as in Brocco's setting of Petrarch's *Ite caldi sospiri* (Petrucci's book 3 no.30, labelled 'El modo de dir sonetti'): *ABBC*, *ABBC*, *CDE*, *CDE*, i.e. *AABB*. An even simpler scheme is based on the repetition of three phrases, thus: *ABBC*, *ABBC*, *ABC*, *ABC*. The first sonnet to appear in Petrucci's books is Francesco d'Ana's setting of Niccolò da Correggio's *Quest'e quel loco amor* (book 2 no.3): it has music for a single quatrain and a single tercet, each restated once. (For other examples, see book 5 no.8 and book 6 nos.10 and 32, all three with the inscription 'per sonetti'.) The structure of Cara's *S'io sedo al ombra, Amor* (book 5 no.58), with music to lines 1–4 only, to be adapted to the ten lines that remain, is plainly unorthodox. In these and other sectional forms the ends of phrase units tend to be marked by long notes.

Structurally looser than any of the above-mentioned types is the canzone, whose lines freely alternate seven and 11 syllables in iambic metre, particularly in the verses that follow the initial *ripresa*. Like the sonnet, the canzone assumed increasing importance in later collections (e.g. book 11 and the print *Musica di Meser Bernardo Pisano sopra le canzone del Petrarcha*, 1520), pointing the way in its seriousness and literary pretensions to the madrigal. In fact, in the freedom of its verse form and musical construction, a single stanza of a canzone is virtually a madrigal, the only difference being that the frottolists retained the strophic form in which additional stanzas were sung to the music of the first. An example is Tromboncino's setting of Petrarch's *Si è debile il filo* (Petrucci's book 7 no.5).

A number of pieces seem to qualify as villottas, a form whose origins are controversial. Torrefranca (*Il segreto del Quattrocento*, 1939) traced it to the first half of the 15th century and maintained that it reached the peak of its development about 1480 (a claim that cannot be substantiated). More likely is the division into an earlier variety, contemporaneous with other frottola types, in which a popular tune appears in the refrain or is used as a kind of cantus firmus (see book 4 nos.80, 81), and a later one, from about 1525, in which various folksongs are woven together in music of a more imitative and more distinctly vocal character. Poetically the villotta consists of a single stanza that is irregular in the number, length and rhyme scheme of its lines; it is likely to use nonsense syllables (e.g. *Torela mo vilan* in *I-Bc* R142 no.4). Musically, it incorporates one or more popular tunes, exploits contrasts of metres (duple, triple) and textures (homophonic, imitative), and may conclude with a *nio*, a section whose rhythmic pace accelerates (*see* VILLOTTA).

The sporadic settings of Latin verse found in the frottola repertory are due in large part to humanistic impulses: Isabella d'Este, for example, indulged her love of Virgil by ordering music to his poetry. Such settings include

Horatian odes (e.g. *Integer vitae*, book 1 no.47); portions of the *Aeneid* (e.g. *Dissimulare etiam sperasti*, composed by Filippo de Lurano, book 8 no.13); Tromboncino's setting of Dido's letter to Aeneas (*Aspicias utinam quesit* from Ovid's *Heroides*, in Antico's book 2 no.40), which, according to Einstein, is 'the first love letter in music'; newly written humanistic odes (e.g. *In hospitas per alpes*, book 1 no.46); and an elegy by Propertius (*Quicunque ille fuit* set by Cara in Antico's book 3 no.21). Some of them were composed schematically, as in the 'Aer de versi latini' of Caprioli that may be fitted to a distich in elegiac metre (book 4 no.62). Occasionally Latin was used for purposes of travesty (e.g. *Rusticus ut asinum* in *F-Pn* Rés.Vm.^{7}676 no.64) or religious mockery: a frottola of Honophrius Patavinus (book 6 no.60) starts with 'Sed libera nos de malo' (from *Pater noster*) then switches to Italian (cf Josquin's *In te Domine speravi*, book 1 no.56 and Tromboncino's *Vox clamantis in deserto*, book 3 no.58). A *pièce d'occasion* was Lurano's music to *Quercus juncta columna est* (book 9 no.1), composed for the wedding festivities of Marc'Antonio Colonna.

Pieces with Spanish text point to connections with Spain through the outpost of the Spanish court in Naples. (Il Chariteo, Serafino, Sannazaro and numerous others, musicians as well as poets, took up Neapolitan residence.) 12 frottolas found their way into the Cancionero de Palacio (*E-Mp* 2, 1–5); conversely, Antico's second book of frottolas includes an ample selection of villancicos. The Tromboncino frottola *Nun qua fu pena magiore* (Petrucci's book 3 no.55) seems, moreover, to rework text and music of a villancico by Juan de Urrede, *Nunca fue pena mayor* (from the above *Cancionero*). As in Latin settings, Spanish was sometimes discarded after the opening for a continuation in Italian (e.g. Tromboncino's *Muchos son que van perdidos*, Caneto's print of 1519, no.19). According to Einstein the vogue of Spanish-texted pieces may have had something to do with the many Spanish harlots in Rome during the papacy of Leo X (see *Venimus en romeria*, Petrucci's book 6 no.55).

3. Music. The two leading composers of the frottola were Bartolomeo Tromboncino (*d* after 1534) and Marco Cara (*d* 1525), both from Verona and affiliated to the court of Isabella d'Este. Einstein described Tromboncino as 'the musician most favoured by the poets': a large number of his texts were furnished by Galeotto del Carretto and one is by Michelangelo (*Come harò, donque, ardire* in Caneto's print of 1519, no.21). Even more renowned was Cara, however, whom a Venetian legate named in 1515 as among the foremost singers to the lute (Sanuto, *Diarii*, xxi, 282). Castiglione commended him for the 'soft harmony' of his voice, noting that it 'enters into souls, impressing them gently with a delightful passion' (*Libro del cortegiano*); Cara reciprocated by providing music for the Castiglione sonnet *Cantai, mentre nel cor lieto fioria* (Antico's book 3 no.34).

Apart from Tromboncino and Cara, about whom little enough is known, stand a multitude of other frottola composers, known often by no more than their names or initials. Amateurs, professionals, commoners and aristocrats all contributed to the repertory. Most came from northern Italy (Michele Pesenti or P. Michele, not to be confused with Michele Vicentino, Giovanni and Nicolo Brocco, Peregrinus Cesena), Brescia (Antonio Caprioli), Padua (Giovanni Battista Zesso), Venice (Francesco d'Ana, from 1490 second organist at S Marco, and Andrea Antico), Milan and Vicenza, though surprisingly few came from Mantua itself. Among the north European composers who wrote frottolas are Josquin (while in the employ of Cardinal Ascanio Sforza), Alexander Agricola, Loyset Compère, Eneas Dupré, Carpentras and Jean Japart. Native composers who came to the fore during the transitional years that led to the madrigal were Sebastiano Festa, Giacomo Fogliano, Bernardo Pisano and Ruffin. Sometimes poet and composer were one and the same: seven works in Petrucci's first book carry the indication 'Michaelis cantus & verba'.

Generally, little attempt was made by frottola composers to express the content of the text. Even in those examples where the setting seems to follow closely upon the poetry, the relation dissolves with the delivery of different stanzas to the same music. The disparity of expression between verse and music is most evident in the setting of frivolous conceits to a solemn four-voice texture or of an occasionally soulful text to lively rhythms and skipping melodies. On the other hand, poetry and music relate closely in the coordination of verse and phrase lengths, of rhymes and musical repeats, and of verbal accentuation and rhythms. Further, the restricted number of poetic motifs corresponds to the small store of musical ideas from which entire pieces evolve.

Slight differences may be seen between the settings of one verse type and another as befit changes in form (iambs or trochees, *settenari* or 11-syllable lines) and content (the triviality of the *barzelletta* or the sentimentality of the *strambotto*). Also, a simpler frottola of three or four voices, handled homophonically, may be distinguished from more highly developed examples *a 4* whose voices tend towards rhythmic and melodic independence (ex.1).

Ex.1

or ... or ... or ... etc

Referring to the compositional elements in turn, the following generalizations may be made. The melodies have a narrow range with occasional leaps of 5ths or octaves, a predilection for repeated notes, both within the phrase and in the feminine cadences that typify the *ottonario*; the main tune is in the soprano, not in the tenor, and clear phrasing veers towards period structure with pairs of three- or four-bar phrases joining to form larger groupings. The rhythm is simple and straightforward with emphasis on strong beats and a tendency to fall back on a restricted number of patterns (ex.1); cadences are sharply profiled. The text is set predominantly syllabically in the *barzelletta* and *oda* but with a freer correlation of words and music in *strambotti*; duple metre is prevalent (for two works prefixed by a triple metre sign, see Petrucci's book 3 no.56 and book 5 no.23). Writing *a 4* is the norm (with the exception of the bulk of earlier frottolas *a 3*, six pieces *a 3* in book 6, one each *a 5* in books 4 and 5, four *a 5* in book 8 etc.); phrases begin and end chordally. There is a tendency towards polarization of the texture into the outer voices, the top carrying the melody and the bottom serving as bass, with the inner parts designed to serve as harmonic filler. The texture is basically homophonic, even in examples whose middle voices are in a state of rhythmic bustle (Einstein dubbed a

frottola of this kind an 'accompanied monody'); imitative writing is infrequent, limited to openings of phrases and the definition of broken triads, and extended pedal points (usually inverted, sometimes double) occur at the close of works. Strong harmonic support is lent by the bass, which often proceeds by 4ths and 5ths with seeming tonal function; emphasis is on basic triads (I, IV, V) as harmonic mainstays. Open 5th chords are infrequent, whether within the phrase or at the close of sections; there are many cadences, used for structural purposes, the full authentic form gaining the ascendance. More 4ths are used and there is freer treatment of dissonances than in the Netherlandish chanson; harmonic considerations are implicit in the division into outer and inner voices and in the frequency of root-position triads on strong beats.

There were several special procedures to which the frottolists resorted on occasion: the borrowing of popular melodies either singly (e.g. the tune *De voltate in qua e do bella Rosina*, made to serve as refrain of *Poi ch'el ciel e la fortuna*, book 1 no.38) or severally (e.g. *Fortuna d'un gran tempo*, *Che fa la ramacina* and others that come together in a quodlibet by Lodovico Fogliano, book 9 no.48); the use of pre-existing material as a cantus firmus, apt to occur in any voice (the soprano of Tromboncino's *Non val aqua al mio gran foco*, book 1 no.20, becomes the alto of Cara's *Gliè pur gionto el giorno*, book 1 no.11, and the bass of Michele's parody *L'aqua vale al mio gran foco*, book 1 no.32; a frottola by Erasmus Lapicida in book 9 no.4 has as its top voice the soprano (reworked) of Cara's *Pietà, cara signora* from book 1 no.15 and, as its tenor, the soprano (reworked) of Tromboncino's *La pietà chiuso ha le porte* from book 2 no.26; etc.); the imitation of the sounds of animals ('cucurucu' – the crowing of the rooster, in *Quasi sempre avanti*, book 7 no.44; 'turluru' – the cooing of pigeons, in Tromboncino's *Hor ch'io son de preson fora*, book 5 no.61; etc.), of laughter ('hi hi hi', book 9 no.29), of a bagpipe (a *barzelletta* of Rossino di Mantua, book 2 no.28, is inscribed with the words 'sounding of the bagpipe in lower register', the bass being restricted to the notes C, G and F) or of solmization syllables ('Sol la re re mi', in Cara's *A la absentia*, book 5 no.46; *Mi fa sol, O mia dea*, book 4 no.27; etc.); 'eye-music' (*Rusticus ut asinum*, *F-Pn* Rés.Vm.⁷676 no.64, has the peasant's 'Alas, why must you die, mule?' notated in black values); word-painting (for example at 'fugge', 'correre', 'aria' and 'vento' in Antonio Caprioli's *Ognun fuga amore*, book 4 no.63), though this of infrequent occurrence and of questionable significance when the setting is strophic.

Of forms related to the frottola the *canto carnascialesco* is its Florentine counterpart and the *lauda* its extension into the semi-sacred sphere. The former differs from the frottola in its more irregular verse forms, which include *canzoni a ballo* by Lorenzo, Poliziano and others, as well as topical poetry rife with obscenities and political overtones. Unlike the frottola, the *canto carnascialesco* was intended for outdoor performance as part of the *carri* and *trionfi* of Carnival season and includes more striking contrasts in its metrical changes, sections of dance-like character in triple metre and occasional interpolations of duets and trios. Yet it shares with the frottola its strophic form and general features of style. Many composers of the frottola also wrote *laude* (e.g. Tromboncino, Cara, Giacomo Fogliano, Luprano), and the *lauda* depended considerably on its secular model for its forms and style. Their close musical relationship led to a vigorous practice of textual substitution (e.g. *Sancta Maria ora pro nobis*, a *lauda* in Petrucci's *Laude libro secondo* of 1508, sung to the octave *Me stesso incolpo*, book 4 no.30): many *laude*, in fact, are frottolas in disguise ('travestimenti', as Ghisi designated them), generally of the *strambotto* type. Following the religious upheaval launched by Savonarola in Florence, *canti carnascialeschi* were similarly refitted to sacred texts and were performed in sacred processions or as part of the Lenten *sacre rappresentazioni*. (See CANTI CARNASCIALESCHI and LAUDA.)

4. PERFORMING PRACTICE. A small number of collections provide adaptations of frottolas for specific performing media. Those for voice and lute include two books of *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto*, arranged by Franciscus Bossinensis and printed by Petrucci in 1509 and 1511, and *Frottole de Misser Bortolomio Tromboncino et de Misser Marcheto Carra con tenori et bassi tabulati et con soprani in canto figurato per cantar et sonar col lauto*, printed by Petrucci about 1520. In these the soprano is notated as in the original, the alto omitted and the tenor–bass pair intabulated for lute. Several adaptations for lute solo are included in J.A. Dalza's *Intabulatura de lauto* (book 4, 1508), which retain the soprano and bass and draw variously on the alto and tenor for harmonic filling. There are 26 transcriptions for organ alone in Antico's *Frottole intabulate da sonare organi, libro primo* (1517) in which the originals (vocal models can be found for all but one) acquire idiomatic instrumental features; the collection is, moreover, the first organ tablature printed in Italy.

The fact that the top voice in the frottola is in many instances the only one to carry a full text, plus the fact that the lower voices cannot always be fitted to it, lead one to infer that frottolas were published to accommodate a variety of optional performing media, depending perhaps on what performers were available. To the two possibilities of solo voice with accompaniment on a plucked string instrument (lute, vihuela), called by Castiglione 'cantare alla viola', and of solo instrument should be added a third: a fully vocal rendition, with or without instrumental doubling: the frontispiece to Antico's *Canzoni nove* shows four male singers reading from a choirbook *a cappella* (see illustration).



Frontispiece to Andrea Antico's 'Canzoni nove' (Rome, 1510): woodcut possibly by Giovanbattista Columba

Such options may also have included an arrangement for solo voice with lower parts consigned to viols, winds or even a keyboard instrument; or a vocal performance in which instruments participated in interludes or postludes. Composers may have written works with a specific medium in mind (here the analysis of the music often assists in pointing to a solution), but this probably did not prevent the music from being adapted to other performing media.

A large number of frottolas seem to have been destined for use in the theatre. Some formed part of *intermedi* or courtly entertainments; others were separate insertions in drama (comedy, tragedy) or settings of its monologues or choral portions. Del Carretto's eclogue *Beatrice* (in homage to Isabella d'Este's sister, recently deceased) was presented at Casale in 1499 with interludes composed by Tromboncino. In his diaries (iv, 229) Marin Sanuto reported a performance of Plautus's *Asinaria* (Ferrara, 1502) with 'una musicha mantuana dil tromboncino' and, on the following day, music by the same composer introducing *Casina*, another Plautus play. Pastoral or dramatic eclogues were commonly recited to musical accompaniment (e.g. *Tirsi* at the court of Urbino in 1506). Any of the media mentioned above may have been used.

5. Conclusion. Taken individually, frottolas strike one as meagre fare: their poetry is often trite and their music modest. Yet the frottola as a genre is important, primarily because it effected a renewal of music in Italy after years of stagnation and instilled a new vitality into the processes of composition generally. Chordality, rhythmic precision, a clear syllabic delivery, an incipient feeling for tonal functions and harmonic colour, overall simplicity of means and directness of expression: these features, combined with the more artful procedures of the northerners, led in time to the madrigal. But they also extended beyond the peninsula to renew the compositional basis of northern music, as reflected in the development of its secular and sacred forms in the 16th century. The frottola established a new norm of four-part writing; it presupposed a novel concept of simultaneous composition. In those works in which the soprano dominates and lower parts support (e.g. Ludovico Milanese's *Ameni colli*, book 8 no.32), as well as in those so performed as to introduce such a division between voice and accompaniment, the frottola may be regarded as an antecedent of Baroque monody. Although its stylistic means were later diverted into more artistic channels (the madrigal), they were retained throughout the century, more or less continuously, in the lighter forms of the villanella and its offshoots.

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DON HARRÁN (text), DON HARRÁN/JAMES CHATER (bibliography)

Frouvo [Frovo], **João Álvares** (*b* Lisbon, 16 Nov 1608; *d* Lisbon, 29 Jan 1682). Portuguese theorist and ?composer. He was a nephew of the antiquarian Gaspar Álvares de Lousada. He studied at Lisbon Cathedral choir school with Duarte Lobo, and became its choirmaster in 1647. He had meanwhile become King João IV's music librarian, and he continued to hold that post as well. His fame rests on his *Discursos sobre a perfeiçam do diathesaron, & louvores do numero quaternario* ('Essays on the perfections of the 4th and praises of the number 4') (Lisbon, 1662), which appears to have been substantially complete by 1649. It was commissioned by the king, and the subject was determined because his name (João) was of four letters, he was the fourth of that name on the throne, the name of God in Latin and Portuguese is a word of four letters, there are four seasons, and for other such reasons. The excellent 100-page work shows how much richer the royal library must have been than the 1649 catalogue of it reveals, for Frouvo quoted a bewildering number of composers, ranging from Machaut through men such as Tristão da Silva, Andreas da Silva, Josquin, Pierre de La Rue, Mouton, Clemens non Papa and Sermisy to Lassus, and the theorists he cited include Philippe de Vitry, Marchetto da Padova, Prosdocimus de Beldemandis, Vicentino, Galilei, Descartes and Avella. To prove the 4th a consonance next in order after the 5th he fell back not only on Boethius and Johannes de Muris but also on Iberian theorists such as Juan Pérez de Moya and Juan Vélez de Guevara. But he admitted that others abroad such as Pietro Aaron, Pietro Pontio and Morley, as well as those at home such as Bermudo and Francisco de Cervera, had demurred. The treatise also includes a section praising João IV's *Defensa de la música moderna* (1649) and a rebuttal of an anonymous tract crediting Morales's *Missa 'Mille regrets'* with being the first work in which three black breves are treated as the equivalent of two white ones. The numerous music examples in the extant copies of the treatise in the British Library and the National Library, Lisbon, consist of hand-copied notes on a printed staff. The National Library at Lisbon also owns Nicolaus Roggius's *Musicae practicae, sive Artis canendi elementa* (Hamburg, 1566, 4/1596) in a copy made by Frouvo after he had given his own printed copy to João IV, as well as a copy in his hand of Francisco Tovar's *Libro de música prática* (Barcelona, 1510). There is, however, no trace now of Frouvo's two-volume *Speculum universale in quo exponuntur omnium ibi contentorum Auctorum loci, ubi de quolibet musices genere disserunt, vel agunt* (second volume dated 1651, 589 pages), a treatise on practical music, or of the many villancicos and Latin compositions in as many as 17 and 20 parts with which Barbosa Machado credited him.

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ROBERT STEVENSON

Frübert, Joseph. *See* FRIEBERT, JOSEPH.

Frugoni, Carlo Innocenzo [Innocenzio] (*b* Genoa, 21 Nov 1692; *d* Parma, 20 Dec 1768). Italian poet and librettist. Born into an aristocratic family, he was actively involved in the Order of the Somaschi until 1731. However, it was his reputation as a poet which led to appointments at the court of the Farnese in Parma in 1725 and, after a brief period in Venice during the War of the Austrian Succession, as court poet to Duke Philipp of Bourbon (in Parma) in 1749. There his work was admired by Guillaume du Tillot, the duke's theatrical director. Du Tillot later arranged Frugoni's successive appointments as secretary of court theatrical productions.

Most of Frugoni's librettos for the court theatre in Parma were reworkings of earlier librettos by others. He also provided Italian translations for French operas performed at the theatre: Francoeur and Rebel's *Zélindor, roi des sylphes* (1757), the pasticcio *Gl'Incà del Perù* (1757), Mondonville's *Titon et l'Aurore* (1758) and Rameau's *Castor et Pollux* (1758). Du Tillot's interest in producing a blend of French and Italian opera at Parma coincided with Algarotti's recommendations for the reform of Italian opera as expressed in his *Saggio sopra l'opera in musica* (1755). To Frugoni fell the task of producing Italian 'reform' librettos based on two of Rameau's operas, which Traetta then set to music for production in Parma: *Ippolito ed Aricia* in 1759 (taken from Pellegrin's drama of the same name) and *I tindaridi* of 1760 (an adaptation of P.J. Bernard's earlier French libretto *Castor et Pollux*). In these works Frugoni still adhered closely to the traditional design of an Italian aria opera. Departures lay in the mythological plots, which had long been out of fashion in Italian opera, and the French-inspired choruses, programmatic orchestral music, ballet and spectacle. Although Jommelli's French-inspired operas for Stuttgart in 1755 (*Enea nel Lazio* and *Pelope*) preceded these efforts towards a Franco-Italian synthesis in Italian opera, Frugoni's librettos were the first specifically designed to reform Italian dramaturgical practices. Traetta also set Frugoni's *Le feste d'Imeneo*, a *festa teatrale*, for the wedding of Crown Prince Joseph of Austria and the Infanta Isabella in 1760. In 1769 Frugoni provided a similar vehicle for Gluck, *Le feste d'Apollo*, which incorporated his *Orfeo* (1762, Vienna) as the final act. A complete edition (15 volumes) of Frugoni's works was published in Lucca in 1779–80.

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WENDY N. GIBNEY, MARITA P. McCLYMONDS

Frühbeck de Burgos, Rafael (*b* Burgos, 15 Sept 1933). Spanish conductor of German-Spanish parentage. Born Rafael Frühbeck, he took an additional name from his birthplace to identify himself as Spanish when conducting abroad. He trained at the Bilbao and Madrid conservatories, principally as a violinist, then became a conductor with a zarzuela company in Madrid. After military service as an army director of music (1953–6) he studied conducting at the Musikhochschule in Munich under G.E. Lessing and Kurt Eichhorn. He returned to Spain as conductor of the Bilbao SO from 1958 to 1962, when he became music director of the Spanish National Orchestra, a post he held until 1978. He was the first conductor to perform the *St Matthew Passion* in Spain, and regularly included avant-garde music by Spanish and other composers in his Madrid concerts. He was, in addition, Generalmusikdirektor at Düsseldorf (1966–71), concentrating on symphonic rather than operatic performance, and from 1974 to 1976 was music director of the Montreal SO. Frühbeck has been a guest conductor with many leading orchestras in Europe, Israel, Japan and the USA, and in Britain was closely associated with the New Philharmonia, particularly with its chorus, in the late 1960s and early 1970s. From 1980 to 1990 he was principal guest conductor of the National SO, Washington, DC. In 1991 Frühbeck became music director of the Vienna SO, and from 1992 to 1997 he was music director of the Deutsche Oper, Berlin, his first major operatic post. In 1994 he was appointed music director of the Berlin Radio SO.

Frühbeck made fine recordings with the New Philharmonia Orchestra and Chorus of such works as *Carmina burana*, *Elijah* and Mozart's Requiem; other recordings include Schumann's *Der Rose Pilgerfahrt*, the complete orchestral and stage works of Falla and many zarzuelas. His recording of *Carmen* (1970), one of the first to include the original spoken dialogue, is noteworthy for its well-sprung excitement, freshness and sensitivity – qualities that continue to inform Frühbeck's work. His Spanish honours include the Gran Cruz de la Orden del Mérito Civil.

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ARTHUR JACOBS/NOËL GOODWIN

Frühling, Carl (*b* Lemberg [now L'viv], 28 Nov 1868; *d* Vienna, 25 Nov 1937). Austrian composer and pianist. He studied the piano with Anton Door and counterpoint, composition and musicology with Franz Krenn at the Gesellschaft für Musikfreunde (1887–9). He then worked as an accompanist, partnering such performers as Huberman, Sarasate and the Rosé Quartet, and as a teacher. A victim of the rampant inflation in Austria after World War I, he spent his final years in straitened financial circumstances.

Frühling's early piano works are in the mould of salon pieces. He soon graduated to more ambitious chamber forms: despite a certain eclecticism, works such as the Piano Quintet op.30 and the Clarinet Trio op.40 are firmly within the Romantic tradition and eschew modernist tendencies. His lieder are predominantly lyrical in tone, with occasional touches of gentle humour. As well as sensitive settings of Theodor Storm, Christian Morgenstern and Jens Peter Jacobsen, they include songs to texts by poets of his immediate Vienna circle, such as Carl Schiller, Max Roden, August Eigner and Rudolf List. (*MGG1*, F. Racek)

WORKS
(*selective list*)

Orch: Pf Conc., op.12; Festmarsch, op.23; Scènes de ballet, op.34; Suite, F, op.36, str; Fantasie, op.55, fl, orch; Heitere Ouvertüre, op.75; Miniaturen, suite, op.78; Humoreske, op.87

Chbr: Sonata, op.22, vc, pf; Str Qt, E♭, op.25; Pf Qnt, f♯, op.30; Pf Trio, E♭, op.32; Pf Qnt, D, op.35; Trio, a, op.40, cl, vc, pf; Duettino, op.57, 2 fl; Rondo, op.66, fl, pf

Pf: Lucie, mazurka, op.1; La piquante, polka française, op.5; Mazurka brillante, op.11; Serenade, op.13; Pas des sylphides, waltz, op.14; 5 pièces, opp.15–19; 3 Klavierstücke, op.21; Konzertwalzer, op.24; 2 Klavierstücke, op.37; other waltzes

Choral: Grosse Messe, G, op.6; Cant. (A. Silesius), op.54, solo vv, mixed chorus, org; 3 Sinnsprüche (Assim Agha), op.62, mixed chorus; Lied der Eintagsfliegen (C. Schneller), op.63, female vv, pf 4 hands; Am Strome, op.67, male vv; 2 Lieder im Volkston, op.68, mixed chorus; Brudergruss, op.73, male vv; Matt giesst der Mond, op.74, mixed chorus; other works for mixed chorus (opp.77, 89, 91, 93, 102) and male vv (opp.80, 83, 86, 106)

Solo vocal: Der Landsturm (M. Marton), op.39, 1v, orch; 3 Gesänge nach altjapansichen Gedichten, op.47, 1v, orch; Gesang Buddhas, op.59, Bar, wind orch; 2 Gesänge, op.70, T, orch; 5 Lieder, 1v, orch; many lieder, 1v, pf

Principal publishers: J. Eberle, C. Gebauer (Bucharest), E.C. Leuckart, Universal

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Frumerie, (Per) Gunnar (Fredrik) de (*b* Nacka, 20 July 1908; *d* Mörby, 9 Sept 1987). Swedish composer, pianist and teacher. At first he studied the piano with his mother and then, from the age of 12, with L. Lundberg. Studies at the Stockholm Conservatory (1923–8) were followed by periods in Vienna and Paris (1928–31) under von Saurer and Cortot (piano), and E. Stein and Sabaneyev (theory). In 1945 he was appointed piano teacher at the Stockholm Musikhögskolan, becoming professor in 1962. A man of impulsive and florid temperament, he absorbed the most varied influences. Compositions from the 1930s show a striving for formal strictness (often following Baroque models), a result of his contact with Parisian neo-classicism. The opera *Singoalla* immediately distinguished him as a composer of powerful music drama. Later important works include the ballet *Johannesnatten*, based on naive religious paintings, and the choral pieces *Fader vår* and *Åtta psalmer ur Psaltaren*. He has few Swedish equals in the field of song. The clarity, purity and sparseness that from the first characterized his songs and chamber pieces also mark the orchestral works of the 1960s and 1970s, particularly the wind concertos. Frumerie, an outstanding and colourful pianist, wrote much for his instrument, the best such works being the

two piano quartets, the Piano Trio no.2 and the First Sonata, built on a theme composed during his Paris stay.

WORKS
(*selective list*)

Stage: Singoalla (op, E. Byström-Baeckström, after V. Rydberg), op.22, 1937–40; Johannesnatten, ballet, op.39, 1947

Orch: Pf Conc., op.3, 1929; Suite, op.5b, small orch, 1930; Variations and Fugue, op.11, pf, orch, 1932; Pastoral Suite, op.13b, fl, hp, str, 1933; Pf Conc. no.2, op.17, 1935; Vn Conc., op.19, 1936, rev. 1976; Sym. Variations on 'Vårvindar friska', op.25, 1941; Sym. Ballad, op.31, pf, orch, 1944; Sym. Suite, op.44, 1951; 2-Pf Conc., op.46, 1953; Cl Conc., op.51, 1958; Tpt Conc., op.52, 1959; Ob Conc., op.54, 1961; Fl Conc., op.67, 1969; Hn Conc., op.70, 1972; Ballad, op.74, 6 Mez ad lib, orch, 1975; Concertino, op.78, pf, str, 1977; Vc Conc., op.81, 1949, rev. 1984; Trbn Conc., op.82, 1986 [version of Vc Conc.]

Choral: Fader vår (Lord's Prayer), op.36, S, chorus, orch, org, 1946; 8 psalmer ur Psaltaren [8 Psalms of David], op.47, chorus, orch, org, 1955; Vita nuova (P. Lagerkvist), op.50, chorus, 1956; Cant., op.53, Bar, chorus, orch, 1960; other a cappella pieces

Solo vocal: 8 Zigeunerlieder (H. Conrat), op.1, Mez, pf, 1927, rev. 1968; 5 kinesiska poem, op.4, S, pf, 1929–38, 4 nos. orchd; En moder (H.C. Andersen), op.9, reciter, orch, 1932, rev. 1967; Persiska sånger (Hafiz), op.18, Mez, pf, 1936, rev. 1953; 7 hjärtats sånger [7 Songs of the Heart], op.27 (Lagerkvist), S/T, pf, 1942, rev. 1976, nos.1, 6 orchd; Evighetsland (Lagerkvist), op.33a, 10 songs, S, pf, 1942–6, no.7 orchd 1946, no.1 arr. org/str qt, 1979; Aftonland (Lagerkvist), opp.48, 55, 58, 60, 22 songs, 1955–64; 4 nya kinesiska sånger (Li Tai Po), op.66, S, pf, 1968; 4 sånger (E. Lindegren), op.72, 1974; Dante (Ung i Firenze) (F. Wirén), op.76, 1v, pf, fl ad lib, wind orch, 1977; Vallvisor och andra visor (trad.), S, fl, gui, 1978; Der Frühlingsregen (H. Bethge), S/B, pf, 1985; many other songs, 1v, pf, some orchd

Chbr: Str Qt, 1925; Str Qt, 1928; Sonata, vc, pf, 1930; Pf Trio, 1932, rev. 1975; Pastoral suite, op.13a, fl, pf, 1933; Sonata, vn, pf, 1934, rev. 1962; Pf Qt, 1941; Str Qt, 1942, rev. 1948; Sonata, vn, pf, 1944; Elegiac Suite, op.37, vc, pf, 1946, rev. 1971, 1978; Sonata, vc, pf, 1949; Pf Trio, 1952; 12 Little Variations on a Swedish Folksong, op.49, vn, pf, 1956, rev. 1976; Pf Qt, 1963; Divertimento, op.63, cl, vc, 1966; Suite, op.71, wind qnt, 1973; Str Qt, 1974; Musica per nove, op.75, ob, cl, bn, tpt, pf, vn, va, vc, db, 1976; Ballad (Variationer och fuga över en svensk folkmelodi), op.61c, 2 pf, 1977; Ouvertyr, aria och fuga, op.77, org, 1977; Sonata, trbn, pf, 1986 [version of Trbn Conc.]

Pf: Suite, 1930, rev. 1977; Chaconne, 1932, rev. 1979; Suite, 1936, rev. 1979; Suite, 1948, no.1 arr. 2 pf, 1977; 2 sonatinas, 1950; Passacaglia, 1964; Ballad, 1965; Circulus quintus, 24 educational pieces, op.62, 1965; 2 sonatas, 1968; Dedikationer, op.80, 12 pieces, 1982; Intermezzo och fuga, op.81, 1983

Principal publishers: Nordiska musikförlaget, Stockholm, Gehrman, Suecia

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ROLF HAGLUND

Frustra (It.). *See* WHIP.

Frutolfus of Michelsberg (*b* Bavaria, mid-11th century; *d* Michelsberg, 17 Jan 1103). Theorist and compiler. He was presumably a lay priest before entering the Benedictine Michelsberg Abbey in Bamberg, an abbey that possessed a rich library (Lehmann, pp.348ff). Heimo of St James of Bamberg declared himself to be his disciple. The date of his death is recorded in the *Chronicle* which he had begun to compile. He bequeathed a number of books to his monastery, including books of chant and musical theory.

Frutolfus was above all a compiler; he collected texts from the Michelsberg library and presumably himself copied the extracts that he was later to include in his own works. We know his handwriting from two autograph manuscripts: his *Chronicle of the World* (*D-KA* 505), and the *De divinis officiis* (*BAs* Lit.134, Ed.V 13). This latter work consists of passages taken from the works of Amalarius of Metz, Hrabanus Maurus and Pseudo-Alcuin's *De divinis officiis* (10th century).

Frutolfus's musical treatises are likewise compilations which owe much to his predecessors, in particular to Boethius and to Berno of Reichenau. His treatise, preserved only in one early manuscript (*Mbs* Clm 14965[b]), entitled *Breviarium* (i.e. 'abridgment') is comparable to the anonymous *Breviarium* which gives a résumé of the *Epistola de harmonica institutione* by Regino of Prüm. Frutolfus discussed the origins and names of the pitches (following the Greek terminology of Boethius), the monochord, the proportions that govern consonances, tetrachords, modes, intervals and names of notes. The final chapters are made up of borrowings from verse texts by known authors (Hermannus Contractus, Henricus of Augsburg etc.) and also by anonymous writers.

The theoretical treatise is followed by a tonary in verse, which is an abridged version of the full tonary, and a number of shorter texts (measurement of the monochord, table of neumes, Guidonian hand, measurement of organ pipes, measurement of bells). The tonary that closes the Munich manuscript is complete, each tone being preceded by theoretical remarks taken from the *Breviarium*. Pieces from the chant repertory are then listed and classified according to their final *differentia*; the whole repertory, apart from hymns, is included. Sequences from the Mass and Great Responsories from the nocturnal Office are also included, even though in principle a tonary should contain only antiphons. This enormous work was never recopied in its entirety, though the abridged verse tonary had greater success, for it was transcribed into 12 south German manuscripts.

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MICHEL HUGLO

Fry, Tristan (*b* London, 25 Oct 1946). English percussionist. One of the most talented percussionists of his generation, Fry studied with Peter Allen and joined the LPO at the age of 17. He was a founder member of the

Nash Ensemble and the Pierrot Players, and appeared frequently with the John Dankworth Orchestra at Ronnie Scott's Jazz Club. In 1972 he became principal timpanist of the Academy of St Martin-in-the-Fields. His versatility is indicated by the wide range of musicians with whom he has worked, from Britten, Boulez and Stockhausen to Frank Sinatra and the Duke Ellington, Count Basie and Buddy Rich bands. Fry was at the forefront of the percussion revolution in the 1960s and 70s, partly through his work with the London Percussion Ensemble. He has played in many film scores, including *Amadeus*, has hosted his own TV series and has made numerous recordings, ranging from Bartók's Sonata for two pianos and percussion and a solo disc of 20th-century percussion works to several discs with the pop group Sky, of which he was a founder member.

JAMES HOLLAND

Fry, William Henry (*b* Philadelphia, 19 Aug 1813; *d* Santa Cruz, Virgil Islands, 21 Dec 1864). American composer. One of five sons in a wealthy and well-established Philadelphia family, he demonstrated musical talent at an early age: an overture composed when he was 18 earned him a medal and was given a public performance. Another overture was performed in 1833, while he was studying with Leopold Meignen, at which time Fry heard operas by Auber, Boieldieu, Herold, Rossini, Mercadante, Halévy and Bellini and began an opera (now lost), *The Bridal of Dunure*. By 1838 he was at work on a three-act opera, *Aurelia the Vestal*, to a libretto by his brother Joseph; it was completed in 1841 but is not thought to have been performed. Fry's next opera, *Leonora*, was performed in Philadelphia in 1845 and again, in a revised version, in December 1846. In 1858 it was again revived, in a substantially revised four-act version in Italian as *Giulio e Leonora*. Fry's last opera, *Notre Dame of Paris*, was given a gala production at Philadelphia in 1864 as a benefit performance for war wounded. He remained unsuccessful in his attempts to interest European impresarios in his operas, despite having them translated into Italian in order to facilitate performances abroad.

Fry's operas trace his development from a composer primarily influenced by the melodic style of Bellini and the Italian school to one increasingly influenced by Meyerbeer and French grand opera. While *Aurelia and Notre Dame* remain Italian in spirit, they approach the French style by including an optional large-scale ballet. The operas use an orchestration similar to that of Bellini's *Norma*, and each also calls for an onstage military band.

Fry also wrote numerous orchestral works, many of which bear descriptive titles. One such work, *Santa Claus* (*Christmas Symphony*), which was given its première on Christmas eve 1853 by Jullien's orchestra, carried with it an extensive synopsis, printed in the programme. From 1846 to 1852 Fry served as a European correspondent for the *New York Tribune*, then returned to New York, and as music critic for the *Tribune* became the leading champion of a native American musical art, filling his columns with words whose ardour often distorted his perspective. In 1852–3 he gave a widely publicized lecture series in New York in which he encouraged American composers to break free of European domination and seek inspiration from their own, New World environment.

Fry was perhaps the first native American to attempt the larger forms of composition, and his importance in the history of American opera rests primarily on *Leonora*, the first grand opera by an American composer to be staged in the USA. His music, however, despite an emphasis on American elements, remains rooted in the French and Italian operatic and German symphonic traditions of the early 19th century. His greatest influence on American musical life was as a journalist and music critic; his admonitions encouraged such composers as Bristow to turn to native sources for ideas and inspiration, and provided a climate that fostered the work of Farwell, Cadman, MacDowell and others.

WORKS

autograph MSS in US-PHhs and US-PHlc, unless otherwise stated

VOCAL

Aurelia the Vestal [Cristiani ed i pagani], 1838–41 (lyrical tragedy, 3, J.R. Fry), ? unperf.

Leonora (lyrical drama, 3, J.R. Fry, after E.G. Bulwer-Lytton: *The Lady of Lyons*), Philadelphia, Chestnut Street Theatre, 4 June 1845, vs (Philadelphia, 1846); rev. as Giulio e Leonora (4), New York, Academy of Music, 29 March 1858

Notre Dame of Paris [Esmeralda; Nostra-Donna di Parigi] (lyrical drama, 4, Fry, after V. Hugo), Philadelphia, American Academy of Music, 4 May 1864, vs (New York, 1864)

Ode (R.R. Wallace), New York, Crystal Palace, 4 May 1854

Stabat mater, or The Crucifixion of Christ (orat), 4 solo vv, 4vv, orch, vs (Boston, 1855)

Mass, E♭, 1864; 4 other choral works: all unfinished

INSTRUMENTAL

Orch: The Breaking Heart, sym., 1852, lost; Santa Claus (Christmas Sym.), perf. New York, 24 Dec 1853; A Day in the Country, sym., c1853, lost; Childe Harold, sym., perf. New York, 31 May 1854, lost; Niagara, sym., perf. New York, 15 June 1854; Hagar in the Wilderness (Sacred Sym. no.3), 1854; The World's Own, ov., 1857, lost; Evangeline, ov., 1860; Macbeth, ov., with chorus, 1862; The Dying Soldier (Dramatic Sym.)

Chbr: 2 str qts, no.10, c, no.11, a; 5 other str qts, sextet, pf trio, all unfinished

Metropolitan Hall March, band, 1853

Principal publisher: E. Ferrett

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DAB (F.L. Gwinner Cole); *GroveA*; *GroveO*

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DAVID E. CAMPBELL/JOHN GRAZIANO

Frye [ffry, ffrye, Frey, Frie], **Walter** (*d* before June 1475). English composer. His period of activity is surmised from the similarity of his style to that of Plummer and Bedyngham. Frye may have been the 'Walter cantor' in charge of the lay choir at Ely Cathedral in 1443/4 and 1452/3, who had left by 1465/6. A Walter Frye, very likely the composer, joined the London Gild of Parish Clerks in 1456/7 (see H. Baillie, *PRMA*, lxxxiii, 1956–7, pp.15–28, esp. 20). Frye is next found in the service of Anne of Exeter, elder sister of Edward IV and Margaret of York (A. Wathey, unpublished research). Anne paid him an annuity of £10 from late 1464 until at least 1472, and he may have been in her employ from the late 1450s. After the attainder of her husband in 1461 Anne appears to have spent most of her time at her brother's court; Frye's period of service with her also took in the marriage

of her sister to Charles the Bold, Duke of Burgundy. The composer's connection with Anne makes it almost certain that he was the Walter Frye whose will, drawn up on 12 August 1474, was proved at Canterbury on 5 June 1475, since one of his executors was Treasurer of the duchess's household. There is, however, no mention of music in the will. Legacies to his brother John of Wells[-by-the-sea], to Nicholas Kene, former rector of Blakeney (both on the north Norfolk coast) and to John de Boston (Lincolnshire) suggest that his family came from that area; legacies for unpaid tithes to the church of St Gregory by Paul's (a parish surrounding St Paul's Cathedral) and smaller amounts to the rector of All Hallows the Less, London, and the vicar of Chertsey, show where he must have lived.

Frye's works survive almost exclusively in continental manuscripts, and this can be attributed to two factors: first, the connection of Anne of Exeter with Charles the Bold, which explains the transmission of his works in Burgundian sources; and secondly the general scarcity of English manuscripts with songs or mass music from the period between 1450 and 1475 and the fact that surviving sources do not often name composers. His musical style is relatively free from continental influences and is much closer to the older styles represented in the Ritson Manuscript (e.g. MB, iv, 1952, 2/1958, nos.89, 90, 97, 109, 113, 115). Nevertheless, his shorter works enjoyed a remarkable vogue in Italy, the Tyrol, southern Germany, Bohemia and even Hungary, and seem to have exercised their charm on the later chansons of Binchois and Du Fay.

Three of these shorter works, *Tout a par moy, So ys emprentid* and *Ave regina celorum*, between them occur 42 times in 26 different sources, only one of which is English; *Ave regina* also appears with notation in three paintings. These compositions were quoted by musical theorists and rearranged and plagiarized by later composers; but it is the masses, which survive in unique copies, that seem to have influenced the music of Busnoys and Obrecht. A fragmentary Kyrie by Frye survives in the Lucca fragments (*I-La* 238; see *StrohmM*, p.164); John Hothby may thus have known his sacred music at first hand when he listed Frye's name among those of eminent musicians in his *Dialogus in arte musica* at Lucca in the late 1470s (ed. A. Seay, *JAMS*, viii, 1955, pp.86–100, esp. 95).

The settings of the Ordinary of the Mass with manuscript ascriptions to Frye are all based on tenor cantus firmi, and the three complete cycles are further unified through motto themes. All possess the euphony through the use of full triads characteristic of English music from the time of Dunstaple; the duets comprise smooth but rapid successions of consonances, springing from discant style, with frequent breve rests in both voices simultaneously (another English trait). All the Credo settings omit parts of the text, but, since the bassus of the Credo in the *Flos regalis* Mass has a cue for the missing 'Confiteor', these omissions may be simply the result of scribal editing and not, therefore, authorial.

The earliest of Frye's masses is probably the three-voice *Nobilis et pulcra*. The chant is drawn from a responsory, with verse, for St Catherine of Alexandria; it normally lies at the bottom of the texture and is sometimes lightly ornamented at cadences. The Gloria, Credo, Sanctus and Agnus Dei each present the chant in a different rhythm, after the manner of the Mass *Rex seculorum* ascribed to Dunstaple; but Frye introduced an element of isorhythm, since the tenor of the Kyrie is virtually identical with that of the Gloria, and the openings of the tenors of all the movements are closely related. (The unusual pairing of Kyrie and Gloria may have been undertaken because they are sung in the liturgy in uninterrupted succession.) The movements of this mass have no introductory duets, but within each there are duets for every combination of voices; Frye avoided clear formal divisions when one pair of voices gives way to another.

The four-voice Mass *Flos regalis* is based on a chant of uncertain origin, which is used, without ornamentation, in a different rhythmic guise in each movement. (The tenors of Sanctus and Agnus are similar, however.) It is normally carried by an inner voice. The four-voice writing is remarkably assured, compared with the contemporary four-voice compositions in *GB-Lbl* 3307; the three lower voices cross a great deal, and many of the cadences converge on to a full triad. In the duet sections, the various combinations of upper and lower voices are exploited with great virtuosity; the duet writing is decidedly original in its use of ostinato patterns, sequences, variation and occasional melodic or rhythmic imitation.

Despite its isorhythmic technique, the three-voice Mass *Summe Trinitati* seems the most modern of Frye's complete masses (but see Kirkman for a different interpretation). The cantus firmus is a Trinity Sunday responsory, also used for the reception of a king and queen; it lies in the tenor and rarely crosses below the contratenor. The whole mass is in duple metre. The chant occurs in almost identical rhythm in each movement, though sections of it are omitted in the Sanctus and Agnus Dei. A motet (in *I-TRmp* 88) with the otherwise unknown text *Salve virgo mater pya* (apparently a Marian sequence) has the same motto opening as this mass and is built on the same tenor. Its form corresponds most closely to the Credo of the mass, but its upper voice has much nearer affinities with that of the Gloria and recalls the links between the Kyrie and Gloria of the Mass *Nobilis et pulcra*. This suggests that the motet may in fact be a contrafactum of a Kyrie, since continental copyists often omitted the Kyries of English tenor masses: the Trinity Sunday Kyrie prescribed by the Sarum use was *Conditor Kyrie omnium*, whose verses accord well with the length of the motet.

The (almost complete) upper voice of a short Kyrie ascribed to Frye in the Lucca fragments fits note for note against the tenor of Frye's song *So ys emprentid*, if four bars' rest is interpolated at one point, and it paraphrases the upper voice of the song in several places. A three-voice setting is suggested by the modest scale of the movement; a contratenor is required to make good the harmony at two cadences and to complete a short duet. The setting covers only the even-numbered Kyrie invocations; it is the earliest known English mass movement on a secular tenor.

Andrew Kirkman has suggested that an anonymous short votive mass in *B-Br* 5557 may also be by Frye.

Only one other sacred piece by Frye is unquestionably not a contrafactum: the three-voice setting of the prose *Sospitati dedit*, for Matins of St Nicholas (in *GB-Cmc* Pepys 1236, ed. in CMM, xl, 1967), which is Frye's only known work to survive exclusively in an English source. The chant is fitfully paraphrased in both the upper and lower voices. The 'Deo gracias' and 'Amen' in Kenney's edition can hardly be part of the piece, since the setting of

'Sospes regreditur' (bars 69–75) indicates a return to the antiphon in which this prose is embedded and since the additions are in the wrong mode.

Two of Frye's English songs survive also with sacred Latin texts; one must, therefore, question the origin of his other short pieces in a similar style even if they survive only with sacred texts. An example is his three-voice *Ave regina celorum mater Regis angelorum*, even though 13 manuscripts and three paintings all contain this text, and a further source (Berlin, Kupferstichkabinett, 78 C 28) without text has the illuminated initial 'A'. It is in ballade form and may have originated with an English text, despite Reese's shrewd observation that some manuscripts repeat a phrase of the text and thus convert the well-known antiphon into a responsory that fits the music better. Later composers added various other voices to this piece, and its tenor was borrowed by Obrecht for a motet and mass of the same title; Agricola in turn borrowed Obrecht's tenor as the basis for his *Salve regina*. Frye's *Ave regina celorum*, whatever its original form, played an important part in establishing the taste for the song-motet or *sainte chansonette*.

The three-voice composition *O florens rosa* also occurs with the text *Ave regina celorum ave domina*: two different copyists may each have supplied his own contrafactum text. Of its three sections, the first and last end alike, as would be the case in an extended ballade; the idiom appears to have been closely modelled on Dunstaple's *O rosa bella*. The three-voice *Trinitatis dies*, with a text unknown elsewhere, appears to be a rondeau: the intermediate cadence is even marked with a *corona*. Its rhythmic freedom, within a prevailing duple metre, suggests a late date. A two-voice work without text ascribed to Frye in *CZ-Ps* DG.IV.47 is in the form of a ballade; each half of the work begins with Frye's favourite device of a rising minor 3rd followed by a stepwise descent (generally to the tonic). *Alas, alas, alas is my chief song*, a three-voice English ballade, occurs also with the contrafactum text *O sacrum convivium*; its relationship with the lovely *Alas departyng* (a two-voice piece) does not seem as close as Bukofzer (1942) claimed.

The English text of the three-voice ballade *So ys emprentid* survives only in the Mellon Chansonnier, and even there it is incomplete. Two other manuscripts present an incomplete French text, *Soyez aprentis en amours*, which resembles the sound but not the sense of the original, and Ramis de Pareia cited the song under this title in his *Musica practica* of 1482 (ed. J. Wolf, Leipzig, 1901/*R*, p.65); this reference was repeated over 60 years later by Pietro Aaron, but with an example not from Frye's song, in his *Lucidario* of 1545 (book 2, f.7*v*). The song occurs also in four further chansonniers, with a quite different French text, *Pour une suis desconforté*, and in yet another source with the sacred text *Sancta Maria succurre miseris*; it is Frye's only song with an English concordance (*GB-Ob* 191). Besides Frye's own Kyrie on this ballade, a three-voice isomelic mass by Guillaume Rouge is based on its tenor; but the latter, unlike Frye's Kyrie, does not preserve the original rhythm. This tenor is borrowed also for the four-voice motet *Stella celi extirpavit*, another work in which isomelic variation is used, and the first half of the tenor is repeated at the end in a new rhythmic guise; the style of this work is very English, unlike Rouge's mass, and the two works hardly constitute a mass-motet cycle as Snow has claimed. Bent (*JAMS*, xxi, 1968, pp.137–56, esp.148) reported that a similar tenor is employed for a Christmastide *cantio* in *CZ-Ps* DG.IV.47, *Nobis instat carminis odas laudibus* (an acrostic on 'Nicolaus').

The rondeau *Tout a par moy* survives in nine manuscripts. All of them present the same text; although one manuscript contains an ascription of the piece to Binchois, the style as well as two other ascriptions suggests that Frye was the composer. Since this piece occurs with the French text in the Mellon Chansonnier (ed. L.L. Perkins and H. Gavey, New Haven, CT, 1979), in which three English songs have their correct English texts, it is likely to have originated as a French setting. (The poem was popular and was quoted and copied in a number of non-musical sources, including two poems by Jehan Molinet, *Dialogue du gendarme et de l'amoureux* and *Oraison à la Vierge Marie*.) According to Tinctoris, the work was performed by Gerardus of Brabant, singing the tenor and the upper voice simultaneously (Weinmann, p.34); the theorist made his own two-voice arrangement of the work, as did Alexander Agricola (for three and four voices) and an anonymous composer (for five voices). Josquin, in his Mass *Faisant regrets*, used the first four notes of the second half of Frye's tenor as a cantus firmus and borrowed an ostinato figure from Agricola's version; but since he quoted the entire upper voice (not used by Agricola) in his Agnus Dei, he must have known Frye's song also in its original form.

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MASS SETTINGS

Mass 'Flos regalis', 4vv (without Ky), ed. in EECM, xxxiv (1989)
Mass 'Nobilis et pulcra', 3vv (Ky troped 'Deus creator omnium'), ed. in EECM, xxxiv (1989)
Mass 'Summe Trinitati', 3vv (without Ky), ed. in EECM, xxxiv (1989)
Kyrie 'So ys emprentid', ?3vv (only frag. upper voice survives, unpubd, *I-La* 238)

Missa sine nomine, 3vv, *B-Br* 5557 (anon., attrib. Frye in Kirkman)

MOTETS

Ave regina celorum mater Regis angelorum, 3vv with three different 4th voices (that in *I-TRmp 90* added in a later hand); to sources listed in K, add *D-Mbs* Cim. 352b (olim Mus.ms.3725), ff.158*r*–*v*; *Mbs* Clm5023, 2vv; *Pl-Kj* B40098); *SK-BRmp* Inc.33 (formerly Hungary, Kassa [Kaschau], Dominican Library), ed. and facs. in Rajeczky, 230ff; for paintings including the work see facsimiles in Grandmaison and Carapezza; 4 kbd arrs. ed. in EDM, xxxviii (1958), 214–5, and xxxix (1959), 399, 415–6. It may well also be the missing Ave regina listed in the index of *I-MC* 871, see Pope and Kanazawa
O florens rosa, 3vv
Salve virgo mater pya, 3vv, anon. (perhaps a contrafactum of the missing Ky from the Mass 'Summe Trinitati')
Sospitati dedit, 3vv, also ed. in CMM, xl (1967) and Sparks (inc.); the Deo gracias and Amen in K can hardly be part of the piece
Trinitatis dies, 3vv (perhaps a contrafactum of a rondeau)

BALLADES

Alas, alas, 3vv
Myn hertis lust, 3vv, probably by Bedyngham to whom it is twice ascribed; to sources in K add *D-Mbs* Clm 5023 ('Ave verum gaudium forma', 2vv) and *I-APa* Notarile di Amandola 918, f.18*v* (1v only, textless)
So ys emprentid, 3vv, perhaps by Bedyngham; to sources in K add *D-Bkk* 78 C 28 (without text), *GB-Ob* Rawl. C.813 (frags. of text only) and *I-APa* 918, f.18 (1 v only, textless)
Textless ballade, 2vv, ed. in Plamenac (1960)

RONDEAUX

Tout a par moy, 3vv, perhaps by Binchois; K includes text for refrain only, though the complete poem is in five music MSS as well as *Le jardin de plaisance* (ed. E. Droz and A. Piaget, Paris, 1910–25, i, pp.lxxvii, ccii), *F-Pn* Rothschild 2798 [I. 6.17] and *D-Bkk* 78 B 17 (ed. in M. Löpelmann: *Die Liederhandschrift des Cardinals de Rohan*, Göttingen, 1923, no.138); kbd arr. as 'Tant apart', ed. in EDM, 1st ser., xxxix (1959), 410

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BRIAN TROWELL

Fryklöf, Harald (Leonard) (*b* Uppsala, 14 Sept 1882; *d* Stockholm, 11 March 1919). Swedish composer, organist and teacher. He studied the organ, counterpoint and composition with Lindegren at the Swedish Royal Academy of Music, the piano with Andersson (1904–10) and orchestration with Scharwenka in Berlin (1905). In 1908 he was appointed organist of the Stockholm Storkyrka and teacher of harmony at the conservatory. A self-critical composer, he was particularly concerned with form; his music frequently has a Regerian richness of harmony. The most imaginative of his compositions is the *Sonata alla leggenda* for violin and piano. He published a study, *Harmonisering av koraler i dur och moll jämte kyrkotonarterna* (Stockholm, 1916).

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(*selective list*)

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ROLF HAGLUND

Fryklund, (Lars Axel) Daniel (*b* Västerås, 4 May 1879; *d* Hälsingborg, 25 Aug 1965). Swedish musicologist and collector. He studied Romance languages at Uppsala University, where he took the doctorate in 1907, and was a music pupil of I.E. Hedenblad and L.J. Zetterqvist. Subsequently he taught French in schools in Sundsvall (1910–21) and Hälsingborg (1921–44). He devoted himself to a scrupulous study of the history and etymology of various instruments, but is best known for his unique music collection, the largest private collection of its kind in Sweden, now housed in the Musikmuseet and Statens Musikbibliotek (Stockholm) and the Helsingborg Stadsmuseum. It includes 900 instruments, books, posters and music editions, and 10,000 music manuscripts, autographs and letters. Of special interest are the Marseillaise collection of 3000 items, the correspondence of Fétis and the August Bournonville collection. A catalogue of this collection can be found in *Collection Fryklund 1949* (Hälsingborg, 1949). Fryklund was elected an associate of the Swedish Royal Academy of Music in 1932.

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Vergleichende Studien über deutsche Ausdrücke mit der Bedeutung Musikinstrument (Uppsala, 1910)

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'Några brev från Bernard Crusell', *STMf*, xxx (1949), 169–81
Une lyre-guitarre d'Ory (Hälsingborg, 1957)

LYNDESAY G. LANGWILL/VESLEMÖY HEINTZ

Fubini, Enrico (*b* Turin, 1 Nov 1935). Italian musicologist, aesthetician and historian of ideas. He studied both philosophy and music at Turin University, where he graduated in philosophy in 1959. He later became professor of musical aesthetics, and has taught the history of modern and contemporary music at the university. He was appointed to the editorial boards of *International Review of the Aesthetics and Sociology of Music* (1970), *Musica/Realtà* (1980) and *Revista Italiana di Musicologia* (1992); in 1998 he became editor of *Revista Italiana di Musicologia*.

Fubini discusses music in a broad cultural context. He does not restrict himself to a narrow range of explicitly philosophical texts, but includes in his compilations and histories any documents which have a bearing upon the discussion of musical values at a given time. These synoptic writings give a perspective of continuity to the debates held in different periods of European musical history. His disciplinary approach, as a historian of ideas, is distinct both from that of a historical musicologist, who is most interested in whether a given debate influences the course of music history, and from that of an analytical philosopher, for whom questions about the identity and expressive qualities of music can be abstracted from any historical context and treated in general terms. His historicism is consistent with that of Benedetto Croce, who viewed all philosophical problems as historically situated, and in his aesthetic thought he accordingly places importance on detailed descriptions of the historical circumstances in which ideas arose.

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La musica nella tradizione ebraica (Turin, 1994)
Estetica della musica (Bologna, 1995)

NAOMI CUMMING (text), TERESA M. GIALDRONI (writings)

Fuchs, (Leonard Johann Heinrich) Albert (*b* Basle, 6 Aug 1858; *d* Dresden, 15 Feb 1910). German teacher and composer of Swiss birth. His early training in Basle in the piano (Ernst Reiter), the violin (Adolf Bargheer) and music theory (Samuel de Lange and Selmar Bagge) prepared him for advanced study at the Leipzig Conservatory (1876–9), where he was taught by some of the most famous teachers of his day including Reinecke, Jadassohn, Ernst Friedrich Richter and Oskar Paul, winning a prize for his motet *Salvum fac regem*. After his graduation he assumed a conducting post at Trier (1880), and after a period of travel he settled in Oberlössnitz, near Dresden (1883), and began to concentrate on composition. His piano sonata op.11 won first prize in an international competition under the protectorate of the Spanish Queen Regent and brought him the title of honorary professor at the Valencia Conservatory. In 1889 he was appointed director of the recently founded conservatory in Wiesbaden, which under his leadership developed into an important institution; its distinguished staff included Riemann (1890–95), who brought with him his pupil Max Reger. Fuchs left in 1898 to teach music theory and voice at the Dresden Conservatory, where he served as professor from 1908 until his death. From 1901 he also conducted the Robert Schumann-Singakademie, which in 1906 performed his *kirchliche Tondichtung* (freely translated as dramatic oratorio) *Selig sind, die in dem Herrn sterben* op.42.

Fuchs's compositions, mainly songs and chamber music by now almost forgotten, have an appealing melodic spontaneity and colourful harmonic language, particularly evident in the lieder collections *Minneweisen* op.18, and the *15 Lieder* op.31. He also wrote some fine choral music, including the dramatic oratorio *Das tausendjährige Reich* op.48. More interesting are his editions of vocal works by Porpora, Pergolesi and other early 18th-century Italian composers, and his *Taxe der Streich-Instrumente* (1907), an inventory of master string instrument makers which went through several editions in its first two decades. The many-sided Fuchs also wrote music criticism for the *Dresdener Zeitung* and assembled an impressive collection of early instruments.

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EDWARD F. KRAVITT

Fuchs, Aloys [Alois] (*b* Raase [now Rázová, nr Brantál, Moravia], 22 June 1799; *d* Vienna, 20 March 1853). Austrian musicologist. From 1811 he attended the school of the Franciscan friary at Opava, where he had lessons in organ and cello and sang in the choir. After studying philosophy (1816–19) and law (1819–23) at the University of Vienna, he worked from 1824 as an official in the war office, an assistant to Kiesewetter, and later as a drafting assistant (1834–8) and a chancery clerk (1838–

53). As a bass he sang occasionally in the court chapel choir from 1825 and became a member of the choir in 1836. In 1829 he was appointed a member of the board of the Gesellschaft der Musikfreunde.

As a scholar and collector, Fuchs was of great importance to musicology. His music library, which he built from 1820, was particularly rich in autographs, among them works by Bach, Handel, Haydn, Gluck, Mozart, Beethoven and other German and Italian composers of the 18th and early 19th centuries. It also contained rare 17th-century printed editions of music, theoretical treatises on music and a collection of portraits of musicians. Generous gifts to the Gesellschaft der Musikfreunde in Vienna and to other institutions have changed the extent and the contents of the whole collection considerably. This is recognizable from Fuchs's numerous handwritten catalogues which were constantly renewed from 1830. The fate of the collection after Fuchs's death has led to controversy. The earlier view that the collection was dispersed by retail sales is incorrect. The greater part went to the Deutsche Staatsbibliothek in Berlin; lesser amounts were acquired by the Benedictine Abbey at Göttweig (Lower Austria); others were sold through second-hand booksellers (e.g. Fidelis Butsch of Augsburg), individual items going to the USA and Russia. That Fuchs also acted as agent for other collectors of autographs, and that he made or commissioned copies from his own collection, has contributed materially to the misunderstanding regarding the fate of his possessions and his legacy.

As a musicologist, Fuchs performed his most valuable services in musical palaeography and in the guardianship of musical monuments. The numerous catalogues which he compiled of works (by Gluck, Haydn, Mozart and others) were epoch-making and even now retain their value as sources. His published articles are devoted chiefly to the lives and works of Gluck and Mozart.

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OTHMAR WESSELY

Fuchs, Carl (Dorius Johannes) (*b* Potsdam, 22 Oct 1838; *d* Danzig, 27 Aug 1922). German critic, pianist, conductor and composer. The son of an organist, he studied music from an early age. In 1859 he enrolled at the University of Berlin, studying theology and later philosophy; during this time he took piano lessons from Hans von Bülow. For a time he was torn between his interests in philosophy and music; having decided upon the latter he studied

thoroughbass with Carl Friedrich Weitzmann and composition with Friedrich Kiel. For two and a half years he taught the piano privately in Berlin before accepting a position at Kullak's Neue Akademie der Tonkunst in 1868. With the singer Clara Werner (whom he married in 1870) he gave concerts in Berlin, Pomerania and Silesia and became organist at the Nikolaikirche in Stralsund in 1869. In his dissertation *Praeliminarien zu einer Kritik der Tonkunst* (University of Greifswald, 1871) he analysed the enjoyment of music from the point of view of Schopenhauer's philosophy. Returning to Berlin in 1871, he performed as a pianist and was active as a writer (e.g. for the *Musikalisches Wochenblatt*). In 1874 he moved to Hirschberg, where he founded and conducted a music society. Settling in Danzig in 1879, he was active as a pianist, teacher, organist (from 1886 at St Peter und St Paul and from 1887 at the synagogue) and music critic (especially for the *Danziger Zeitung*, 1887–1920). He was named professor in 1904.

In spite of his many-faceted musical activities – especially in Danzig, whose importance as a musical centre increased through his initiative – it is as a writer that Fuchs made his most important contribution, on subjects ranging from musical expression and ornamentation to style and aesthetics. Particularly noteworthy are *Die Zukunft des musikalischen Vortrags* (Danzig, 1884), *Die Freiheit des musikalischen Vortrags* (Danzig, 1885), *Praktische Anleitung zum Phrasieren* (Berlin, 1886), in collaboration with Hugo Riemann, and *Takt und Rhythmus im Choral* (Berlin, 1911). His friendship and correspondence with Nietzsche, whom he met in Berlin in 1872, contributed significantly to his views on musical aesthetics. His compositions include *Hellas* (1868), a set of piano pieces on modern Greek themes.

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NDB (W. Schwarz)
H.J. Moser: *Erinnerungen an Carl Fuchs* (Danzig, 1922)
H. Sočnik: 'Carl Fuchs zum Gedächtnis', *ZfM*, Jg.89 (1922), 423–4
W. Gurlitt: *Hugo Riemann* (Wiesbaden, 1951)

GAYNOR G. JONES/CHRISTOPHER FIFIELD

Fuchs, Georg-Friedrich (*b* Mainz, 3 Dec 1752; *d* Paris, 9 Oct 1821). French composer and clarinettist of German birth. After learning to play the clarinet, bassoon and horn, he studied composition with Haydn and Christian Cannabich. He played in several German military bands and became the band-leader at Zweibrücken. In 1784 he moved to Paris and in 1793 became a musician of the highest rank in the Garde Nationale. He taught solfège at the Paris Conservatoire from its opening in 1795, but was relieved of this post during the reform of 1800. He spent the rest of his life working for various Parisian publishers (including Imbault, Naderman and Sieber), arranging all sorts of compositions for diverse combinations of instruments. His own works include pieces for military band, fanfares, a few orchestral works, and numerous chamber works, most of them involving a clarinet. His arrangements reveal considerable craftsmanship.

WORKS

printed works published in Paris unless otherwise stated

Orch: Conc., cl, orch, op.14; Fl Conc. (1798), lost; Sinfonie concertante, hn, cl, orch, no op.; Hn Conc., mentioned in *FétisB*, 4ème concerto, hn, mentioned in *MGG1*

Sextet, cl, bn, hn, vn, va, db, op.34

Qts: 3 for cl, vn, va, b, op.2; 3 quatuors concertants, cl, cl/vn, va, b, op.5 (1793), arr. 2 cl, hn; 3 quatuors concertants, cl, vn, va, b, op.6 (1793); 3 for cl, vn, va, b, op.7; 3 [6] quatuors concertants, hn, cl, bn, b, op.A–B (1798); 3 for hn, vn, va, b, op.3l, 1 ed. in Flores musicae, xxvi (Lausanne, *c*1982); 3 quatuors concertants, cl, vn, va, b, op.37, lost; 3 quatuors concertants, hn, cl, bn, vc, no op., ?arr. of op.31; 3 for 2 cl, 2 hn; qts opp.13, 19 mentioned in *FétisB*; arrs.

Trios: 3 for fl, cl, bn, op.1, lost; 3 for hn, cl, bn, op.1 (1802); 6 for 3 hn, op.44, lost; 3 [6] trios concertants, 2 vn, vc, op.45, bks 1–2 (1797); 3 trios concertants, cl, vn, vc, op.64; 12 nocturnes, 2 hns, bn; 6 for 3 cl, no op.; 3 for 2 cl, bn, no op. and 3 for 2 cl, vn, no op., mentioned in Riemann; other trios for cl, hn, bn mentioned in *FétisB*

Duos: 3 for cl, vn, op.1 (1792), lost; 24 sonatines faciles, 2 fl, op.1 (1802); 6 for cl, bn, op.4 (1793); 6 for cl, hn, op.5 (1793); 3 duos concertants, 2 fl, op.5 (Leipzig, ?1818); 6 for cl, bn, op.6; 3 for cl, hn, op.6, lost; 6 for 2 cl, op.7, lost; 3 for 2 cl, op.10, lost; 3 for cl, vn, op.13, lost; 3 for cl, vn, op.14, ed. B. Päuler (Winterthur, 1987); 3 for cl, vn, op.15; 3 for cl, vn, op.18, lost; 3 for fl, cl, op.19 (?1799), ed. J.G. Mullers (Winterthur, 1990); 6 for 2 vn, op.19; 3 for fl, cl, op.20; 6 for 2 cl, op.22 (1798), lost; 12 for 2 cl, op.28 (1797), lost; Duos, 2 cl, mêlés de valzes, allemandes et polonaises, op.29; for cl, hn, op.32, lost; 6 for cl, hn, op.36; 6 for cl, hn, op.37, lost; 3 duos concertants, 2 fl, op.51; 3 for 2 fl, op.65; 3 duos concertants, bk 4; ?3–18 more for cl, vn

Military music: 1e [–5e] harmonie caractéristique, 4 cl, 2 hn, 2 bn, tpt, ?serpent, perc (1792–4): untitled, Le siège de Lille, Le siège de Thionville, L'entrée de Custine à Mayence, La bataille de Gemmappes et l'entrée à Mons; La bataille de Marengo [ded. Napoleon Bonaparte]; Airs patriotiques, cls, 2 hn, 2 bn, 2 fl, tpt, perc (1798), lost; [104me] Suite militaire, marche pas redoublée et fanfares à plusieurs instruments à vent; other works

Other works: potpourris, variations on popular tunes; numerous arrs. of popular operatic themes, ww

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EitnerQ; FétisB; GerberNL
C. Pierre: *Le Conservatoire national de musique et de déclamation: documents historiques et administratifs* (Paris, 1900)
H. Riemann: Introduction to *Mannheimer Kammermusik des 18. Jahrhunderts*, ii: *Trios und Duos*, DTB, xxviii, Jg.xvi/2 (1915/R)

FRÉDÉRIC ROBERT

Fuchs, Ignacije. *See* LISINSKI, VATROSLAV.

Fuchs, Johann Leopold [Fux, Leopol'd Ivanovich; Fux, Ivan Ivanovich] (*b* Dessau, 2 Nov 1785; *d* St Petersburg, 3/15 April 1853). German composer, pianist and writer on music. At the turn of the 18th century he moved from Germany to Russia, where he was highly thought of as a music teacher in St Petersburg: among his pupils were Glinka, Yury Arnol'd, Modest Rezvoy and others. In connection with his teaching work, Fuchs wrote textbooks on composition, harmony and piano playing. Some of his large-scale vocal compositions were performed at St Petersburg Philharmonic Society concerts: his cantata (or oratorio) *Bog* ('God'), on a text by Gavriil Derzhavin (23 March 1831), and the oratorio *Pyotr Velikiy* ('Peter the Great'), performed in Platon Obodovsky's Russian translation of the original German text by F.A. Gelbke (23 March 1842). Most of Fuchs's other works, which include quartets and quintets, remained unpublished and are lost.

WORKS

Vocal: Bog [God] (cant. or orat, G. Derzhavin), 4vv, chorus, orch, 1831; Peter Velikiy [Peter the Great] (orat, F.A. Gelbke), 3vv, chorus, orch, 1842

Inst: Str Qnt, op.2 (Leipzig, n.d.); Pièces et exercises appartenant à l'ouvrage: Méthode d'enseigner le piano et les principes de la musique (Moscow, 1851); other chbr works

WRITINGS

Praktische Anleitung zur Komposition, sowohl zum Selbstunterricht, wie auch als Handbuch für Lehrer, nebst einer besonderen Anweisung für Komponisten des russichen Kirchengesanges (St Petersburg, 1830, 2/1841 as *Neue Lehrmethode der musikalischen Komposition, mit besonderer Rücksicht auf die praktische*

Anwendung der gegebenen Regeln [in Ger. and Russ.]; Russ. trans of 1st edn, 1830)
Anweisung für junge angehende Lehrer und Lehrerinnen, den ersten Unterricht auf dem Piano-Forte in einer stufenweisen Folge zu ertheilen (St Petersburg, 1834, 2/1844) [in Ger., Fr. and Russ.]
Harmonielehre für Damen, enthaltend alle Vorkenntnisse, die eine gute Clavierspielerin oder Sängerin als Erleichterungsmittel zum Entziffern, Präludieren und zum richtigen Vortrage bedarf (Leipzig, 1843, 2/1844; Fr. trans., 1843)

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B. Steinpress: 'Der Petersburger Musiker Leopold Fuchs', *Mf*, xv (1962), 39–44

BORIS SHTEYNPRESS

Fuchs, Johann Nepomuk (*b* Frauental, Styria, 5 May 1842; *d* Vöslau, nr Vienna, 5 Oct 1899). Austrian conductor, teacher, editor and composer, brother of Robert Fuchs. He studied theory with Simon Sechter in Vienna and was appointed Kapellmeister of the Bratislava Opera in 1864. He then worked as an opera conductor in Brno (where his only opera, *Zingara*, was first produced in 1872), Kassel, Cologne, Hamburg, Leipzig and finally, from 1880, at the Vienna Hofoper. In 1873 he married the singer Anthonie Exner in Kassel. Fuchs became a professor of composition at the Vienna Conservatory in 1888 and succeeded Hellmesberger as its director in 1893; the next year he received the title of assistant Hofkapellmeister for his work at the court opera. He played an important part in preparing the Schubert Gesamtausgabe, editing the dramatic works and some of the orchestral music. He also edited operas by Handel, Gluck and Mozart and wrote songs and piano pieces.

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MGG1 (A. Ott) [incl. list of works]
A. Mayr: *Erinnerungen an Robert Fuchs* (Graz, 1934)
A. Bettelheim: 'Fuchs, Johann Nepomuk', *Österreichisches biographisches Lexicon 1815–1950*, ed. E. Obermeyer-Marnach (Vienna, 1954)
H. Walter: 'Haydns Schüler am Esterházyschen Hof', *Ars musica, musica scientia: Festschrift Heinrich Hürchen* (Cologne, 1980), 449–54
C. Fifield: *True Artist and True Friend: a Biography of Hans Richter* (Oxford, 1993)

R.J. PASCALL

Fuchs, Joseph (*b* New York, 26 April 1900; *d* New York, 14 March 1997). American violinist and teacher, brother of LILLIAN FUCHS. He graduated in 1918 from the Institute of Musical Art in New York where he studied with Franz Kneisel. In 1926 he was appointed leader of the Cleveland Orchestra but resigned in 1940 to pursue a solo career. After a successful New York début in 1943, he was co-founder there of the Musicians' Guild, a chamber music organization which he directed until 1956. He toured extensively in Europe, appearing at the 1953 and 1954 Prades festivals, and in South America, the USSR, Israel and Japan; he also played as a soloist with every important orchestra in the USA. A Ford Foundation grant in 1960 enabled him to commission Piston's Violin Concerto, the première of which he gave that year in Pittsburgh. Fuchs also gave the first performances of concertos by Lopatnikoff (1944–5), Ben Weber (1954) and Mario Peragallo (1955); Martinů's *Madrigaly* for violin and viola, dedicated to Fuchs and his sister (1947); the revised version of Vaughan Williams's Violin Sonata, with Artur Balsam (1969); and the posthumous American première of Martinů's Sonata for two violins and piano (1974). Fuchs became a violin professor at the Juilliard School of Music in 1946, and in 1971 he received the Artist Teacher's Award from the American String Teachers' Association. He played a Stradivari violin, the 'Cadiz' of 1722. His style of playing was vigorous and large-scaled, with a masterful technique and a rich, warm tone.

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SchwarzGM
J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974), 226ff
D. Rooney and R.D. Lawrence: 'Joseph Fuchs', *The Strad*, xcix (1988), 896–904
M. Campbell: Obituary, *The Independent* (18 March 1997)

BORIS SCHWARZ/R

Fuchs, Lillian (*b* New York, 18 Nov 1902; *d* Englewood, NJ, 6 Oct 1995). American viola player, composer and teacher, sister of JOSEPH FUCHS. She studied the violin with Svecenski and Kneisel, and composition with Goetschius, at the New York Institute of Musical Art (now the Juilliard School), winning several awards on graduation. Her New York début in 1926 was as a violinist, but she soon turned to the viola, and was a member of the Perolé String Quartet from 1927 to the mid-1940s. As well as appearing regularly in the chamber concerts of the Musicans' Guild with her brothers Joseph (violin) and Harry (cello) (*b* 1908; *d* Cleveland, 1986), she toured extensively as a solo violist in the USA and in Europe, and played at the 1953 Casals Festival at Prades. Several viola works were written for her, including a Sonata (1955) by Jacques de Menasce; Martinů's *Madrigaly* (1947) for violin and viola, Duo no.2 for violin and viola (1950) and Sonata (1956) for viola and piano; and Quincy Porter's Duo for viola and harp (1957). She played a viola by Gaspare da Salò, handling it with ease, in spite of her small stature, and with flawless technique, obtaining a rich and expressive tone. Renowned as a chamber music coach, Lillian Fuchs taught at the Manhattan School of Music from 1962, the Aspen Summer Institute, Colorado, from 1964, and the Juilliard School of Music from 1971. Her own published works for solo viola include 12 Caprices (1950), *Sonata pastorale* (1956), 16 *Fantasy Etudes* (1961) and 15 Characteristic Studies (1965), also a *Jota* and *Caprice fantastique* for violin and piano. She arranged Mozart's Violin Concerto in G (K216) for viola and provided it with cadenzas (1947), and she was the first to perform and record Bach's six Cello Suites on the viola. With her brother Joseph she made outstanding recordings of Mozart's Sinfonia concertante and Duos for violin and viola. Her twin daughters (*b* 1935) are professional musicians: Carol Amado (violin) and Barbara Mallow (cello).

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D. Sills: 'The Viola Music of Lillian Fuchs', *American String Teacher*, xxxv/2 (1985), 59
A.D. Williams: *Lillian Fuchs, First Lady of the Viola* (Lewiston, NY, 1994)
M. Campbell: Obituary, *The Independent* (14 Oct 1995)

BORIS SCHWARZ/R

Fuchs, Marta (*b* Stuttgart, 1 Jan 1898; *d* Stuttgart, 22 Sept 1974). German soprano. She studied in Stuttgart, Munich and Milan. She made her début as a mezzo in Aachen in 1928, where she stayed until 1930, and was then engaged by Fritz Busch for the Dresden Staatsoper; among her roles were Octavian, Amneris, Azucena, Eboli and Ortrud. Gradually she assumed dramatic soprano roles, the first being Kundry (1933, Amsterdam; 1933–7, Bayreuth). She became the most important soprano at Bayreuth during the 1930s, succeeding Leider as Brünnhilde (1938–42)

and sharing Isolde with her in 1938. She sang at Covent Garden with the Dresden company in 1936 (Donna Anna, the Marschallin and Ariadne), and in Paris (1938) with the Berlin Staatsoper, of which she was also a member. Fuchs had a warm and expressive voice, and was among the most impressive interpreters of Brünnhilde of her day, as her recording of Act 2 of *Die Walküre* confirms. She was also an accomplished singer of lieder, and made notable recordings of Schubert's *Erlkönig* and Wolf's *Geh, Geliebter*. (*GV*; L. Riemens)

LEO RIEMENS/ALAN BLYTH

Fuchs, Melchior. *See* VULPIUS, MELCHIOR.

Fuchs [Fux], **Peter** [Pietro] (*b* ?Vienna, 22 Jan 1753; *d* Vienna, 15 June 1831). Violinist and composer active in Austria. His death certificate records that he was born in Vienna, but there are suggestions of a Bohemian origin: he is traditionally held to have learnt the violin in Prague, and Dittersdorf in his autobiography mentioned having heard him and Pichl play violin concertos there; according to Dlabač (1815), he was well known in Prague as a brilliant violinist. Dittersdorf engaged Fuchs, Pichl and others for the private orchestra of Bishop Adam Patachich at Grosswardein (now Oradea, Romania), where Fuchs stayed until the orchestra was disbanded in 1769. On 6 January 1781 he was appointed at Eszterháza under Haydn; from 1 March 1782 to his death he played second violin in the court chapel and theatre orchestras at Vienna, where he was also a teacher and soloist at the Tonkünstler-Societät, of which he became a member in 1791. He married F.L. Gassmann's daughter Anna Maria (1771–1852), an opera singer.

Fuchs's violin compositions reveal something of his virtuoso abilities as well as the influence of the Italian violin school, particularly in the orchestral dances with solo violin. It is uncertain whether the sacred works attributed to 'P. Fux' in the Göttweig *Katalogus musicalium* are his.

WORKS

printed works published in Vienna unless otherwise stated

Orch: Vn Conc., 1799, ?lost, ?same as Vn Conc., E♭, mentioned in *FétisB* as pubd (Offenbach, n.d.); 12 Deutsche nebst Coda (n.d.); 12 menuetti, 12 deutsche Tänze, 1798, arr. hpd, *A-Wn*; 6 Menuetten, *Wn*

Chbr: 2 sonatas, B♭, D, vn, vc (1791); 12 variations, vn, vc (*c*1793); 2 sonatas, A, A♭, vn, vc (1796); 9 variations on O mein lieber Augustin, 2 vn (1798), lost except MS *Wn*; Caprice, vn (1799); Variations on theme from Alcine (ballet), 2 vn (1808); 6 variations on La stessa, la stessissima (A. Salieri: Falstaff), vn, bc (n.d.); Variations à 3 soggetti, 2 vn (n.d.)

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C. Ditters von Dittersdorf: *Lebensbeschreibung* (Leipzig, 1801; Eng. trans., 1896/*R*); ed. N. Miller (Munich, 1967)

G.J. Dlabac: *Allgemeines historisches Künstler-Lexikon*, i (Prague, 1815/*R*)

CAMILLO SCHOENBAUM

Fuchs, Robert (*b* Frauental, nr Deutschlandsberg, Styria, 15 Feb 1847; *d* Vienna, 19 Feb 1927). Austrian composer, teacher, organist and conductor, youngest brother of Johann Nepomuk Fuchs. He studied the flute, the violin, the piano, the organ and thoroughbass with his brother-in-law at an early age. In 1865 he moved to Vienna and earned a meagre living as a répétiteur and teacher, becoming the organist at the Piaristenkirche the following year; he studied composition at the conservatory with Dessoff. After his early G minor Symphony had met with an indifferent reception in 1872, he had a decisive success with his Serenade no.1 (1874). In 1875 he was appointed conductor of the orchestral society of the Gesellschaft der Musikfreunde and professor of harmony at the conservatory (he later taught theory and counterpoint there). He was also organist of the Hofkapelle from 1894 to 1905.

Fuchs taught a generation of musicians that included Ernst Decsey, Mahler, Sibelius, Franz Schmidt, Schreker, Wolf and Zemlinsky. He was a friend of Brahms, who gave him early encouragement as a composer and introduced him to Simrock. Brahms thought highly of his work, being particularly impressed by the Symphony no.1 in C, for which Fuchs was awarded the Beethoven prize in composition by the Gesellschaft der Musikfreunde in 1886; he said of him in 1891: 'Fuchs is a splendid musician; everything is so fine and so skilful, so charmingly invented, that one is always pleased'.

WORKS

MSS formerly in Robert Fuchs-Gesellschaft, Vienna; many in A-Wgm

OPERAS

Die Königsbraut (romantische-komische Oper, 3, I. Schnitzer), op.46, Vienna, Hofoper, 1889 (Vienna, 1889)

Die Teufelsglocke, Leipzig, 1893

VOCAL

piano accompaniment unless otherwise stated

Choral: 3 masses, F, without op. no., 1897, G, 4vv, str, org, op.108 (Vienna, ?1923), d, 4vv, org ad lib, op.116 (Augsburg, 1926); 8 acc. female choruses, 3 with pf as op.65 (Vienna, ?1901), 2 with pf as op.66 (Vienna, ?1901), 2 with vn, va, pf as op.67 (Vienna, ?1901), 3 with str as op.70 (Vienna, ?1902), 6 for SA boys' vv, pf, as op.73 (Vienna, ?1903); Marienblumen (F.W. Weber), female vv, harp/pf, op.84 (Vienna, 1909); An die Zither an meiner Wohnungstüre, male vv, harp, op.98 (Vienna, ?1913); Mariae Himmelfahrt Legende, Bar, chorus, orch, op.100 (Vienna, 1914); 41 unacc. choruses, male, female and mixed vv

For solo vv, pf: 6 Songs, S, A, pf, op.73 (Vienna, ?1903); 50 songs, 1v, pf, 6 as op.3 (Vienna, ?1872), 4 as op.6 (Leipzig, 1872), 5 as op.16 (Leipzig, ?1876), 5 as op.18 (Leipzig, ?1877), 5 as op.26 (Leipzig, ?1880), 6 as op.41 (Berlin, 1886), 7 as op.52 (Leipzig, *c*1895), 4 as op.56 (Langensalza, ?1897), 7 as op.81 (Vienna, ?1907), 1 without op. no.

ORCHESTRAL

5 syms.: no.1, C, op.37 (Berlin, 1885); no.2, E♭, op.45 (Berlin, 1887); no.3, E, op.79 (Vienna, 1907); 2 without op. no.

5 serenades: no.1, D, str, op.9 (Leipzig, 1874); no.2, C, str, op.14 (Leipzig, 1876); no.3, e, str, op.21 (Leipzig, 1878); no.4, g, str, 2 hn, op.51 (Leipzig, *c*1895); no.5, D, small orch, op.53 (Leipzig, *c*1895)

Other: Pf Conc., b♭, op.27 (Leipzig, 1880); Des Meeres und der Liebe Wellen, ov., op.59 (Leipzig, 1897); Andante grazioso and Capriccio, str, op.63 (Leipzig, 1900)

OTHER INSTRUMENTAL

Chbr with pf: 2 qts, g, op.15 (Leipzig, 1876), b, op.75 (Vienna, 1905); 2 trios, C, op.22 (Leipzig, 1879), B♭, op.72 (Vienna, 1903); 7 Fantasy Pieces, vn, va, pf, op.57 (Berlin, 1897); Trio, f♯, vn, va, pf, op.115 (Vienna, 1926); 6 vn sonatas, f♯, op.20 (Leipzig, 1878), D, op.33 (Leipzig, 1883), d, op.68 (Leipzig, 1902), E, op.77 (Vienna, 1905), A, op.95 (Vienna, 1913), g, op.103 (Vienna, ?1923); other works, vn, pf; Va Sonata, d, op.86 (Vienna, 1909), other pieces, va, pf; 2 vc sonatas, d, op.29 (Leipzig, 1881), e♭, op.83 (Vienna, 1908), other pieces, vc, pf; Db Sonata, g, op.97 (Vienna, 1913), other pieces, db, pf

Chbr without pf: Cl Qnt, E♭, op.102 (Vienna, 1917); 4 str qts, E, op.58 (Leipzig, 1897), a, op.62 (Berlin, 1899), C, op.71 (Vienna, 1903), A, op.106, ed. (Vienna, 1934); Str Trio, A, op.94 (Berlin,

1912); 3 terzets, 2 vn, va, E, D, both as op.61 (Berlin, 1898), c♯, op.107 (Vienna, 1923); duets, 2 vn and vn, va
Pf: 3 sonatas, G♭, op.19 (Leipzig, ?1877), g, op.88 (Vienna, *c*1910), D♭, op.109 (Vienna, ?1923); Variations, g, op.13 (Leipzig, ?1876); other pieces, pf solo; Variations, d, pf 4 hands, op.10 (Leipzig, ?1874); other pieces, pf 4 hands
Other works: Prelude and Fugue, org; 3 fantasias, org, C, op.87, e, op.91, D♭, op.101; Harp Fantasia, G♭, op.85 (Vienna, ?1908)

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F. Hagenbucher: *Die Original-Klavierwerke zu zwei und vier Händen von Robert Fuchs* (diss., U. of Vienna, 1940)
R. Pascall: 'Robert Fuchs', *MT*, cxviii (1977), 115–17
R. Pascall: 'Robert Fuchs: eine kritische Würdigung', *Brahms Congress: Vienna 1983*, 439–53
A. Grote: *Robert Fuchs: Studien zu Person und Werk des Wiener Komponisten und Theorielehrers* (Munich, 1994)

R.J. PASCALL

Fuchs, Theodor (*b* Sassin [now Šaštín, Slovakia], 4 Feb 1873; *d* Bucharest, 9 May 1953). Romanian composer and pianist of Czech descent. Settling in Romania as a child, he studied with Eduard Wachmann at the Bucharest Conservatory (1880–84) and Julius Epstein, J.N. Fuchs, Robert Fuchs and Wilhelm Rauch at the Vienna Conservatory (1884–90). After three years working as a conductor and pianist in the Czech lands he returned to Bucharest to work as a piano teacher, opera conductor and concert pianist, though his chief passion remained composition. A recital partner of violinists including Elman, Enescu, Huberman, Kreisler and Thibaud, he was greatly valued for his technical capabilities and expressive nuance. He also edited the review *Arta muzicală* (1911–12).

WORKS
(*selective list*)

Dramatic: Moscoso (op, 2, Fuchs), 1908; Bobrică (comic op, M. Brociner), 1912; Păunaşul codrilor [Outlaw of the Woods] (musical fairy tale, N.N. Lenguceanu), 1924
Inst: Ursitoarele [The Fates], sym. poem, 1903; Sym. no.1, 1912; Pf Conc., 1932; Sonata, hp, pf, 1943; Pf Qnt; Rapsodia Română, pf; Str Qt; other chbr works, pf pieces
Choral works, solo vocal pieces

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Z. Vancea: *Creaţia muzicală românească în secolele XIX–XX* (Bucharest, 1968)
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O.L. Cosma: *Hronicul muzicii româneşti*, viii (Bucharest, 1988); ix (1991)

OCTAVIAN COSMA

Fuchswild, Johannes (*b* ?Ellwangen, 2nd half of the 15th century). German composer. From 1508 to 1512–13 he was a singer in the court chapel at Stuttgart. It is not known whether he left Stuttgart when the chapel was disbanded in 1514 or whether he left later, for it is possible that like other members of the chapel he had another living in Stuttgart. He may be identifiable with 'Johannes Fochss de Elbangen' who matriculated at Leipzig University in 1483 and obtained the bachelor's degree in 1485. Altogether four four-voice songs by Fuchswild have survived in printed collections and in manuscript. A keyboard arrangement in Fridolin Sicher's organ tablature (*CH-SGs* Cod.530) may be by Fuchswild. Of his songs, the two printed by Schöffer (RISM 1513^2) have a certain melodic vigour. His compositional technique, similar to that of his contemporaries, is versatile if not without awkward passages. In deference to an older style he used free motivic connection between parts rather than strict imitation, and in the song *Kein Trost auf Erd* there are elements of an ostinato treatment of motifs in the bass part.

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Org intabulation with superscript 'Fuchs wil', *SGs* Cod.530, may be by Fuchswild

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HANS-CHRISTIAN MÜLLER/CLYTUS GOTTWALD

Fučik, Julius (Arnošt Vilém) (*b* Prague, 18 July 1872; *d* Berlin, 25 Sept 1916). Czech bandmaster and composer. From 1885 to 1891 he studied at the Prague Conservatory with Bennewitz (violin), Milde (bassoon) and Dvořák (composition), and from 1891 to 1894 he played under J.F. Wagner in the band of the 49th Austro-Hungarian Regiment stationed at Krems. Afterwards he returned to Prague, playing the bassoon at the German Theatre and later in the symphony orchestra of the National Ethnographic Exhibition, and also playing in the Czech Wind Trio. He joined the orchestra at the National Theatre at Zagreb in 1895 and was bandmaster in the Croatian town of Sisak. In 1897 he was appointed bandmaster of the 86th Austro-Hungarian Regiment, stationed initially at Sarajevo and from 1900 in Budapest. During this time he composed several highly successful marches, notably *Einzug der Gladiatoren* and also some fine waltzes of almost symphonic proportions. In 1910 he was made bandmaster of the 92nd Regiment at Theresienstadt (now Terezín), playing in Prague during the winter and touring Bohemian towns during the summer. After his retirement in 1913 he married and settled in Berlin, where he formed the Prager Tonkünstler-Orchester and a music publishing firm, Tempo Verlag. His activities were cut short by the outbreak of war and the onset of cancer.

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(*selective list*)

Almost 300 dances, marches and ovs. incl. the following pubd in Prague, Vienna or Budapest (1897–1913) generally for orch/band/pf: Sarajevo, op.66, march; Einzug der Gladiatoren, op.68, Triumph Marsch; Traum-Ideale, op.69, waltz; Triglav, op.72, march; Unter der Admiralsflagge, op.82, concert march; Il soldato, op.92 [after E. di Capua], march; Frühlingsbotschaft, op.114, waltz; Vom Donau-Ufer, op.135, waltz; Sempre avanti, op.149, march; Regimentskinder, op.169, march; Fest und treu, op.177, march; Winterstürme, op.184, waltz; Escarpolette, op.197, slow waltz; Der alte Brummbär, op.210, comic polka, bn, orch; Unvergessliche Stunden, op.212, waltz; Florentiner-Marsch, op.214; Marinarella, op.215, ov.; Die lustigen Dorfschmiede, op.218, march; Donausagen, op.233, waltz; Hercegovac, op.235, march; Furchtlos und treu, op.240, march; Miramare, op.247, ov.; Im Traumland, op.270, waltz; Fanfarenklange, op.278, march
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ANDREW LAMB

Fuenllana, Miguel de (*b* Navalcarnero, nr Madrid; *fl* 1553–78). Spanish vihuelist and composer. He was blind from birth. The earliest evidence of him is the printing licence for *Orphenica lyra* (Seville, 1554/*R*1981; ed. C. Jacobs, Oxford, 1978), issued on 11 August 1553 by crown prince Philip, which affirms his presence at court in Valladolid. On 29 March 1554, now resident in Seville, Fuenllana contracted with Martín de Montesdoca to print 1000 copies of *Orphenica lyra*. The edition was completed on 2 October, though Wagner has shown the surviving copies to represent two variants of the same impression. In 1555, Fuenllana is described as a citizen of Seville in a legal action initiated to suppress a fraudulent edition of the book. According to Bermudo (*Declaración*, 1555), Fuenllana was in the employ of the Marquesa de Tarifa at this time, but he would have left her service by 1559 after the appointment of her husband, the Duke of Alcalá, as viceroy of Naples. From 1560 until June 1569 he served Isabel de Valois (*d* 1568), third wife of Philip II, with an annual salary of 50,000 maravedís. On 15 May 1574 Fuenllana entered the service of Don Sebastián of Portugal in Lisbon, with an initial contract for three years and an annual salary of 80,000 reales. Contradictory evidence clouds his life after 1578. Anglés claimed that Fuenllana's descendants received retrospective payment from the court in 1591 for money owed to their deceased father, while Jacobs cites a petition of 20 August 1621 presented to Philip IV by Doña Catalina de Fuenllana claiming that her father served Philip II and Philip III for more than 46 years, thus perhaps until 1606. Fuenllana's instrumental mastery was recognized by Bermudo who had witnessed him perform and cited him as a 'consummate player', praise echoed by Cristóbal Suárez de Figueroa (*Plaza universal*, 1615).

Divided by genre into six books, *Orphenica lyra* contains 160 works for six-course vihuela, nine for five-course vihuela, and another nine for four-course guitar. Approximately one third of the works are original compositions: 51 fantasias, 8 tientos, 2 duos, counterpoints on secular melodies and hymn chants, a gloss on Sermisy's *Tant que vivray*, and an original motet *Benedicamus patrem*. Among the 119 intabulations are found motets, mass movements and other sacred works by Francisco Guerrero, Morales, Josquin and Gombert, 12 madrigals by Arcadelt and Verdelot, 12 villancicos by Vásquez, 6 *villanescas* by Pedro Guerrero, and 7 works by Flecha (including three complete *ensaladas*). The texted works are presented either with the voice 'to be sung if desired' printed in red ciphers as part of the tablature or with the vocal part notated separately in mensural notation. Fuenllana offers concise information on performing practice, including detailed descriptions of various aspects of instrumental technique, particularly plucking techniques: he is among the earliest to advocate alternation between the index and middle fingers. His explanation of placing the modes on 'any part of the vihuela' also suggests an instrument in equal temperament. Fuenllana's music is notable for its high level of technical difficulty. Although he seems to have been a progressive with regard to technique, his aesthetic values appear more conservative. With only a few exceptions, the intabulations are unadorned reductions of their vocal models, because he was 'of the opinion that with glosses and ornaments the truth of a work is obscured'. The 51 fantasias display an exceptional mastery of instrumental composition and demonstrate Fuenllana's acknowledged debt to vocal style. Characteristic mid-century imitation is predominant, the remainder being non-imitative polyphony. The fantasias are built of episodes of 20–30 semibreves welded into cohesion by their narrative continuity. In most cases, successive episodes are linked by their internal logic into two or three larger periods that produce clearly discernible architectonic symmetry. Of the 23 fantasias paired with motets, two (nos.14 and 23) are parodies, which do not quote literally from their models but rework their materials with remarkable ingenuity. Fantasias 34 and 50 are based on an ostinato, while no.51 is based on idiomatic *redobles*. The tientos are short idiomatic works that present a modal cycle with some inexplicable anomalies.

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JOHN GRIFFITHS

Fuentes, Pascual (*b* Aldaya, 15 May 1721; *d* Valencia, 26 April 1768). Spanish composer. In 1731 he was admitted as a boy chorister to Valencia Cathedral, where he remained until his appointment as a tenor in the Albarracín Cathedral in 1746. He then became choirmaster in the parish of S Andrés, Valencia, until 8 June 1757, when he was named choirmaster of Valencia Cathedral, a post he held until his death.

Ripollés passed severe judgment on Fuentes's music, a verdict that has been repeated (notably in *LaborD*, and by Jaime Moll in *MGG1*). His criticisms are only partly valid, however, and Ripollés himself was later to modify them; moreover, he did not take into account the works on Latin texts, some of which are of particular artistic merit (notably the Lamentations and motets). They include seven masses, 12 psalms, 13 settings of the *Miserere* and eight of the *Magnificat*, four Lamentations and 33 motets, as well as 128 villancicos, mostly in Spanish (all in *E-VAc*; other works in *SEG*, *VAcp* and *ORI*). A *Beatus vir* setting for ten voices is in the fifth volume of *Lira sacro-hispana*, and Ripollés printed a six-part villancico to St Catherine, *Ah de todo el abismo*.

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JOSÉ LÓPEZ-CALO

Fuentes Matons, Laureano (*b* Santiago de Cuba, 3 July 1825; *d* Santiago de Cuba, 30 Sept 1898). Cuban composer. He probably began his musical studies with his sister, and then studied the violin with Carlos Miyares and harmony and composition with Juan Paris and Juan Casamitjana. He became leader of the Santiago de Cuba Cathedral orchestra at the age of 15, and also played for visiting opera companies. He began to compose sacred music at an early age, and in 1842 had a *Salve regina* performed. Around this time he also set up a small orchestra and established his first music school. In 1844 he became conductor and director of the Philharmonic Society orchestra in Santiago. A collection of his writings was printed as *Las artes en Santiago de Cuba* (Santiago de Cuba, 1893), and though this work contains some inaccuracies it is of considerable historic value.

Fuentes Matons's *La hija de Jefte*, first performed in 1875, was the first opera by a Cuban composer to be staged in that country (he had already written a number of zarzuelas). He subsequently revised the work, extending it from two acts to three; it was fully completed by 1895, and in 1917 was staged under the title *Seila*. His works also include masses and other sacred works with orchestra, the symphonic poem *América* (1892), chamber music, songs, piano pieces and dances, and were influential at a national level.

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VICTORIA ELI RODRÍGUEZ

Fuga (Lat.: 'flight', from *fugare*: 'to flee', 'to chase'). The Latin (and Italian) cognate of the English 'fugue'. In its Latin form the word first came to be associated with music in the 14th century, when musicians used it, along with the French 'chace' and the Italian 'caccia', to designate canon (*see* CANON (i)). The earliest writers to discuss these pieces, beginning with Jacobus of Liège in the first half of the 14th century, indicated that they were so designated because the words referred to fleeing or chasing and thus pointed up the way in which the various imitative voices in a canon 'fled before' or 'chased after' each other while performing the same notes. As non-canonic types of imitation began to appear in 15th-century composition, the words 'chace' and 'caccia' fell from use, but 'fuga' continued to be applied, along with another Latin word, 'imitatio'. Zarlino may deserve the principal credit for cementing the relationship between imitative counterpoint and the words 'fuga' and 'imitatio', and from his time onwards 'fuga' (in Latin and Italian) and eventually its various cognates ('fugue' in French and English, 'Fuge' in German) have enjoyed an association with imitative counterpoint in its myriad guises. This complex development is outlined in detail in the article FUGUE. At no point along the way do musicians seem to have recognized any particular distinction between these various cognates, which they used in whatever form suited their purposes. (German writers, for instance, long used the Latin form, even when writing primarily in German.) Present-day writers almost always use their own language's spelling of the word. (J. Haar: 'Zarlino's Definition of Fugue and Imitation', *JAMS*, xxiv, 1971, pp.226–54)

PAUL WALKER

Fuga, Sandro (*b* Mogliano Veneto, 26 Nov 1906; *d* Turin, 1 March 1994). Italian composer and pianist. He studied at the Turin Conservatory with Matthey (organ, diploma 1924), Gallino (piano, diploma 1925) and Perrachio and Alfano (composition, diploma 1928). Until 1940 he was a concert pianist, making appearances in Italy and abroad; he subsequently devoted himself to composition and teaching. He taught principally at the Turin Conservatory from 1933 onwards (between 1951 and 1952 he was at the Milan Conservatory), and he was director of the institution between 1966 and 1977. He won the Premio Trieste (1953) and the Premio Marzotto (1958). He was a member of the Accademia di S Cecilia in Rome.

Fuga's work is firmly anchored in the Classical-Romantic tradition, with a particular predilection for Brahms; he was fundamentally undisturbed by the 20th-century developments in musical language. His best works are those in which solid choral writing and a broad sense of structure serve in the expression of a fervent religiosity (e.g. the two *Concerti sacri*) and a strong sense of human involvement (e.g. *Ultime lettere da Stalingrado*).

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VIRGILIO BERNARDONI

Fuga contraria (Lat.). *See* COUNTER-FUGUE.

Fuga legata, fuga sciolta (It.: 'tied or bound fugue' and 'loose fugue'). 'Fuga' was restricted in meaning by Zarlino (*Le istitutioni harmoniche*, 1558) to imitative counterpoint in which the imitating voice(s) reproduced precisely

the rhythms and intervals of the leading voice; all other imitative counterpoint exhibiting inexactness in whatever way was to be called *imitatione* (*see* FUGUE). He further applied the adjectives *legata* and *sciolta* to distinguish imitative counterpoint in which the imitation was maintained throughout the composition (*legata*) from that which carried through for only part of the piece (*sciolta*). Thus for Zarlino *fuga legata* designated what would now be described as a strict canon in which all intervallic relationships are maintained at all times by all participating voices, and *fuga sciolta* that which begins canonically with all intervals maintained by the following voices but which breaks off at some point during the course of the piece. Zarlino's attempt to define 'fugue' based on strictness of imitation was backward-looking, and his contemporaries and successors largely ignored it, even while retaining the terminology he had coined. The most important reinterpretation took place in Germany, where musicians subsumed all imitative counterpoint under the word *fuga* and, for a while at least, ignored *imitatione*. Thus, the Germans took Zarlino's terminology in its Latin form (*fuga ligata* and *fuga soluta*) and defined the words as, respectively, canon in general and all non-canonic imitation. The expressions survived with similar meanings as late as the second half of the 18th century, when Padre Martini subdivided his *fuga reale* (i.e. fugue with a real answer) into canonic (*legata*) and non-canonic (*sciolta*).

PAUL WALKER

Fugara. *See under* ORGAN STOP.

Fuga sciolta. The term applied by Zarlino (1558) to imitative counterpoint in which the imitation is not maintained throughout. *See* FUGA LEGATA, FUGA SCIOLTA.

Fugato (It.: 'fugued', past participle of *fugare*). A term that generally refers today either to a piece of music that resembles fugue in some ways but lacks certain necessary characteristics of a true fugue, or to a loosely fugal passage within a predominantly non-fugal movement. The term *contrapunto fugato* is found occasionally in 16th- and 17th-century music, most commonly in the context of a single line, written above a cantus firmus, in which a brief theme is brought back several times in different ways. The modern use of the term, as a noun and with the two meanings given above, was first proposed in the treatise *L'arte armonica* (1760) by Giorgio Antoniotto, an Italian-born theorist and composer living in England. Because there has been since the late 18th century far from universal agreement among musicians about the necessary and sufficient conditions for 'true' fugue, there has also been and remains disagreement about what does or does not merit the designation *fugato*. *See* FUGUE, especially §7.

PAUL WALKER

Fuge (Ger.). *See* FUGUE.

Fugère, Lucien (*b* Paris, 22 July 1848; *d* Paris, 15 Jan 1935). French baritone. After failing as a sculptor, he began his singing career in Parisian cabarets, making his début at the *café-concert* Ba-ta-clan on 3 March 1870. On that occasion he introduced to the public Planquette's celebrated march *Le régiment de Sambre-et-Meuse*. At the end of 1873 he was engaged by the Bouffes-Parisiens, and in 1877 by the Opéra-Comique where, until 1910, he sang more than 100 roles, over 30 of them in first performances, including that of the Father in *Louise*. He was also famous as Papageno and Figaro, and as Leporello which he sang at Covent Garden in 1897. In 1900 he was Sancho Panza in the Paris première of Massenet's *Don Quichotte* (the score of which the composer dedicated to Fugère) at the Gaîté-Lyrique, and appeared there regularly from 1910 to 1913. He returned to the Opéra-Comique in 1919 in Messager's *La basoche*, celebrating his artistic jubilee there in 1920. He appeared only once at the Opéra, in a gala performance on 1 April 1919. De Curzon described him as 'a basse-chantante of easy baritone range, with a ringing clarity in the lower register and a skilful refinement in the upper', and praised his 'comic verve filled with originality, the subtlety of which never allows it to fall into caricature or vulgarity'. The recordings he made in 1902 are much in demand with collectors. In 1929 he wrote, with Duhamel, a *Nouvelle méthode pratique du chant français par l'articulation*. It was sharply criticized by H. Malherbe for being a hazardous and complicated system for 'gymnasts, pugilists, painters and mimes', but at least it served Fugère, who at the age of 85 sang Rossini's Bartolo to triumphant acclaim at the Théâtre de la Porte-St-Martin.

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HAROLD ROSENTHAL

Fugger. German family of merchants and bankers. Under their patronage the ancient imperial city of Augsburg flourished during the Renaissance as a centre of art, literature and music. The first documented evidence of the Fuggers' interest in music comes from the generation of the brothers Ulrich (1441–1510), Georg (1453–1506) and Jakob 'the Rich' (1459–1525). Ulrich compiled in 1463, evidently for his own use, a small manuscript volume of the rudiments of music, and together with Jakob initiated a family chapel for the Augsburg Carmelite church of St Anna. Its organ was built in 1512 by Jhan Behaim of Dubrau, Bohemia. The paintings by Jörg Breu the Elder on the smaller wings of the organ case, which depict the discovery of music, include figures that are believed to represent Henricus Isaac and Ludwig Senfl. One of Jakob Fugger's organists at St Anna was Paul Hofhaimer, who also served Maximilian I. There were strong financial connections between the Habsburgs and the Fuggers during this period, and musicians who served the imperial household – for example Nicolas Mayoul in 1492 – were frequently paid by the Fuggers. Jakob Fugger also endowed another Augsburg church, St Moritz, with a canonry and preaching position, which was held from 1525 to 1528 by Hofhaimer's pupil Othmar Luscinius.

During the later 16th and early 17th centuries, many important musicians lived and worked at Augsburg with the support of the descendants of Georg Fugger's sons Raimund (1489–1535) and Anton (1493–1560). The extent of this patronage is shown by the fact that over 40 printed collections of music were dedicated to them. Raimund's son Johann (Hans) Jakob (1516–75), who played an important role in bringing Lassus to Munich, left the family firm in 1564. In the following year he became superintendent of music at the Bavarian court;

there, together with Duke Albrecht V, he founded the Bavarian court library, one of the finest German libraries of the Renaissance, which was based largely on his own collection and contained a great deal of music. This was the origin of what is now the Bayerische Staatsbibliothek. Johann Jakob's youngest brother, Raimund (1528–69), also owned a sizable music library, as well as a large collection of musical instruments. Another brother, Georg (i) (1518–69), and his son Octavian II (1549–1600) owned manuscript books of lute music; Octavian's book bears an inscription indicating that he used it while studying at Bologna in 1562. On the occasion of his wedding in 1579, he was presented with a large choirbook containing works by Kerle, Lassus and Melchior Schramm, which had been copied by Johannes Dreer of the Augsburg monastery of St Ulrich and St Afra. Entries in Octavian's account books include numerous payments to musicians, and the lutenist Melchior Neusidler, whose works include a *Fuggerin Dantz*, spent his last years (1583–90) in his service. Neusidler was present, together with other important Augsburg musicians, H.L. Hassler probably among them, at the wedding of Octavian's sister Ursula (1562–1602) in 1585; shortly afterwards Hassler entered Octavian's service.

Of Anton Fugger's four sons, Johann (Hans) (i) (1531–98) and Jakob (i) (1542–98) were the most active as music patrons. Johann owned instruments and books, and a series of his letters dated 1575 indicates his knowledge of the clavichord. Jakob established a family chapel in the church of St Ulrich, to which in 1580–81 he donated an organ built by Eusebius Ammerbach, and in 1587 he also gave an organ to St Moritz. In 1584 he chose Gregor Aichinger as his official organist, and he later sponsored his study with Giovanni Gabrieli in Venice. Johannes Eccard and Narcissus Zängel were among the other musicians he employed, and he and his brother Johann attracted nearly a third of all the dedications of music books to the Fugger family. Aichinger wrote a madrigal for the marriage in 1597 of Jakob's daughter Veronica (1578–1645) to her first cousin, Albrecht (1574–1614), son of Johann's brother Marcus (i) (1529–97); for the wedding in 1598 of Johann's son Marcus (ii) (1564–1614) a motet was composed by Christian Erbach, who was in Marcus's service. Marcus organized a pious fraternity called the Sodalitas Corporis Christi, which Aichinger, who was a member, honoured with a dedication in 1606. Hassler performed at the wedding of Marcus's brother Christoph (1566–1615) in 1589, and Aichinger contributed a madrigal to it. In 1590 Christoph sent Hassler's brother Jakob to Italy to study music. Both Hasslers were among the composers who dedicated collections to Christoph. The youngest son of Johann Fugger (i), Jakob (ii) (1567–1626), met Aichinger at the University of Ingolstadt in the late 1570s, and they remained close friends. Aichinger's *Tricinia Mariana* mentions a later meeting in Rome, where Jakob was cordially received by Pope Sixtus V. For Jakob's ordination at Augsburg in 1592 Aichinger wrote a choral dialogue. Jakob later became Prince-Bishop of Konstanz, where he was the patron of Hieronymus Bildstein. Aichinger's several dedications to the sons of his patron, Jakob Fugger (i), indicate his continued association with the family. After his death in 1628 his position at St Ulrich went to Elias Fabricius, who in 1626 had become organist to Jakob's son Maximilian (1587–1629).

The devastation of the Thirty Years War severely limited both the financial power of the Fuggers and the importance of Augsburg as a centre of culture, and in the ensuing years the Fuggers patronized music only sporadically. In the late 18th and early 19th centuries the branch of the family at Babenhausen sponsored music actively and assembled a large library (now lost).

PRINTED COLLECTIONS DEDICATED TO THE FUGGER FAMILY

dedicatees' names follow in square brackets

G. Aichinger: Sacrae cantiones (1590) [Jakob (i)]; Liber secundus sacrarum cantionum (1595) [Jakob (i)]; Tricinia Mariana (1598) [Jakob (ii)]; Ghirlanda di canzonette spirituali (1603) [Jakob (ii)]; Lacrumae (1604) [Georg (iii)]; Fasciculus sacrarum harmoniarum (1606) [Hieronymus (ii)]; Solennia augustissimi corporis Christi (1606) [Marcus (ii)]; Divinarum laudum ... pars II (1608) [Karl]; Teutsche Gesenglein (1609) [Maria Eleonora, wife of Johann (ii)]; Triplex liturgiarum fasciculus (1616) [Marcus (iii), Jakob (iii)]; Encomium verbo incarnato (1617) [Maximilian]; Quercus dodonaea (1619) [Hieronymus (ii)]
B. Ammon: Breves et selectae quaedam motetae (1593) [Jakob (i)]
M. Barberini-Lupus: Cantiones sacrae (1560) [Johann Jakob, Georg (i)]
H. Bildstein: Orpheus christianus (1624) [Jakob (ii)]
J. Eccard: Newe deutzsche Lieder (1578) [Marcus (i), Johann (i), Jakob (i)]
C. Erbach: Modi sacri sive cantus musici (1600) [Marcus (ii)]; Mele sive cantiones sacrae (1603) [Johann (iii), Johann Ernst, Otto Heinrich]
C. Ferrabosco: Canzonette (1590) [Christoph]
A. and G. Gabrieli: Concerti (1587) [Jakob (i)]
G. Gabrieli: Sacrae symphoniae (1597) [Georg (ii), Anton, Philipp, Albrecht]
K. Hagius: Canticum virginis intemeratae (1606) [Marcus (ii), Christoph]
H.L. Hassler: Canzonette ... libro primo (1590) [Christoph]; Cantiones sacrae (1591) [Octavian II]; Missae (1599) [Octavian II]
J. Hassler: Madrigali (1600) [Christoph]
K. Hassler: Sacrae symphoniae (1598) [Octavian II]
H. Isaac: Tomus secundus Choralis Constantini (155) [Johann Jakob, dedication by Georg Willer]
M. Kraf: Canticum Deiparae Virginis (1623) [Jakob (ii)]
O. de Lassus: Sex cantiones latinae (1573) [Marcus (i), Johann (i), Hieronymus (i), Johann Jakob]; Motetta (1582) [Jakob (i)]; Sacrae cantiones (1585) [Alexander]
O. and F. de Lassus: Cantiones (1597) [Christoph]
C. Luython: Il primo libro de madrigali (1582) [Johann (i)]
T. Massaino: Sacrae cantiones ... liber primus (1592) [Marcus (i), Johann (i), Jakob (i)]; Primus liber missarum (1595) [Jakob (ii)]
F. (B.) Milleville: Mazzo d'armonici fiori (1628) [Franz]
P. de Monte: Il primo libro de madrigali spirituali (1583) [Johann (i)]
J. Regnart: Aliquot cantiones (1577) [Victor August]
J. Reiner: Liber motettarum (1600) [Georg (iii)]; Missae tres (1604) [Jakob (ii)]
S. Salminger: Cantiones (1546) [Johann Jakob]; Cantiones selectissimae (1548) [family]
G. Turini: Neue liebliche teutsche Lieder (1590) [Johann (i)]
O. Vecchi: Selva di varia ricreatione (1590) [Johann (i), Jakob (i)]

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WILLIAM E. HETTRICK

Fughetta (It.: diminutive of *fuga*: 'small fugue'). A term used since the late Baroque period for a short, less ambitious fugue. Probably the first important use of the word was J.S. Bach's in the collection of chorale settings for organ which he published in 1739 as book 3 of *Clavier-Übung* and in which he offered two settings of each chorale, one extended and with obbligato pedal, the other brief and for manuals only; included among the latter are three miniature fugues, between 15 and 35 measures in length, which Bach designated 'fughetta'. No constructional principles seem to be implied by the choice of terminology: the diminutive is reflective simply of length. Among later composers to write such miniature fugues, Schumann chose the German equivalent, *Kleine Fuge*, for a piece in his *Album für die Jugend*.

PAUL WALKER

Fuging tune [fuguing tune, fugue tune]. An Anglo-American psalm tune or hymn tune, designed for strophic repetition, which contains one or more groups of contrapuntal entries involving textual overlap. The spelling adopted here conforms to 18th-century American practice and helps to differentiate the form from the fugue.

The fuging tune originated in Britain in Anglican parish churches as a way of elaborating metrical psalmody, taking hold among country choirs in the period 1745–65. During the 1770s, as dissenting congregations eased their opposition to choir singing, fuging tunes began to appear in collections intended for Calvinist use. In the American colonies, James Lyon's *Urania* (Philadelphia, 1761) was the first tunebook to contain fuging tunes, all of them taken from British publications. Beginning in the 1770s colonial composers took up the form, and by the mid-1780s it was flourishing in Congregational meeting-houses in New England in the hands of native psalmodists including William Billings, Lewis Edson, Daniel Read and Timothy Swan.

Many favourite fuging tunes during the form's American heyday (1783–1800), including Edson's 'Bridgewater' and Read's 'Sherburne', were settings of a four-line stanza for four-part chorus with the melody in the tenor. The first two lines proceed in block chords to a cadence; the third begins with overlapping voice entries, each part singing the same text if not precisely the same contrapuntal subject; chordal texture is restored for the repeat of the fourth line; and the second section is repeated to create an *ABB* form. Although reformers after 1800 attacked the fuging tune as irreverent and crude, it persisted in print and performance in rural areas and the southern USA, retaining popularity well into the 20th century.

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RICHARD CRAWFORD

Fugs, the. American avant-garde folk group. Formed in 1964 and disbanded in 1969, its core personnel were Ed Sanders (*b* Kansas City, MO, 17 Aug 1939; guitar and vocals) and Tuli [Naphtali] Kupferberg (*b* New York, 28 Sept 1923; percussion and vocals), with a number of other New York musicians, especially Ken Weaver, Peter Stampfel and Steve Weber. They were arguably the clearest link between the styles and subcultures of the beatniks and the punks. Sanders and Kupferberg were poets and activists, and their lyrics were often obscene, satirical and politically charged. The Fugs were among the first counter-cultural bands to sing openly about drugs, sex and rebellion. Their music was brazenly and happily amateurish; some of them could barely play their instruments, a few of which, such as the erectophone, were newly invented. Musically, they drew upon such diverse precedents as folk songs, Sacred Harp singing, Jewish melodies and rock and roll. The Fugs appeared at anti-war demonstrations and promoted greater freedom of speech and action through their concerts and their recordings, the first of which was issued by Folkways. They established precedents that were important for psychedelic rock and punk, and were significant influences

on later musicians such as the Velvet Underground and Frank Zappa. They reunited several times during the 1980s and 90s.

ROBERT WALSER

Fugue (from Lat. *fuga*: 'flight', 'fleeing'; Fr. *fugue*; Ger. *Fuge*; It. *fuga*). A term in continuous use among musicians since the 14th century, when it was introduced, along with its vernacular equivalents *chace* and *caccia*, to designate a piece of music based on canonic imitation (i.e. one voice 'chasing' another; the Latin *fuga* is related to both *fugere*: 'to flee' and *fugare*: 'to chase'). Like 'canon', fugue has served since that time both as a genre designation for a piece of music and as the name of a compositional technique to be introduced into a piece of music. Imitative counterpoint in some fashion has been the single unifying factor in the history of fugue, but as compositional approaches to imitation changed so did the meanings and usages of the word 'fugue'. Between 1400 and 1700 the word held a wide variety of meanings and was employed in a great many contexts, with the idea of fugue as a compositional technique predominating. By the early 18th century musicians had come to prefer its use as a genre designation, in which guise fugue has continued until the present. It is generally distinguished on the one hand from canon, which involves the strictest sort of imitative counterpoint, and on the other from mere imitation, which involves the least strict.

Despite the prominence of fugue in the history of Western art music and its virtually continuous cultivation in one form or another from the late Middle Ages until today, there exists no widespread agreement among present-day scholars on what its defining characteristics should be. Several factors contibute to this lack of consensus: (1) between the late Middle Ages and the late Baroque a great variety of genre designations – ricercare, canzona, capriccio, fantasia, fugue itself, even motet – came and went in which techniques of imitative counterpoint figured prominently. Thus the history of fugue cannot adequately be accounted for if only pieces called fugue are studied. (2) If all pieces called fugue were collected together and compared, no single common defining characteristic would be discovered beyond that of imitation in the broadest sense. (3) Since the early 19th century genre designations have been defined largely if not exclusively by their formal structures. Formal structure, however, is not in the end a defining characteristic of fugue. As a result, there has been prolonged argument about whether fugue is a form at all (and, by extension, whether it is a genre) as well as whether any particular formal model should be considered necessary (most often recommended in this context is a ternary model vaguely reminiscent of sonata form; see Dreyfus, 1993). (4) There has developed, beginning in the mid-17th century, a theoretical, textbook model for fugue, most often associated with Fux's *Gradus ad Parnassum* and, thanks in large part to Cherubini, with the teaching of the Paris Conservatoire. The appropriateness of this model as a standard, and of its characteristics as necessary and sufficient for the genre, has been a topic of considerable debate. The most commonly recommended alternative to this model has been the fugues of J.S. Bach, especially those of *Das wohltemperirte Clavier* (the '48'). (5) Although it is generally agreed that a great deal of fine fugal composition appeared before Bach and Fux, reliance on post-1700 models has caused disagreement and uncertainty about how to define and evaluate fugal works composed before 1700.

The historical survey beginning in §2 below is preceded by a detailed analysis of the C minor fugue from book 1 of the '48' as it is commonly presented by English speakers. This particular fugue is frequently cited as a paradigm, and it is through just such an analysis that over the years many musicians have encountered fugue for the first time. The analysis introduces the most important standard fugal terminology and demonstrates the kind of norm that many musicians consider essential to define the genre. The emphasis throughout the survey that follows will be on the changing nature and uses of fugal composition and the various meanings of the word as understood by musicians of each era.

1. A CLASSIC FUGUE ANALYSED. The fugue in C minor from book 1 of Bach's '48' (ex.1) is now generally described by English speakers as follows.

The fugue is for three voices, which may be labelled soprano, alto and bass, and the independence and integrity of each are strictly maintained until the last two bars, when chords are introduced to lend fullness and finality. A single voice, the alto, begins the fugue by stating the 'subject'. The subject is in the tonic key: it begins on the tonic note C, emphasizes the dominant note G (downbeat of bar 2) and ends on the mediant note (downbeat of bar 3). Once the subject has been stated in its entirety, the second voice (the soprano) enters with the same subject, but transposed to the key of the dominant. This second statement is termed the 'answer'. Such a transposition often requires, as here, that the original intervals of the subject be altered in order to keep the answer close to the tonic key. More specifically, whereas tonic note is answered by dominant note (i.e. transposed up a 5th or down a 4th), dominant note is answered by tonic rather than by supertonic. In this particular answer, the second note is an exact intervallic reproduction, producing F♯ and signalling the key of the dominant, G minor, but the fourth note is changed from D (supertonic) to C (tonic). All other intervals from the fifth note to the end of the answer are exact renderings of the subject's intervals. An answer of this sort, in which intervals are altered to remain close to the tonic key, is called a 'tonal answer'. Any answer in which no intervals of the subject are altered is called a 'real answer'.

While voice 2 states the answer, voice 1 continues with counterpoint against it. This counterpoint may, as here, be material that returns frequently during the course of the piece, usually as counterpoint to the subject, or it may present material that never returns. Especially in the former case, this thematic material is called a 'countersubject'. Both answer and countersubject conclude on the downbeat of bar 5, at which point both continue in counterpoint for two bars without stating either the subject or the countersubject in complete form. These two bars constitute what is often called a 'codetta'. Although neither thematic unit is present in its entirety, the material in voice 2 is a melodic sequence based on the opening

motif of the subject, and voice 1 contains scalar passages reminiscent (although in contrary motion) of the countersubject. The final voice enters with the subject (in its original, not its answer, form) at the beginning of bar 7, accompanied by voice 2 with the countersubject. Voice 1 states yet another countersubject, though one that is treated rather freely during the course of the fugue. All three – subject, countersubject 1 and countersubject 2 – end with the downbeat of bar 9.

The opening eight bars make up the fugue's 'exposition'. Standard requirements of a fugal exposition are that (1) the voices enter one by one with the subject, each waiting until the preceding voice has completed its statement before entering; (2) each voice enter with the subject, in either subject or answer form, only once (occasionally the first voice to enter may restate the subject at the end of the exposition); and (3) the entries alternate between subject and answer statements. Additional options are that (1) the first statement of the answer may be accompanied by a countersubject, which is then stated in turn by all voices (except the last) as accompaniment to the next statement of the subject; and (2) there may be a codetta between statements 1 and 2 and statement(s) 3 (and 4).

An exposition is the most strictly regulated portion of a fugue. The remainder is understood to be an alternation between sections in which the subject is stated in its complete form by one or more voices and sections in which it is not present in its complete form. The latter, called 'episodes', may or may not take any of their motivic material from the subject or countersubject. Complete statements of the subject may take place in keys other than the tonic, in which case episodes serve to modulate to and from those keys. Statements may also incorporate some learned contrapuntal device that alters the subject in some way but leaves it complete and recognizable. These devices include augmentation (the slowing down, generally by a factor of two, of the original note values), diminution (halving or quartering the note values), inversion (stating the subject upside down) and stretto (introducing a second statement before the first has finished). It is generally understood that the fugue will end with some sort of statement of the subject in the tonic key. Any material following that statement is termed a coda.

Beginning with bar 9, Bach's C minor fugue proceeds as follows: there are four episodes (bars 9–10, 13–14, 17–19 and 22–6). Each takes its thematic material from the opening five-note motif of the subject and the scalar passages of quavers and semiquavers in the two countersubjects. These motifs are generally treated in melodic sequence. In addition, the first two episodes modulate to and from the key of the relative major, E♭. The complete statements of the subject that appear in between involve in each case subject and two countersubjects distributed among the three voices. In bars 11–12 (in E♭) the soprano carries the subject, in 15–16 the alto, in 20–21 the soprano again, and in 26–8 the bass. After a brief connecting passage the final statement of the subject, in its original form and at its original pitch, is stated by the soprano over a C pedal point in the bass and accompanied by a few full chords in the alto. The entire fugue appears in ex.1. Most elements of a 'textbook' fugue are present in Bach's C minor fugue. One of its most attractive features is its thematic tightness, that is, the presence of material from the subject or one of the countersubjects in virtually any voice at any point in the fugue. Also present is a modulation to a related key with the subject stated in that key. What this particular fugue lacks is the use of any of the contrapuntal devices enumerated above.

2. Medieval and Renaissance vocal music.

(i) 14th and 15th centuries. The words 'fuga', 'chace' and 'caccia' all denote the chase or hunt, and in the 14th century all acquired the same musical meaning, namely a piece of music consisting either entirely or principally of two or more voices in canon. Canonic technique was, along with *Stimmtausch*, the earliest type of imitative counterpoint in Western music, and it may therefore fairly be said that the word 'fugue' has been associated with imitative techniques since their first formulation. By the 15th century, 'chace' and 'caccia' had largely fallen from use and 'fugue' became the term of choice for any piece in which all voices participated in the canonic performance of a single melodic line (see, for example, the fugues by Oswald von Wolkenstein).

As early as the mid-15th century, however, 'fugue' had begun to take on new meanings. As canonic technique came increasingly to be incorporated into pieces that also included non-canonic voices, musicians often continued to apply the word, though not to the piece as a whole; they reserved it instead for the canonic voices. Also at this time, musicians began to use 'fugue' to designate the compositional technique itself. Johannes Tinctoris, in his dictionary of musical terms written about 1472, defined it as 'the sameness [*idemtitas*] of the voice parts in a composition. The notes and rests of the voice parts are identical in [rhythmic] value, name [i.e. hexachord syllable], shape and sometimes even location on the staff'. Here fugue is not a piece of music or group of voices governed by canonic technique; it is the technique itself, the quality of having made the voice parts identical. Perhaps the best-known use of the word in this sense is Josquin des Prez's *Missa ad fugam*, or 'mass by means of fugue'.

(ii) 16th century. During the 15th century, as composers gradually abandoned the compositional process of writing one voice at a time above a cantus firmus in favour of the simultaneous composition of all voices a few bars at a time, the point of imitation began to replace canonic writing as the pre-eminent technique of imitative counterpoint. To write a motet or mass movement using this technique, the composer first created for each phrase of text a musical phrase that fitted its Latin declamation well. The piece then proceeded as a series of imitative sections, each devoted to its own textual/musical phrase which was treated in a manner similar to (if much freer than) the fugal exposition described in §1 above. These imitative sections, usually referred to today as 'points of imitation' but called 'fugues' by musicians of the time, might also alternate with occasional homophonic sections for contrast. A classic early example of a piece composed in this manner is Josquin's four-voice *Ave Maria . . . virgo serena*. Musicians never adopted the word 'fugue' as a genre designation for such pieces, however. The first composers to import point-of-imitation technique into instrumental music – beginning with the *Musica nova* (1540[22]) of Julio Segni, Willaert and others – chose instead the designation 'ricercar', a word meaning 'to seek out' or 'to search'. Throughout the 16th century, only the

strictly canonic piece might bear the genre designation 'fugue'.

North of the Alps, composers of the post-Josquin generation, most notably Clemens non Papa and Nicolas Gombert, made point-of-imitation technique the cornerstone of their style. As described by the German theorist Gallus Dressler, an enthusiast for the music of Clemens, in his manuscript treatise *Praecepta musicae poeticae* dated 1563, a 'fugue' (i.e. point of imitation) that appeared at the beginning of a piece needed to be constructed in such a way that the mode of the composition was made clear at the outset. This meant that the melodic motion of the voices should emphasize the important modal notes of final, dominant, mediant and psalm tone tenor(s), and that the imitation should show a certain clarity of structure. As a result the opening 'fugue' of a 16th-century motet resembles in many respects the exposition of an 18th-century fugue: its voices are most likely to enter on final (tonic) and dominant, its theme is also likely to feature those notes prominently, and each voice is likely

Ex.1 Bach: Fugue in C Minor from *Das wohltemperirte Clavier* (the '48') book 1

to wait until the previous one has completed its thematic statement before entering.

Dressler borrowed the tripartite division of beginning (*exordium*), middle (*medium*) and end (*finis*) from classical rhetoric to describe a composition's overall structure, and indicated that 'fugues' appearing in the body of the piece (i.e. the *medium*) could be handled much more freely than the opening one (which Dressler defined as the *exordium*). This freedom extended to the allowing of thematic entrances on notes other than final and dominant, the greater altering of the theme from statement to statement, the incorporation into the theme of notes 'outside the mode', and considerable use of stretto. For the *finis*, however, the composition should close with a strong reaffirmation of the mode.

Here again certain parallels can be drawn, this time between the structure of a motet and that of an 18th-century fugue: both begin and end 'in the key' (or mode) and with greater regularity but may wander (i.e. touch on other notes or keys) and behave more freely in the body

Ex.1 continued

17 EPISODE
E flat
20 subject
EPISODE
countersubject
C minor
countersubject 2
23
26 countersubject 2
subject
29 subject

of the composition. Most of the motets of Clemens and Gombert fit Dressler's model well.

South of the Alps, meanwhile, Clemens's and Gombert's Flemish contemporary Adrian Willaert and his Italian pupil Gioseffo Zarlino took a different attitude towards imitative counterpoint and attempted instead to preserve Tinctoris's 15th-century definition of fugue as exact imitation. In his *Istitutioni harmoniche* (1558) Zarlino subdivided imitative counterpoint into four categories, for which he coined the expressions *fuga legata*, *fuga sciolta*, *imitatione legata* and *imitatione sciolta*. Whereas musicians in the north had already begun to label all imitative counterpoint 'fugue', Zarlino insisted that the word be reserved exclusively for instances in which the following voice (which he called *consequente*) reproduced exactly all the intervals and rhythmic values of the preceding voice (*guida*). *Imitatione* should refer to instances when the *consequente* did not reproduce the *guida* exactly. The adjectives *legata* and *sciolta* then distinguished further between, respectively, passages in which the *consequente* continued to imitate the *guida* from beginning to end of the piece, and those in which the imitation was broken off at some point. Zarlino also allowed for both *fuga* and *imitatione* in contrary motion, for which he offered the modifier *per arsin et thesin* (which was a Greek expression literally designating upbeats and downbeats).

Zarlino pointed out that *fuga* was possible only when the *consequente* was a perfect interval from the *guida*. This requirement was a direct descendant of Tinctoris's insistence that the solmization syllables of the two voices be identical, which restricted the imitation to the three hexachords. However, a perfect interval does not guarantee exactness of imitation. For instance, any imitative counterpoint written at the 4th or 5th can be melodically exact only so long as the voices remain within the bounds of their respective hexachords. Thus, if Zarlino's distinction between exact and inexact replication is to be strictly maintained, it must be conceded that his technique of imitation can take place at any interval, perfect or imperfect.

Scholars are not in full agreement about whether Zarlino meant to allow for the technique of *imitatione* at a perfect interval, but in any case the theorist himself seems to have recognized a conflict between categories of imitative counterpoint based on the degree of exactness of replication and those based on imitation at perfect as opposed to imperfect intervals. To address this problem, Zarlino created a final category, which he called 'part fugue and part imitation' but admitted was often called fugue. The example he offered involves two voices that imitate each other canonically at the 5th. At only three places does the second voice answer inexactly, and in each case the inexactness consists of an F answered by a B natural rather than the B♭ that would be required for precise replication.

Willaert's music reflects Zarlino's thinking closely in its penchant for introducing imitative counterpoint horizontally into a composition voice by voice. The point of imitation almost never serves as the building-block for Willaert's mature works as it does for the works of Clemens and Gombert, whereas canon is frequently encountered (see, for example, *Verbum supernum* and *Praeter rerum seriem* from *Musica nova*, 1559). Nevertheless, despite Willaert's prestige and the lasting influence of Zarlino's writings, the wave of the future was not canon but the point of imitation, which allowed a much more flexible treatment of the words and thus fitted better with humanistic ideals about text expression and clarity of declamation. In the end, therefore, Zarlino's role in the history of fugue is a peculiar one. On the one hand, the traditional idea of fugue as precision of imitation and its manifestation in canonic writing quickly faded. Yet, at the same time, the categories of imitative counterpoint which he invented lived on, though with very different meanings from those intended by their creator.

As the 16th century drew to its close, the rise of humanism, with its emphasis on clarity of text, caused many musicians, especially in Italy, to question altogether the suitability of fugal techniques in vocal music, since their use virtually ensured that different words were being sung simultaneously by the various parts. By the 1580s, when Vincenzo Galilei began to call for the abandonment of fugal writing, it was apparent that the most important and innovatory genre of music was the Italian madrigal, in which fugue played no significant role. Even such conservative composers as Palestrina and Lassus began, partly under the influence of Counter-Reformation concerns for textual clarity, to show much greater caution in introducing points of imitation into their motets, in contrast to its almost ubiquitous presence in the works of Clemens and Gombert. Introduce it they did, however. In fact, Lassus continued to be cited by German theorists writing about fugue throughout the first half of the 17th century, and in the 1660s Christoph Bernhard chose Palestrina's offertories to illustrate his chapters on fugue. The first major composers of vocal music in the new Baroque style, however, all but abandoned fugal techniques for their *seconda pratica* music. (A piece such as Monteverdi's *Piagne e sospira*, from the fourth book of madrigals, is a rare exception.) Fugue found no place in the new genres of opera, monody or cantata, nor, surprisingly, did it play a role in the early development of the oratorio. Even such a retrospective collection as Schütz's *Geistliche Chor-Music* (1648) is of little significance in the history of imitative counterpoint. It was not until towards the end of the 17th century that fugue once again re-entered the sphere of vocal music in a significant way. By that time, a great deal had changed.

3. 16TH-CENTURY INSTRUMENTAL MUSIC. Although histories of Western music tend to emphasize a sharp division in musical style about 1600, the history of fugal techniques in instrumental music cuts across this divide. A direct and continuous line of development can be traced from the ricercares of Segni's *Musica nova* of 1540 to the fugues of *Das wohltemperirte Clavier*. Surprisingly, this development has been less well mapped out than one might expect. Perhaps the most troublesome of the several difficulties inherent in the study is the issue of genre and terminology. Very few of these pieces written before 1700 were designated as fugues, and other designations abound. The best way to approach this body of music and to tie all the compositions together is to consider fugue in its guise as a compositional technique.

From its inception the imitative ricercare seems to have carried connotations of learnedness – that is, it served either as compositional study or, in Newcomb's phrase, as 'intellectual chamber music'. Michael Praetorius, writing at the beginning of the next century, described its

function as follows (his use of 'fugue' is discussed below, §4(i)):

Fugue: Ricercar

Fugues are nothing more than ... repeated echoes of the same theme on different degrees [of the scale], succeeding each other through the use of rests... In Italy they are called ricercars. RICERCARE is the same thing as 'to investigate', 'to look for', 'to seek out', 'to research diligently' and 'to examine thoroughly'. For in constructing a good fugue one must with special diligence and careful thought seek to bring together as many ways as possible in which the same [material] can be combined with itself, interwoven, duplicated, [used] in direct and contrary motion; [in short,] brought together in an orderly, artistic and graceful way and carried through to the end.

Because some collections were published in partbooks, some in open score, and a few in keyboard score, earlier scholars (e.g. Apel) attempted to uncover a stylist distinction between those collections intended for instrumental ensemble performance (i.e. in partbooks) and those intended for keyboard (in score or keyboard notation). More recently, Newcomb has argued against such a distinction and has noted instead consistency of style and purpose that cuts across the differences of format. Interest in the later classic fugue has also led scholars frequently to overemphasize the presence of monothematicism in these works. The 16th-century ricercare makes much better sense if understood as the instrumental counterpart to the motet in both seriousness of purpose and severity of contrapuntal style; indeed, it represents the first genre of purely instrumental music able to challenge the sophistication of Netherlandish vocal polyphony.

Furthermore, because it had no text, the instrumental ricercare escaped the humanistic criticism levelled at vocal fugue, and composers felt free to embrace the genre and to continue to explore new possibilities. Most 16th-century ricercares proceed, like the imitative motet, as a series of points of imitation, each based on its own theme. Also reminiscent of the motet in these cases is a frequent emphasis on the opening point as the longest and most systematic. The two genres differ in several respects, however. To compensate for the ricercare's lack of text, composers sought out a more purely musical solution to the problem of continuity and structural logic, for which they turned to techniques of thematic manipulation. A point may be quite long in comparison to its vocal counterpart, therefore, with many more thematic statements. A much less tidy compartmentalization of themes each to its own point is found, and considerably greater and more systematic use of the contrapuntal devices of augmentation, diminution, inversion and stretto is to be expected.

Adding to the impression of these ricercares as systematic pieces for study or the display of compositional skill is their frequent publication in collections devoted to the genre, usually by a single composer, and often organized with exactly one ricercare in each mode. Towards the end of the 20th century several such collections of 16th-century ricercares once thought lost were rediscovered, and a re-evaluation of the genre was undertaken by Newcomb, who identified two distinct 'schools' of ricercare composition in the 16th and early 17th centuries, the first centred in Venice, the second in Ferrara and, later, Naples. The most important composers in the first group are Willaert, Girolamo Cavazzoni, Buus, Padovano, Merulo and Andrea Gabrieli; the second includes Luzzaschi, Jacques Brunel, Macque, Mayone and Frescobaldi. Although these works differ in significant respects from the classic fugue of the 18th century, they certainly represent the oldest instrumental works to merit detailed study in a history of fugue.

4. 17TH CENTURY. During the first half of the 17th century, fugue as a compositional technique might have seemed to many musicians to be well on its way to the historical scrap-heap as the most pre-eminent composers focussed increasingly on opera, cantata and oratorio. And yet Monteverdi had staked his defence of modern music on the premise that the old style and its technical basis remained valid and worthy of attention. Certainly the ricercare's role as compositional study, and its absence of text, made it well suited for continued cultivation of the *stile antico*. In addition to its museum-piece status, however, fugue continued to evolve, especially in the hands of organists and violinists. By around mid-century most of the characteristics of the classic fugue as we recognize it today were in place, and as the century progressed to its conclusion they gradually reintegrated themselves into most genres of music and most parts of Europe.

(i) Fugue and genre in organ music, 1600–20. The imitative ricercare had been throughout the 16th century an Italian phenomenon, cultivated exclusively by composers – either Italian or northern – working in Italy. By the early years of the new century, however, this monopoly had come to an end as keyboard composers working in Germany and the Low Countries also began to produce fugal works characterized by rigorous handling of counterpoint, extended length, carefully controlled dissonance and strictly maintained part-writing. With the wider geographic cultivation of this genre came a variety of labels for such works. The most important Italian composer of such pieces in the early 17th century, Frescobaldi, used at various times the designations fantasia, ricercare, canzona and capriccio. Roughly speaking, these four can be grouped according to the nature of their thematic material into the slower and more ponderous (fantasia and ricercare) and the quicker and livelier (canzona and capriccio). The first important German composer to cultivate the serious fugue was Hassler (a pupil of Andrea Gabrieli), who, judging from surviving manuscripts, chose two designations, ricercare and fugue. In the Low Countries Sweelinck and Peeter Cornet preferred 'fantasia'.

It is not certain how the various composers came to choose such a variety of titles for pieces that are more alike than different. Sweelinck presumably chose 'fantasia' under the influence of the English, who preferred that designation for most of their untexted pieces without vocal models. (Frescobaldi's use of the term followed shortly after a visit he made to the Low Countries.) Praetorius's definition of ricercare quoted above implies that 'fugue' was appropriated because of its connotations of seriousness and sophistication. 'Fugue' may have appealed also to the Germans because of its international character, as opposed to the very Italian 'ricercare'. Frescobaldi's use of 'canzona' and 'capriccio' introduces yet another layer into the terminological morass. In both of these cases, the kind of lively thematic material traditionally associated with the *canzona alla francese* is treated with the contrapuntal sophistication and length of the ricercare.

Probably the most significant compositional trend to emerge in serious fugal works at the beginning of the 17th century was an emphasis on monothematicism. Because monothematicism could easily lead to tediousness in a long work, however, composers sought to maintain interest by varying their treatment of the theme as the work progressed. Two approaches predominated. For the first a series of sections, neatly dovetailed to create a continuous flow from beginning to end, proceeds with either a new counter-theme or a new contrapuntal device applied to the principal theme in each new section. A classic example is Sweelinck's *Fantasia chromatica*. See Table 1.

In the second category, best exemplified by many of Frescobaldi's works, the sections are fewer but not dovetailed and the principal theme is rhythmically transformed from one to the next, usually including at some point a change of metre from duple to triple. Such pieces are sometimes referred to as 'variation canzonas' or 'variation fugues'.

Both these types show many elements of the later classic fugue: severity of contrapuntal style, strictness of part-writing, greater regularity of exposition than in the old ricercare (about which more below), thematic hierarchy with a single principal theme, and emphasis on learned devices. Overall structure, however, differs considerably. Whereas the classic fugue proceeds as a series of well-defined sections alternating between episodes and self-contained groups of thematic statements, the early 17th-century 'learned fugue' proceeds as a kind of continuous unfolding of contrapuntal possibilities with only a few major cadences to mark off sections.

Certain German musicians of the early 17th century also began to designate contrapuntally free, short pieces fugues. These works traced their ancestry to the lively Parisian chansons of the previous century, instrumental intabulations and arrangements of which Italian composers had designated *canzone alla francese*. Both the chanson and the canzona often consisted of a short series of brief sections, each beginning with simple imitative entries but quickly lapsing into chords or melody-and-accompaniment texture. The Zarlinian rules of counterpoint were more often flouted than followed, and keyboard canzonas often showed in addition little regard for strictness of part-writing and frequent lapses into stock keyboard figuration. Bernhard Schmid the younger, in his *Tabulatur Buch* of 1607, included 12 pieces written by Andrea Gabrieli, Adriano Banchieri and other Italians that he described as 'Fugues or, as the Italians name them, Canzone alla francese'. A similar tablature book was published in 1617 by Johann Woltz, who included in it 20 fugues from the pen of Simon Lohet, a Netherlander who had served as organist to the Württemberg court in Stuttgart until his death in 1611. Although modest in nearly every respect, Lohet's are the first group of non-canonic pieces to be called fugues. It is characteristic of this experimental age that 'fugue' could serve as a genre designation for these simple, almost banal works while Hassler and Praetorius were reserving it for pieces of the most sophisticated, serious sort.

(ii) Theory: terminology, structure. Zarlino's attempt to restrict the word's meaning to imitative counterpoint in which the imitation is exact failed to take hold, despite later Italian theorists' attempts to preserve his terminology. What these later writers did instead (inadvertently, it appears) was to keep Zarlino's restriction of fugue to the perfect intervals but to suppress the ideal of exactness of imitation. Because the two are not always identical, the end result of their change of emphasis was that exact imitation came to be replaced by the relationship between fugue and mode. In other words, for early 17th-century theorists the technique of fugue took place at a perfect interval not in order that the intervals might remain identical but in order to emphasize final and dominant notes of the mode.

To this restriction was then added, by Girolamo Diruta in 1609, the theory of tonal answers. Both Zarlino and Dressler had insisted that modal clarity was important in the beginning of a work, Zarlino by insisting that the voices begin on final and dominant of the mode, Dressler by advising the composer to see to it that the thematic material emphasized those and other important modal notes. Diruta, a disciple of Zarlino, took these admonitions one step further and insisted that they be applied not only to the opening theme but to its answer as well. As a result, given that theme and answer were to begin on final and dominant (in either order) and were to emphasize important modal notes, and given that the octave was divided unevenly into a 5th and a 4th, then the answer had to be altered such that 5th was answered by 4th and 4th by 5th. The rather general advice of the mid-16th-century musicians had become by the early 17th century a specific, strict edict.

Progressive musicans of the time quickly adopted Diruta's theory. Marco Scacchi, for instance, used it repeatedly in his *Cribrum musicum* of 1643 to fault Paul Siefert's handling of the *stile antico* in a collection of psalm settings published in 1640. Siefert's defence that he was simply doing what his teacher, Sweelinck, had taught him was probably true, given the freedom with which most 16th-century composers handled such imitation, but by the 1640s the majority of musicians considered tonal answers a virtual necessity to ensure modal clarity. Schütz's early collection of double-choir psalms (published only a few years after his study with Giovanni Gabrieli) and his *Geistliche Chor-Music* of 1648 (possibly published as a practical response to the Scacchi–Siefert

TABLE 1

section	*(bars)*	
I	(1–70)	principal theme with counter-theme 1
II	(70–104)	with counter-theme 2
III	(104–49)	principal theme in augmentation
IV	(149–71)	theme in diminution
V	(171–97)	theme in stratto, diminution and double diminution.

quarrel) contain numerous instances of opening tonal answers and not a single real answer.

Musicians in the north had never accepted Zarlino's definitions of fugue and imitation, and continued instead to experiment with their own subdivisions of imitative counterpoint. They generally referred to all imitative counterpoint as fugue, which most writers divided into canonic (variously called *fuga ligata*, *totalis* or *imaginaria*) and non-canonic (*fuga soluta*, *partialis* or *realis*). Sethus Calvisius further subdivided the latter into *fuga ejusdem modulationis* and *fuga diversae modulationis*, or fugue of either similar or diverse melodic motion, which he understood to mean, respectively, imitative counterpoint in which the melodic contour of the theme was maintained (whether exactly or approximately) by the answering voices and that in which imitation was perceived to be present even though melodic contour was not maintained (his example was the opening of the Lassus motet *Inclina Domine*). Joachim Burmeister, by contrast, categorized the techniques of non-canonic imitation based on rhetorical terminology, although he seems to have fitted fugal techniques to his chosen rhetorical figures rather than subdividing fugal techniques first and then naming them. Those figures he chose to relate to fugue were *metalepsis*, for which he chose imitation with two themes; *hypallagē*, imitation in inversion; and *apocopē*, imitation of a very brief head-motif. Calvisius even went so far as to allow 'fugue' to designate virtually any repetition of musical material in a composition, including ostinato technique and the answering back and forth of polyphonic textures in double-choir music. Others were more restrictive. Burmeister, for instance, insisted that only if all voices of the texture participated in the imitation of a theme should the name 'fugue' be used.

None of these schemes for subdividing non-canonic imitation took firm root, however, and the Italian theory of fugue as imitative counterpoint handled according to proper treatment of the mode began to find wide acceptance. With this understanding of fugue as a basis, the south German writer Wolfgang Schonsleder distinguished in 1631 between 'long [fugues] that are worked out' and 'short ones or imitations', and he suggested as paradigms works by Palestrina and Frescobaldi for the former category and duets by Monteverdi for the latter. With this division of imitative techniques into canon, fugue and imitation, the essence of our understanding of these words is in place.

All the above definitions refer to fugue as a compositional technique involving imitative counterpoint. The word continued to be applied also to pieces of music, but here again there was no universal agreement. Musicians had of course inherited from the late Middle Ages the idea of fugue as canon, to which in the Renaissance they added fugue as a point of imitation. The former category proved surprisingly durable and was still being used by German school treatises as late as the early 18th century. (It is interesting to speculate whether Bach's first encounter with the word was when he sang canons while a schoolboy in Ohrdruf.) Fugue as a single point of imitation also survived the Baroque. Praetorius, for instance, defined motet style as the alternation of 'harmonies and fugues' and the canzona as a textless piece 'with brief fugues and artful fantasies'. Keyboard composers in the early 17th century (e.g. Lohet in south Germany and Heinrich Scheidemann in the north) sometimes wrote short pieces entitled 'fugue' that consisted of nothing more than a single point of imitation. Well into the 18th century French organists designated as fugues similarly brief imitative works, and Henry Purcell understood the word thus in his discussion of fugue published by Playford in 1694. Perhaps the last such use of the word can be traced to early 19th-century New England, where William Billings and his colleagues took up the form of the 'FUGING TUNE', which had first become popular in 18th-century English parish churches.

As already noted, German musicians at the beginning of the 17th century introduced 'fugue' as a genre designation for non-canonic pieces widely disparate in style and intent. One final meaning of the word turns up in Italy about 1600, where a few musicians used it to refer to the thematic material of an imitative piece (e.g. 'Ricercar primo tono con tre fughe'). Perhaps the most famous composer to use the word in this way was Monteverdi, whose six-voice *Missa da capella* (1610) is composed with ten 'fugues', derived from Gombert's motet *In illo tempore*, which are spelt out even before the piece begins.

The origin of the textbook fugue's structural principles, until recently obscure, can now be traced with some certainty. In the early years of the 17th century the two most common models were the motet, with its series of points of imitation each based on a different theme, and the extended keyboard fugue, with its longer sections, few cadences, and almost continuous presence of the theme. What was lacking was a series of much shorter points of imitation (or, in modern terms, groups of thematic statements) all based on the same theme but set apart from each other in some way.

The earliest theoretical source to describe such a scheme is a manuscript treatise, *Sequuntur regulae compositionis*, surviving in several copies and now thought to be the work of Antonio Bertali, a north Italian violinist and Kapellmeister of the imperial court in Vienna from 1649 to 1669. Bertali's text treats the study of counterpoint as a progression of species counterpoint leading to the writing of fugue, as does Fux's classic *Gradus ad Parnassum*. Bertali's treatise outlines for fugal composition the following structural plan: (1) once a theme has been selected, it should be assigned to an appropriate mode. (Note the inversion of the modern approach, which is to select the key first, then devise a theme for it.) (2) The opening point of imitation brings in the theme in systematic fashion in all voices (beginning on final and dominant of the mode), after which free counterpoint leads to the first cadence. (3) Successive points of imitation, all of course based on the same theme, should be distinguished in some fashion, for which the author recommends exchanging starting notes among the voices or switching the order of entry of the voices. (4) In the body of the composition, the theme may be brought in on notes other than final or dominant. (5) Stretto is particularly prized, but only in the middle or towards the end of the piece, since it generally requires thematic alteration and does not allow for careful treatment of mode. (6) The whole piece will generally consist of four or five such sections, with the theme presented prominently at the very end. Here, then, we find most elements of the modern fugue: carefully worked-out opening point of imitation (i.e. exposition), groups of thematic statements separated from each other (by free counterpoint), variety among the thematic groups, possible movement

TABLE 2

bar	1	4	7	10	13	16	19	22	25	28	31	34	37	40	43	46–8
S I	A–	B–	xxx	A–	B–	xxx	A–	B–	B–	A–	B–	xxx	A–	B–	xxx	full
S II		A–	B–	xxx	A–	B–	xxx	A–	xxx	xxx	A–	B–	xxx	A–	B–	textured
B			A–	B–	xxx	A–	B–	xxx	A–	xxx	xxx	A–	B–	xxx	A–	conclusion
		dux	*comes*	*dux*	*comes*	*dux*	*comes*	*dux*	*comes*	*dux*	*comes*	*dux*	*comes*	*dux*	*comes*	

to closely related keys for later groups (described as 'beginning the theme on other notes'), fondness for stretto and prominence of the theme at the end of the piece. Lacking only are the countersubject and the well-defined episode.

This model obtains, not in keyboard works of the period, but in pieces entitled canzona or sonata and composed by Bertali's north Italian violinist colleagues. The fugues found in these works do not generally form the entire piece, but rather one section (often the first) of a multi-section work. One of the first composers of such pieces may be Tarquinio Merula, whose *Primo libro delle canzoni* of 1615 already includes several. Massimiliano Neri and Giovanni Legrenzi also wrote sonatas incorporating such fugues. The contibution of all these composers to the history of fugue merits further study.

(iii) Second half of the century. Much remains to be learnt about the history of fugal composition in the second half of the 17th century, and this lack of knowledge has led some scholars to attribute to Bach and Handel innovations in fugal writing with which they should not be credited. Only in the realm of keyboard music is there a relatively complete and well-rounded picture of the music of the time. There is, however, no questioning that, with respect to fugal composition, the years 1650–1700 witnessed the gradual but complete passing of the mantle from Italy to Germany, where it largely remained into the 20th century. Several factors contributed to this transfer: Italy's gradual abandonment of interest in keyboard music and inexorable move towards paramountcy of opera; Germany's continued fascination with counterpoint (even in the music of such early Baroque composers as Schütz); and the eagerness with which German musicians learnt from such Italian teachers as Frescobaldi and Bertali.

Perhaps the key figure in this transfer of fugal 'authority' from south to north was the Stuttgart-born Johann Jacob Froberger, who studied with Frescobaldi, worked for the Holy Roman Emperor in Vienna (at the same time as Bertali), and during the 1650s travelled widely to other parts of Germany, France and even England. The four autograph manuscripts of keyboard works that Froberger presented to the Emperor Ferdinand III in the years around 1650 include easily the best fugal compositions written at a time when most of Europe's leading composers were absorbed with opera, cantata and oratorio. Froberger's fugues follow closely the example of Frescobaldi and comprise the same four genre designations of ricercare, fantasia, canzona and capriccio, understood in the same way. Of even greater historical significance than the quality of these works may be Froberger's role in awakening interest in fugal composition among composers north of the Alps. Inspired by Froberger's example the Frenchman François Roberday published in 1660 a volume of *Fugues, et caprices* explicitly modelled after the composer's variation fugues and even including one of Froberger's own pieces. French composers did not follow Roberday's lead, but in Germany Froberger's influence bore spectacular fruit. Through his personal contacts with Schütz's pupil Matthias Weckmann as well as others, he reawakened the interest of the Germans in large-scale fugal composition. In north Germany, where Weckmann spent most of his career, this led to significant experimentation with fugue and invertible counterpoint. In central Germany, where Froberger's music circulated widely in manuscript, the interest in fugal writing led directly to Bach and Handel.

The unbroken tradition of serious fugal composition begun in the 1540s continued through this period and, indeed, well into the 18th century. Composers retained the two types developed by keyboard composers early in the 17th century – namely, Sweelinck and Hassler's continuous piece in a single metre with contrapuntal devices, and the 'variation fugue' cultivated by Frescobaldi and Froberger. Italians who composed such extended fugal works include Fasolo, Battiferri, Fabrizio Fontana and Pasquini. Among the many German contributions one might mention as particularly significant the set of 12 ricercares compiled by Poglietti and keyboard fugues (variously designated) by Weckmann, J. Krieger and N.A. Strungk (a complete list is given in Riedel, 1979).

Also during this half-century fugue took on a much greater significance within the genre of toccata and its sometime equivalent, praeludium. Improvisation and freedom had traditionally been among the genre's principal characteristics, but since the 16th century many keyboard works entitled toccata had included relatively freely imitative sections interspersed among the more improvisatory passage-work. Froberger also began to bring a contrapuntally freer version of the variation fugue into this genre, with the two or more fugal sections based on rhythmic variants of the same theme. Undoubtedly the best such pieces are the organ praeludia of Buxtehude. Although it was not the model he ultimately chose for most of his fugal writing, Bach himself wrote a few pieces incorporating fugue in this manner (e.g. the E major Praeludium BWV566).

Probably the most important innovation in fugue during the period under discussion was developed in the north German cities of Hamburg and Lübeck by a circle of musicians that included Weckmann, Buxtehude, Reincken and Christoph Bernhard. In the 1660s and 70s these men discovered a common interest in the compositional potential of combining fugal writing (to which they had been awakened most probably by Froberger) with invertible counterpoint, about which they had learnt through Zarlino's *Istitutione harmoniche* as taught by Sweelinck to their teachers Jacob Praetorius (ii) and Heinrich Scheidemann. This combination led to two significant and related innovations: the idea of countersubject and the so-called permutation fugue.

An incipient form of both phenomena can be seen in the fugue from the fifth suite of Reincken's *Hortus musicus* (1688) for instrumental ensemble, whose structure is shown in Table 2 (where A represents the opening

TABLE 3

S	A—	B—	C—	D—	A—	B—	C—	D—	xxxx
A		A—	B—	C—	D—	A—	B—	C—	D—
T			A—	B—	C—	D—	A—	B—	C—
B				A—	B—	C—	D—	A—	B—
	T	D	T	D	T	D	T	D	T

theme, B the second theme, 'xxx' free counterpoint, and *dux* and *comes* the two forms, subject and tonal answer, of theme A). Though tediously formulaic, Reincken's fugue employs Bertali's groups of thematic statements (five altogether), with variety from one to the next provided by the exchanging of starting notes (S I begins the first group with the *dux* form, but begins the second with the *comes* form). To this is added a second theme that accompanies every statement of the first theme except the opening one. If episodes were to be added between groups of thematic statements, and the scheme in general loosened up, the result would bring Reincken's model very close to the classic 18th-century fugue.

If instead the formulaic nature of Reincken's model were emphasized by the addition of further themes and the elimination of the free counterpoint, the resulting scheme would be close to that of the earliest Bach vocal fugues, called by modern scholars permutation fugues. The opening fugue from BWV182, *Himmelskönig, sei willkommen*, for instance, is constructed as shown in Table 3 (A, B, C and D refer to the themes, T and D to entries of theme A on tonic and dominant). The permutation fugue consists of fugue and canon in equal measure. Characteristic of the former is the presence of a fugal exposition, complete with tonal answer, properly spaced entries and strict alternation of tonic and dominant for entries. Characteristic of canon is the near absence of non-thematic material, in that each voice continues with the same material as every other once it has stated the opening theme complete, and returns to the opening theme once it has fully stated all themes. Although the first known piece to fit this description appears to have been composed by Johann Theile for instructional purposes and is found in his treatise *Das Musikalisches Kunstbuch*, Bach was among the first to employ the technique successfully in a musical context.

5. THE GOLDEN AGE: EARLY 18TH CENTURY. C.P.E. Bach, writing to Forkel about his father in 1775, remarked: 'Through his own study and reflection alone he became even in his youth a pure and strong fugue writer'. His models, according to Carl Philipp Emanuel, included Froberger, Kerll, Pachelbel, Frescobaldi, J.C.F. Fischer, Strungk, Buxtehude, Reincken, Bruhns and Böhm. Among the results of this study were the following: (1) although his earliest fugues bear a variety of designations, including Canzona (BWV588), Capriccio (BWV993), Praeludium (BWV566) and even Imitatio (from the Fantasia BWV563), Bach seems early on to have settled on fugue as the designation of choice for all pieces based on non-canonic imitation. This choice is not entirely expected; it may reflect the influence of Pachelbel, the teacher of Bach's older brother (and first teacher) Johann Christoph and the only composer listed above who preferred that designation. (2) After some experimentation with other models for fugal writing, Bach settled for his keyboard or organ fugues on the model ultimately derived from Bertali, but including by this time frequent use of a countersubject and episodes and eventually incorporating tonal harmony and modulation to related keys. (3) Bach paired most of his keyboard fugues with preludes. Praetorius had described in 1619 the practice of improvising a toccata or prelude before a written-out fugal piece, and only towards the end of the 17th century did a few composers begin to attach written-out preludes to their fugues. Bach's preference for this practice ensured that wherever his keyboard fugues have been admired the prelude and fugue has served as one of the most important genres to incorporate fugal writing. (4) For his earliest vocal fugues, Bach chose in place of this model the permutation fugue, which he probably encountered through the treatises of Theile.

The mature Bach employed fugue in his music for organ, for keyboard (harpsichord) and for voices. The harpsichord fugues are in general relatively brief and tight in construction; they would seem to have been intended primarily for study and teaching. Those for the organ are usually grander and more expansive; they would seem to have been intended for public performance. For his mature vocal fugues (e.g. in the B minor Mass) Bach eventually abandoned the permutation fugue model in favour of that of the keyboard fugues.

Like all masterly bodies of music, Bach's fugues resist easy summary, generalization and classification. A few attempts have however been made to subdivide these works further. Kunze proposed that the fugues of *Das wohltemperirte Clavier* be categorized on the basis of musical style: *fuga pathetica*, with predominantly slow movement and expressive of a certain affect; ricercar-fugue, the 'artful' fugue reminiscent of the old ricercare; dance-fugue, based on certain dance idioms; *Spielfuge*, characterized by idiomatic instrumental writing; and choral- or motet-fugue, which brings together instrumental structure and vocal style. Stauffer has applied Kunze's plan to the organ fugues, adopting two of the categories (dance-fugue and *Spielfuge*) but offering in place of the others the *allabreve* fugue (i.e. derived from the *stile antico*) and the art fugue (emphasizing learned devices). More recently Dreyfus has questioned the idea of categorization based on style and has proposed instead subdivisions derived from Mattheson's *Der vollkommene Capellmeister* and based on the use of contrapuntal procedures: simple fugue, based on only one theme and without invertible counterpoint; double fugue, based on two or more themes treated invertibly; and counterfugue, involving the application of contrary motion, augmentation or diminution to one of the themes.

In contrast to the almost universal esteem accorded Bach's fugues since at least the early 19th century, those of Handel have been somewhat neglected. Handel's focus on opera and oratorio, and the relative paucity of keyboard music from his pen, result in a very small number of pieces designated 'fugue', the most prominent being the *Six Fugues or Voluntarys for the Organ or Harpsichord* issued by Walsh in 1735. Handel's most important contributions to the genre are probably those in the choruses of his oratorios, which differ in only small ways from the keyboard fugues (two of the six keyboard fugues of 1735, for instance, ended up arranged as choruses in *Israel in Egypt*). In general, Handel's treatment of fugue is freer and less rigorous than Bach's: the part-writing (at least of the keyboard fugues) is often loosely handled, the counterpoint is sometimes allowed to relax into thematic statement accompanied by chordal texture,

thematic statements are less recognizably grouped, episodes less clearly defined, thematic material less economically used. These characteristics have not universally been considered signs of inferiority: writing in 1789, Burney (*History*) called Handel 'perhaps the only great Fuguist exempt from pedantry'. Marpurg in his treatise on fugue (1753–4) subdivided the genre into strict (*fuga obligata*) and free (*fuga libera* or *soluta*) which he associated, without expressing particular preference, with Bach and Handel respectively.

The third great figure of this era for the history of fugue is J.J. Fux, whose *Gradus ad Parnassum* (1725) remains a classic of fugal theory. The book is written, in Latin, as a dialogue between the author (as pupil) and Palestrina (as teacher); its goal, however, is the writing not of a *stile antico* motet but of late Baroque fugue, especially Fux's preferred genre, the fugue with two themes. Fux is probably most famous today for his use of the pedagogical progression from species counterpoint to fugue, but he probably also deserves credit for popularizing the terms 'subject' and 'countersubject', which he used, in their Latin forms, for the two themes of a fugue. His model for fugal composition, like his use of species counterpoint, derives ultimately from Bertali, although Fux recommends a tripartite structure of only three groups of thematic statements. This model seems intended purely as a way of getting the student started; Fux's own use of fugue in his music is considerably more imaginative than his somewhat formulaic plan would lead one to expect.

6. LATE 18TH CENTURY. The golden age of fugue was brilliant but short-lived. By the 1750s, during which decade both Bach and Handel died, Enlightenment ideals had brought fugue once again (as had humanistic ideals at the beginning of the Baroque) into disrepute, this time as pedantic and unnatural. Never again would the genre play the central role it had enjoyed in music of the early 18th century. At the same time, however, musicians continued to find fugue and counterpoint important for a composer's training, just as they had a century and a half earlier, and fugue even made an occasional appearance in music in the new style. In the latter case, its most common role was that of finale, a role it had long played in the Mass, where 'et in secula seculorum' and 'amen' fugues were a well-established tradition. In addition, composers began to experiment with the insertion of brief fugal imitation, sometimes only a single point of imitation, into works in sonata form and other forms.

Fugue retained its prestige longest in Vienna, aided by the aura surrounding Fux's bestselling treatise as well as the conservative musical tastes of the city's Habsburg patrons. The technique figures relatively prominently in the works of most composers, both German and Italian, associated with the Viennese court and churches during the third quarter of the 18th century. G.J. Werner (Haydn's predecessor at the Esterházy court), G.C. Wagenseil, M.G. Monn, F.L. Gassmann, Nicola Porpora (Haydn's teacher) and F.X. Richter all incorporated fugues into their instrumental music for chamber ensemble and larger orchestra. Perhaps the most significant of all Viennese contributions to fugue was that of J.G. Albrechtsberger, Beethoven's teacher, who not only assigned fugue a prestigious role in his compositions but wrote one of the most admired counterpoint treatises of the day. Elsewhere interest in fugue waned rapidly. A handful of composers in northern Italy, most notably F.M. Veracini and CA. Campioni, continued to cultivate fugue under the influence of the Bologna theorist G.B. Martini. In Germany J.S. Bach's fugal legacy was carried forward not primarily by his sons but by his students and admirers, in particular F.W. Marpurg and J.P. Kirnberger.

With the establishment of the so-called Viennese Classical style by Haydn, Mozart and Beethoven, however, fugue's central role in music came to an end as sonata form and the symphony orchestra quickly rose to a position of dominance. Nevertheless, none of the three composers entirely abandoned fugue. Haydn's study of the technique seems to have been accomplished on his own using primarily Fux's *Gradus ad Parnassum*. In addition to a number of fugues in his masses, fugues serve as finales to several of his instrumental works, including three of the op.20 string quartets, the quartet op.50 no.4 and the symphonies nos.3, 40 and 70. These fugues are finely wrought works in the late Baroque style and suggest that Haydn would probably have been comfortable writing many more if his patrons had desired them. Mozart learnt fugal composition not through any treatise but through the study of other composers' works: first Haydn and the earlier Viennese instrumental composers, then in 1782 J.S. Bach (the '48') and Handel (probably the *Six Fugues or Voluntarys*, among other works), to both of which he was introduced by Baron von Swieten. As a result, we find in Mozart fugal finales to string quartets à la Haydn (K168, 173 and 387), as well as independent fugues or preludes and fugues in late Baroque manner, including the Prelude and Fugue for keyboard K394/383*a* and the Fugue for two pianos four hands K426, later arranged for string quartet as K546. Of course, fugal finales also appear in Mozart's sacred music, including the C minor Mass K427/417*a*, and the Requiem. Mozart's most important contribution to the history of fugue, and certainly his most innovatory, is probably the insertion of fugal imitation into works in sonata form. This category includes perhaps his two best-known instrumental movements incorporating fugal imitation: the finale of the 'Jupiter' Symphony and the overture to *Die Zauberflöte*.

As in so many facets of composition, Beethoven pushed back the boundaries of fugue while integrating it into the new style. He was introduced both to the '48' (through his teacher in Bonn, Neefe) and to a systematic study of counterpoint and fugue (through his later teacher Albrechtsberger). Perhaps the most traditional are the fugal finales Beethoven included in the *Missa solemnis*; among his instrumental works, by contrast, scarcely a single fully worked-out, traditional fugue is to be found. Instead we find such offerings as the 'Finale: alla fuga' of his variation set op.35, on the theme of the last movement of the 'Eroica' Symphony. Here Beethoven's fugal finale begins conventionally enough, but, in a manner reminiscent of Buxtehude's praeludia, the counterpoint eventually begins to break down and is finally abandoned about two-thirds of the way through the movement. The composer acknowledged his freer approach to fugue in two of his most famous efforts, the finale to the Hammerklavier Sonata op.106, and the *Grosse Fuge* op.133 (originally conceived as the finale to op.130). He headed the first 'Fuga . . . con alcune licenze', the second 'tantôt libre, tantôt recherchée'. Like Mozart, Beethoven also introduced fugal imitation into sonata form movements, for instance in place of the first theme group (in the finale of

the string quartet op.59 no.3) or as a part of the development (in the opening movement of op.59 no.1).

Fugue emerged from its golden era accompanied by no particular consensus with regard to its rules, definitions or how it ought best to be handled. Musicians who wrote about fugue and counterpoint in the second half of the 18th century continued to focus on the styles and techniques of the late Baroque, but they brought to the task a variety of approaches. One of the most famous of these writers was G.B. Martini of Bologna, renowned as a teacher of counterpoint and sought out by Mozart and many others. In his *Esemplare, o sia Saggio . . . de contrappunto* of 1774–6, Martini subsumed all imitative counterpoint under the general heading fugue, which he subdivided into *fuga reale* (i.e. with a real answer), *fuga del tuono* (with a tonal answer) and *fuga d'imitazione* (freer sorts of imitation). He further subdivided the former into canonic (*legata*) and non-canonic (*sciolta*). Here we see fugal terminology at the crossroads: words and pairings traceable all the way back to Zarlino (*fuga legata* and *sciolta*) side by side with newly paired expressions central to our modern theory (real versus tonal answers). The tripartite division (with additional subdivision) obscures to some extent the more apt one of canon, fugue and imitation, and certainly shows Martini's respect for traditional Italian terminology. In Austria Fux's *Gradus ad Parnassum* continued to find favour among musicians. Beethoven's teacher Albrechtsberger (*Gründliche Anweisung zur Composition*, 1790) was only the best-known of a number of Austrian pedagogues who, either directly or indirectly under Fux's influence, likewise wrote texts on counterpoint and fugue.

Meanwhile the predominant influence on fugal theory in Germany remained J.S. Bach and his many pupils. Whereas Bach's most progressive sons, Carl Philipp Emanuel and Johann Christian, showed in their compositions little interest in fugue, two members of the Bach circle with more conservative bent, F.W. Marpurg (*Abhandlung von der Fuge*, 1753–4) and J.P. Kirnberger (*Die Kunst des reinen Satzes*, 1771–9), made important contributions to its theory. Marpurg, author of the first full-length treatise to include 'fugue' in its title, divided imitative counterpoint as we do today into canon, fugue and imitation. He insisted that fugue was 'actual, proper or regular' only if it was constructed according to the rules; otherwise, it was 'figurative, improper or irregular'. Five essential characteristics defined fugue, and these required proper handling for a piece to earn the designation 'proper': *Führer* (*dux*) and *Gefährte* (*comes*), *Wiederschlag* (i.e. regularity of opening imitation between *dux* and *comes* forms), *Gegenharmonie* (i.e. good counterpoint accompanying the theme) and *Zwischenharmonie* (episodes). Even when these five elements were handled in 'proper' fashion, Marpurg allowed for still further subdivision of proper fugue into strict (à la Bach) and free (à la Handel). Also worth mentioning is Marpurg's borrowing from Mattheson of the word *Durchführung* (still used by German speakers today) to designate the fugue's sections marked off by its episodes. One notices immediately in Marpurg's use of 'Harmonie' the ever greater focus of the time on vertical sonority rather than horizontal part-writing.

7. The Romantic era. In the early 19th century the fugue became the subject of intense debate while musicians struggled to reconcile its myriad definitions and manifestations and to determine its role in contemporary composition. Nevertheless, it was the general consensus that fugue was the quintessential contrapuntal genre and as such was only with difficulty susceptible to integration into the modern style. One musician who did attempt to update the technique in light of post-Baroque compositional innovations was the Czech-born Antoine Reicha: contemporary and colleague of Beethoven, pupil of Haydn, Salieri and Albrechtsberger, and teacher of Berlioz, Liszt and Franck. In 1803 in Vienna Reicha dedicated a set of 36 fugues for piano to his teacher Haydn; for a new edition two years later he added an introduction entitled *Über das neue Fugensystem* defending their construction. In this introduction Reicha dismissed Martini's three principal categories of fugue as irrelevant to contemporary composition and identified the following characteristics as necessary for a fugue: the leading of the theme through all voices, proper contrapuntal texture, derivation of all musical ideas from the theme alone, and the maintenance of a contrapuntal character throughout the piece. As might be expected from a composer interested in more adventurous Romantic harmony, Reicha rejected the traditional relationship between fugue and tonality, including the handling of the fugal answer and any restrictions on modulation during the course of the piece. In a later treatise, written after he had been appointed to the Paris Conservatoire, he also tried to bring the ubiquitous periodicity of Classical-style music into the fugue by describing its structure as a series of periods well delimited by phrases: these periods included an opening one called 'exposition' and, following an intervening episode, another called 'counterexposition'. Reicha's innovations were not widely accepted, however; Beethoven, who himself treated fugue relatively freely, expressed the probably common opinion that in Reicha's collection of 36 fugues 'the fugue is no longer a fugue'. Reicha's colleagues at the Paris Conservatoire, Cherubini and Fétis, later expressed similar criticisms. When their ideals prevailed, the last serious attempt to update fugal theory died, and the teaching and writing of fugue became once and for all an act of homage to the past.

Writing about fugue meanwhile continued apace. Authors included Fétis (1824), Cherubini (1835), Weinlig (1845), E.F. Richter (1859), Riemann (1890–94), Prout (1891) and many others. Fugal theory came to focus increasingly on one of two strains: either fierce, partisan debate about what constituted a 'proper' fugue, principally for the purpose of evaluating music of the past, or the establishment of a rigid model to be followed to the letter by any student wishing to master the ideal fugue. The latter came eventually to be known as the school fugue or *fugue d'école* and to be associated most closely, as it still is today, with the Paris Conservatoire. André Gédalge's *Traité de la fugue* (1901) offers the definitive outline of the school fugue. The model is laid out in great detail and is widely understood to bear no relationship at all to 'real' composition outside the academy.

Beethoven's judgment concerning Reicha's fugues and his ambivalence about the freedoms allowable in his own fugal composition mirror the widespread uncertainty of the time towards the question of fugue's definition and essential characteristics. Marpurg had allowed for strict and free fugues, and some early 19th century musicians (e.g. Koch) simply expanded the latter to encompass

such innovatory works as Mozart's overture to *Die Zauberflöte*, in which fugal texture is by and large maintained but within a movement structured according to sonata form. Others (e.g. J.A. André) vigorously rejected such (as they saw it) terminological looseness. For André, the *sine qua non* of fugue was the opening fugal answer at the 5th. Other musicians since André have identified their own essential characteristics, including most commonly contrapuntal rigour or overall compositional structure (i.e. form). Most pieces designated 'fugue' by 19th-century composers have probably at some time been declared unworthy of the name for one or another reason; even Bach's fugues themselves have occasionally been measured and found wanting.

Adding to the terminological confusion is the 19th-century introduction of the word *fugato*, an Italian past participle meaning 'fugued', which was occasionally used during the 16th and 17th centuries in the expression *contrappunto fugato* (literally 'fugued counterpoint', perhaps best rendered in English as 'fugal counterpoint'). In 1760, however, Giorgio Antoniotto, an Italian-born musician living in England, published a treatise in English in which he introduced the word as a noun meaning imitative counterpoint that is not proper fugue (what earlier musicians had called simply 'imitation'). *Fugato* subsequently came to be the term most commonly applied to brief passages of fugal imitation within non-fugal movements, as well as to any fugal piece (even if designated 'fugue' by its composer) that fails the test for proper fugue. In both of these senses, the word remains current today.

As fugal theory became more and more orientated towards the past (and, by extension, towards the analysis of earlier music), composers turned increasingly to the fugues of past composers, rather than to the theoretical pronouncements of their teachers, for inspiration. Chief among their models were the keyboard fugues of Bach, which, despite the disappearance of most of the rest of his works from public consciousness, had never really faded from the view of the musical cognoscenti. It is no accident that Schumann, Liszt and Reger all wrote fugues on the notes B–A–C–H, or that both Schubert and Beethoven showed their greatest interest in fugue late in life, as they searched for new ideas and models, rather than early in their careers, when their teachers' precepts were fresh in their minds. In the end, only Chopin among all the major composers of the 19th century seems to have shown no interest whatsoever in counterpoint and fugue.

Perhaps the single exception to this new role of fugue as historical revival or archaeological relic was its traditional, well-established place as finale in sacred vocal music. Prominent examples from the century include, in addition to those of Beethoven's masses, the final chorus of Mendelssohn's *Elijah* and the end of the third movement (on the words 'Der Gerechten Seelen sind in Gottes Hand') of Brahms's *German Requiem*. Berlioz, on the other hand, criticized this convention and chose to use fugue in more innovatory ways in his Requiem. Verdi introduced a brilliant spoof of the tradition by closing his final opera, *Falstaff*, with a fugue on the words 'Tutto nel mondo è burla' (the whole world is a joke). Meanwhile, the fugal finale in instrumental music, a much more recent tradition, faded in importance. Among its few post-Beethoven appearances one might name the Variations and Fugue on a Theme of Handel op.24 of Brahms and the fourth movement of Bruckner's Symphony no.5.

With the decline of interest in sacred music generally and the instrumental fugal finale in particular, the writing of independent fugues, or preludes and fugues, came increasingly to attract composers' attention, just as it had Mozart's. Beethoven's most contrapuntally rigorous fugue is probably the opening movement of the C♯ minor Quartet op.131, Schubert's the Fugue in E minor for piano four hands, written in the year before he died. Both Mendelssohn and Schumann showed keen interest in wrriting fugues, the former as an outgrowth of his interest in the revival of Bach's music, the latter as a kind of artistic stimulus to his creative juices. Clara Schumann went so far as to refer to her husband's *Fugenpassion*, and he enthusiastically instructed her using Cherubini's counterpoint treatise. One can see in all of these compositions their creators' attempts to rein in or adapt the current stylistic preference for beautiful, singing melody and adventurous harmony within a genre designed first and foremost for contrapuntal display and technical sophistication.

By the second half of the century fugue had found its most comfortable niche within the genre of prelude and fugue, and increasingly within the realm of organ music. These fugues might take the form of studies (e.g. the organ fugues of Brahms), showpieces (the preludes and fugues of Liszt), continued fascination with the Baroque (the works of Reger), or simply occasional essays (the *Prélude, fugue et variation* for organ op.18 of Franck). Of course fugue also retained its reputation for learnedness. In order to characterize Beckmesser's pedantry Wagner introduced fugal counterpoint into *Die Meistersinger* (see bars 138–50 of the overture, reprised in association with Beckmesser in Act 3) and in *La damnation de Faust* Berlioz included a fugue in parody of German learnedness. Of all of these men probably the most consistently successful composer of fugue was Brahms, who also proved most capable of integrating past and present.

8. 20TH CENTURY. The indissoluble bond between fugue and tonality, traceable back to Dressler and Clemens in the 16th century and strongly reaffirmed in the 19th, made the genre uncongenial to those 20th-century composers who had abandoned tonal harmony. A rare early use of fugue in atonal music occurs in 'Der Mondfleck' from *Pierrot lunaire* (1912), a movement that Schoenberg described as 'fugue between piccolo and clarinet on the one hand, canon between violin and cello on the other'. Schoenberg's understanding of the difference between the two techniques is clear: the canon carries through from beginning to end, whereas the fugue involves a theme, two bars long, which is stated several times in the two voices, with intervening free counterpoint, and to which the contrapuntal devices of inversion and stretto are applied. Nevertheless, as Schoenberg and Webern began to explore thematic transformation as yet another way to avoid the sensation of a recognizable tonality, fugue found itself all but excluded from 12-note music. The composers of the Second Viennese School favoured both counterpoint and classical forms, but canon, not fugue, was the preferred imitative technique. In fact, possibly the best-known fugue associated with these composers was not an original composition but Webern's arrangement of the six-voice ricercare from Bach's *Musical Offering*.

Perhaps the most significant atonal fugue from the first half of the century is the triple fugue in Act 2 scene ii, bars 286–365, of Berg's *Wozzeck* (1917–22). Opera and fugue had traditionally had little to do with each other, but Berg exploited the technique brilliantly by assigning a fugue subject to each of the scene's three characters and using various contrapuntal combinations to parallel the dramatic action. The fugue is laid out in several well-defined sections: exposition of theme 1, exposition of theme 2, combination of themes 1 and 2, transition based on theme 2, exposition of theme 3, combination of all three themes, and coda on themes 1 and 2. Even allowing for the absence of tonality (the first five thematic statements enter on F♯, F♯, E♭, D and G), the handling of the imitation itself is free and untraditional, much more so than Schoenberg's in 'Der Mondfleck'. Berg's three expositions do not present their themes in the customary orderly fashion, integrity of voices is not maintained, and thematic alteration, although seldom drastic, is omnipresent.

The so-called neo-classicism of the 1920s and 30s brought fugue back into favour. Each of the movement's adherents sought to put his own individual stamp on the tonal harmony he inherited, and that desire led to a variety of tonal plans for both the imitative entries and the fugue as a whole. Whereas Stravinsky, in the second-movement fugue of his *Symphony of Psalms* (1930), presented a regularly laid-out fugal exposition with entries alternating between tonic and dominant, Bartók chose, for the opening fugue of his Music for Strings, Percussion and Celesta (1936), to take successive entries around the circle of 5ths, with odd-numbered entries proceeding around the circle in one direction and even-numbered entries in the opposite direction. These early attempts at reinterpreting fugue in 20th-century terms led to further experiments, including later 12-note fugues by Schoenberg (the finale of his Variations on a Recitative op.40 (1941) for organ and the *Genesis* Prelude op.44 (1945) for orchestra and chorus without text). Also falling within the category of 'neo-classical' are two major collections of fugues inspired by the example of Bach's '48': Hindemith's *Ludus tonalis* (1942) and Shostakovich's 24 Preludes and Fugues (1950–51).

The principal compositional trends since World War II – total serialism, aleatory music and minimalism – have proved inhospitable to fugue. Accordingly, interest in fugue during the second half of the 20th century came to rest almost exclusively with composers seeking to emulate past compositional styles and scholars engaged in the study of the history of imitative counterpoint.

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PAUL WALKER

Fugue d'école (Fr.: 'school fugue'). A prescriptive model for writing fugue developed within the Paris Conservatoire in the 19th and 20th centuries. Important contributions to the writing of fugue were made by Fétis (1824), Cherubini (1835) and Dubois (1901), but André Gédalge's *Traité de la fugue* (Paris 1901; Eng. trans., 1965) is acknowledged as the classic text. As enumerated by Gédalge, the structural components of the *fugue d'école*, generally translated into English as the 'scholastic fugue' or 'school fugue', are eight in number: (1) the subject, (2) the answer, (3) one or more countersubjects, (4) the exposition, (5) the counter-exposition, (6) the episodes (in French, *développements* or *divertissements*), (7) the stretto, and (8) the pedal point. This model follows the main outlines of the 'classic' fugue as outlined in FUGUE, §1, but the prominence of a counter-exposition and of pedal point are far beyond their actual presence in fugal repertories of the past. Although Gédalge urged every modern composer to undertake the study of fugue, he readily acknowledged that the ultimate goal was not 'expressly to write fugues, but to acquire the technical mastery that only fugal writing can bring'. It is widely though not universally understood, therefore, that Gédalge's treatise, while deriving much of its detail and many of its musical examples from fugal writing of the past, is not primarily intended as a guide to the study and analysis of that repertory. The list of 20th-century composers who learnt this model while studying at the Paris Conservatoire includes most French composers since 1900.

PAUL WALKER

Fuguing tune [fugue tune]. *See* FUGING TUNE.

Führer, Robert (Jan Nepomuk) (*b* Prague, 2 June 1807; *d* Vienna, 28 Nov 1861). Czech composer and organist. While still a chorister at Prague Cathedral he was taught by Vitásek (1817–24). From 1823 he was assistant organist at the cathedral and in 1826 became second organist; after Vitásek's death in 1839 he succeeded him, giving up his organ post at the Strahov Monastery, which he had held since 1829. In 1830 he became one of the first teachers at the Prague Organ School, but his irregular life caused his dismissal in 1845. He then settled in Salzburg as an organist and theatre conductor (1846–9) and lived briefly in Munich (1849), Braunau am Inn (1851), Gmunden (1853–5) and other German and Austrian towns. He also toured Austria and Hungary with the violinist Gärtner and competed with Bruckner at the Mozart celebrations in Salzburg in 1856. He stayed longer in Aspach and Ried, where he wrote many compositions. After his imprisonment in Ried and Garsten (1859–60) he went to Vienna, where he lived for the rest of his life in penury.

Führer was a prolific composer and wrote over 400 works, mostly sacred. The finest include his Mass in A♭ (1843), the Requiem in G (1846) and the oratorio *Christus im Leiden und im Tode*. He also wrote many secular cantatas, songs and organ works. The extensive publication of his works (in Prague, Munich, Augsburg, Vienna and Innsbruck) and the appealing early Romantic lyricism of his style account for his wide popularity during his life; his works can still be heard in Bohemian and Austrian churches. His writings include three books all published in Prague in 1847: *Der Rhythmus*, *Die Tonleitern der Griechen*, and *Praktický návod, jak psáti skladby pro varhany* [Practical instructions on how to write pieces for the organ].

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JOHN TYRRELL

Führer Orgelbau. German firm of organ builders. Alfred Führer (*b* Wilhelmshaven, 8 Nov 1905; *d* Wilhelmshaven, 27 May 1974) was first apprenticed as a cabinet maker (1920–24) and then trained as an organ builder with P. Furtwängler & Hammer, Hanover, between 1924 and 1927. He worked as a journeyman with companies in

Switzerland and the USA (1929–30) and again with Furtwängler & Hammer (1931–3). In 1933 he set up an organ workshop in Wilhelmshaven, restoring, rebuilding and repairing organs, mainly in the district of Oldenburg-Wilhelmshaven, the former duchy of Oldenburg. After the war the business gained great prestige in northern Germany, particularly in the northern part of Lower Saxony and Bremen. During his lifetime Führer built 760 instruments. In 1974 his nephew Fritz Schild (*b* Bohlenbergerfeld, 18 Aug 1933) became managing director. He had served his apprenticeship with Führer and then worked in the Netherlands, France and the USA from 1958 to 1959, returning to work with Führer as a voicer between 1960 and 1974.

Organs built by Führer include Wilhelmshaven-Bant (1953/1967); Pauluskirche, Bielefeld (1957); St Ansgarii-Kirche, Bremen (1958); St Marien, Delmenhorst (1961); Jever (1966), and St Lamberti, Oldenburg (1972). His most important restorations were to the 1697 Kayser organ in Waddewarden (1933/1966), the 1699 Schnitger organ in Ganderksee (1934/1966) and the 1698 Schnitger organ in Dedesdorf (1947/1957). Schild's organs include those at St Viktor, Damme (1975); Bunde (1979); Christengemeinschaft, Bremen (1981); Totentanz-Orgel, Marienkirche, Lübeck (1986); Staatliche Hochschule für Musik, Hamburg (1992), and Seoul, Korea (1994). He is best known for his restorations of organs by Huess (1650) in Langwarden (1974/1976); Busch (1739) in Jade (1977); Kayser (1694) in Hohenkirchen (1974/1977); Fürtwangler (1858–9) in Buxtehude (1979); Klepmeyer (1766) in Hammelwarden (1969/1992); and Berner (1767) in Sillenstede (1967/1994).

Alfred Führer built organs with slider chests and tracker action in accordance with the principles of the *Orgelbewegung*. From 1933 onwards he carried out major restoration work on historic organs in northern Germany. Fritz Schild has continued the firm's traditions whilst improving the quality and scope of its restoration work; the firm has worked on Baroque and 19th-century instruments, including those employing historical temperaments.

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UWE PAPE

Fuhrmann, Georg Leopold (bap. Nuremberg, 2 Sept 1574; *d* Nuremberg, Dec 1616). German publisher, bookseller, engraver, editor and lutenist. According to the foreword of his *Testudo gallo-germanica* Fuhrmann attended 'German and French high schools and universities'; there are records of him studying in Jena (1597), Marburg (1599), Tübingen (1601) and Basel (1604), where he received a broad education. He then worked in Nuremberg, where in 1608 he took over the typographical workshop of his father, Valentin, who had published mathematical and theological works and was also known for publishing music and theoretical works. Composers whose music was published by Fuhrmann include Melchior Franck, J.A. Herbst and Demantius.

For musicians Fuhrmann is of particular interest for his anthology of lute music *Testudo gallo-germanica, hoc est: novae et nunquam antehac editae recreationes musicae, ad testudinis asum et tabulaturam* (RISM 1615[24]/R1975, published in Nuremberg). It comprises 180 pages and includes a German translation of Anthoine Francisque's *Instruction pour réduire toutes sortes de tablatures de luth en musique et réciproquement*. The music, which is for nine-course lute in G, spans the entire continental, as well as the English, repertory of the period and is therefore one of the most important sources of lute music of the early 17th century (some pieces ed. A. Quadt in *Aus Tabulaturen des 16.–18. Jahrhunderts* (Leipzig, 1966, 6/1990), *Lautenmusik aus der Renaissance*, i (Leipzig, 1968) and in Boetticher). There are pieces by English composers such as John and Robert Dowland, several lesser-known Italians, French composers such as Charles Bocquet, Poles, and particularly Germans, among them Elias Mertel, Valentin Strobel (ii), Georg Wesper and Hans Leo Hassler, who had worked in Nuremberg and who is represented by 20 pieces, a larger number than any other composer. The collection, which is in French lute tablature, offers a cross-section of current forms and there is a high proportion of arrangements of vocal models. Fuhrmann himself played here a prominent role as intabulator.

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WOLFGANG BOETTICHER

Fuhrmann, Martin Heinrich [Frischmuth, Marcus Hilarius] (*b* Templin, Uckermark, bap. 29 Dec 1669; *d* Berlin, bur. 25 June 1745). German organist, Kantor and writer. References in his own writings to hearing church music performed in Kyritz (in the Prignitz) and Penzlau suggest that he may have been a student in those towns. Later he studied with Buxtehude's pupil F.G. Klingenberg (from Stettin), organist at the Nikolaikirche in Berlin. Fuhrmann said that in 1690 he took some of his own compositions for examination by his music teacher, M.P. Henningsen, Kantor at the Marienkirche, Berlin. No music by Fuhrmann, however, seems to survive. Later, probably about 1692, he studied in Halle, where he was deeply influenced by the organ virtuosity of F.W. Zachow (Handel's teacher), whom he 'listened to each Sunday with a real hunger and thirst' (*Satans-Capelle*, p.55). Fuhrmann visited Leipzig at about this time, working briefly with Schelle on contrapuntal exercises. He stated (ibid., p.52) that in 1694 he became an organist in Soldin. By the next year he had found a post as Kantor in Berlin, where in 1704 he was appointed Kantor at the Friedrich-Werder Gymnasium, a position he retained for the rest of his career.

Fuhrmann was a learned and widely experienced musician and theorist. His views on numerous aspects of contemporary music education, especially practical musicianship, as well as the kaleidoscopic references to the state of sacred and secular music in Germany during the early 18th century, deserve attention. He often praised the excellence of German musicians of his day, and in a far-sighted reference he coined as the three great German Bs Buxtehude, Bach and Bachelbel (*sic*!; ibid., p.55). Johann Rosenmüller was, in his view, 'the *alpha* and

omega musicorum' (*Musicalischer-Trichter*, p.41). In comparing the 'world-famous' Bach, whom he had heard play the organ, with the Italian masters Frescobaldi and Carissimi, Fuhrmann concluded that if one placed the art of the two Italians on one scale and that of Bach on the other, the latter would outweigh the former two, sending their scale flying up into the air (*Satans-Capelle*, p.32).

Fuhrmann had read most of the important theoretical works by German writers of the later 17th and 18th centuries, including Beer, Printz, Kuhnau, Kircher, Neidhardt and Werckmeister. Most of Fuhrmann's books are written in a satirical, frequently obscure style with intricate rhetorical imagery. He probably modelled his prose on the satirical writings of Printz and Kuhnau, to whom he often referred. Fuhrmann's most effusive praise is reserved for 'the two pillars of Apollo's palace on Parnassus' (ibid., p.30), Johann David Heinichen and, above all, Johann Mattheson. The latter, often involved in Fuhrmann's discussions, is characterized as the greatest writer on music of any period. Two of Fuhrmann's works, *Das in unsern Opern-Theatris* and the *Gerechte Wag-Schal*, are largely defences of Mattheson in the latter's verbal battle with Joachim Meyer (*Unvorgreiffliche Gedancken über die neulich eingerissene Theatralische Kirchen-Music*, 1726), who had condemned the use in churches of cantatas written in the operatic style. Fuhrmann, who expressed reservations about the secular nature of the theatrical style as used in church music, nevertheless did not adopt the position of some of his contemporaries, who urged the banning of the operatic style from church music: 'I will not propose that one drive out all cantatas from the church, like dogs, but only those that are rich and fat in the spirit of the opera' (*Satans-Capelle*, p.45). However, in the *Satans-Capelle* particularly he attacked the immorality of many opera texts, citing in particular three 'obscene' Hamburg operas by Telemann: *Die verkehrte Welt*, *Miriways* and *Der Galan in der Kiste*. He also denounced the castrato as a creation of the Devil (ibid., p.39) and criticized the Hamburg opera's reliance on the figure of Harlequin.

Among his six books, the most important and best known to his contemporaries was the *Musicalischer-Trichter* (1706). Fuhrmann believed all musicians must be trained in the three branches of musical knowledge: *musica theoretica*, the rules of music; *musica practica*, the application of the rules to singing and playing; and *musica poetica*, the art of composing. The *Musicalischer-Trichter* is largely an explanation of *musica practica*, and in it he gave considerable information concerning the art of singing. He did not, unfortunately, fulfil his promise to write a work on *musica poetica*. Of the ten chapters, the seventh ('Von allerhand Manieren welche ein künstlicher Sänger auch verstehen muss') and the eighth ('Von allerhand Vitiis musicis so ein künstlicher Sänger meiden muss') are the most important. In the chapter on *manieren*, Fuhrmann listed 15 vocal ornaments, illustrating each with music examples. Although some of these are familiar from works such as Printz's *Compendium musicae* (Dresden, 1689), Fuhrmann's chapter is not simply a restatement. He gave concise and frequently original interpretations for *accento*, *trill*, *trilletto*, *tremolo*, *tremoletto*, *variatio*, *groppo*, *messanza*, *passaggio*, *circulo*, *tirata*, *salto*, *syncopatio*, *anticipatione della syllaba* and *anticipatione della nota*. In the eighth chapter, dealing with 15 errors common among singers, there are pertinent discussions of voice production, faulty musicianship and over-zealous applications of improvised ornamentation as well as a criticism of grotesque gestures. The work ends with a brief though informative lexicon of musical terms along with definitions of types of vocal and instrumental compositions and various musical instruments. As an appendix, he added his method for teaching students who know the rudiments of music to sight-sing in a series of private lessons taking just three months. Fuhrmann was well acquainted with the contemporary musical scene, and must have travelled even after his Berlin appointment, especially to Hamburg where he heard many opera performances and probably became acquainted with Mattheson. His treatises are a rich and almost untouched source of information for the study of the final decades of the German musical Baroque.

THEORETICAL WORKS

Musicalischer-Trichter, dadurch ein geschickter Informator seinen Informandis die Edle Singe-Kunst nach heutiger Manier . . . einbringen kan (Frankfurt an der Spree, 1706, rev. 2/1715 as *Musica vocalis in nuce, das ist Richtige and völlige Unterweisung zur Singe-Kunst*)

Musicalische Strigel, womit . . . diejenigen Superlativ-Virtuosen aus der singenden und klingenden Gesellschaft, so nicht Chor-mässig als Künstler die Gräntzen des Apollinis seines musicalischen Reichs, sondern Thor-mässig als Hümpler die Plätze des Apollyonis seiner Music-kahlen Barbarey vermehren (Athen an der Pleisse, n.d.)

Das in unsern Opern-Theatris und Comoedien-Bühnen siechende Christenthum und siegende Heidenthum, auf Veranlassung zweyer wider den musicalischen Patrioten sich empörenden Hamburgischen Theatral-Malcontenten (Canterbury, 1728)

Gerechte Wag-Schal, darin Herrn Joachim Meyers . . . sogenannte anmasslich Hamburgischer Criticus sine Crisi und dessen Suffragatoris, Herrn Heinr. Guden . . . Superlativ Suffragium, und Herrn Joh. Matthesons . . . Göttingischer Ephorus . . . genau abgewogen(Altona, 1728)

Die an der Kirchen Gottes gebauete Satans-Capelle (Cologne, 1729)

Die von den Pforten der Hölle bestürmete, aber vom Himmel beschirmete evangelische Kirche (Berlin, 1730)

GEORGE J. BUELOW

Fujieda, Mamoru (*b* Hiroshima, 10 Jan 1955). Japanese composer. After graduating from the Tokyo College of Music (1980), he studied composition and computer music with Yuasa, Mumma and Feldman at the University of California, San Diego, gaining the doctorate in 1988. He returned to Japan in 1989 and began to collaborate with Takahashi, Goldstein, Oliveros and the Deep Listening Band, the experimental theatre company Renniku Kōbō, the sculptress Mineko Grimmer, the *butoh* dancer Setsuko Yamada, and other avant-garde artists. His work has been performed at festivals in North America, Asia, Australia and Europe. In 1984 he received an Asian Cultural Council grant; the National Theatre of Japan commissioned him to write *Tengoku no natsu* (1988) and *Yoru no uta I* (1993). In 1993 he organized SoundCulture Japan, a festival of sound art; he was music director (1991–6) of Interlink, a Tokyo festival for new American music sponsored by the American embassy in Japan. In 1994 he began a collaboration with the botanist Yuji Dogane to present ecological sound installations combining alternative tunings with melodic patterns derived from digital data from plants. He is music director of the Monophony Consort, an ensemble specializing in the performance of new types of traditional Japanese music and the music of Partch, Harrison, Cage, Riley and others. Fujieda is best known for his experimentation

with computer-controlled music, alternative tunings and sound installations.

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(*selective list*)

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Chorus: Yoru no uta II, 1994

Principal publisher: Ongaku-no-Tomo Sha

Principal recording companies: ALM/Kojima, TZADIK

JUDITH ANN HERD

Fujii, Tomoaki (*b* Kyoto, 16 June 1932). Japanese ethnomusicologist. He studied musicology and aesthetics at Nagoya University (BA 1955, MA 1957). He worked at the Meijō University of Nagoya, and entered the National Museum of Ethnology in Osaka as associate professor when it opened in 1974, becoming full professor in 1981. As the first representative of music at the museum, he set the direction of music there, guided field research teams, and organized many international meetings. He retired from the museum as deputy director general in 1996, to work as professor and deputy director general at the Chūbu Institute for Advanced Studies in Nagoya. He prepared the video series *Sekai minzoku ongaku taikē* ('An audio-visual anthology of world music') (Tokyo, 1988), *Sin-sekai minzoku ongaku taikē* ('A new audio-visual anthology of world music') (Tokyo, 1994), and *Tenti gakubu* (Tokyo, 1997), an anthology of the music and dance of 55 nationalities in China. Fujii is one of the most active ethnomusicologists in Japan in terms of field research and visual anthropology.

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ed.: *Minzoku ongaku sōsyn* [Handbook of ethnomusicology] (Tokyo, 1990–91)

with H. Tamura: *Himaraya no gakusitati* [Musicians in the Himalayas] (Tokyo, 1991)

ed., with O. Yamaguti: *Minzoku ongaku gairon* [Outlines of traditional musics] (Tokyo, 1992)

ed., with others: *Zusetu nihon no gakki* [Illustrated encyclopedia of Japanese musical instruments] (Tokyo, 1992)

ed., with H. Kosiba: *Azia taiheiyō no gakki* [Musical instruments of Asia and Oceania] (Tokyo, 1994)

ed.: *'Oto' no field work* [Fieldwork on sounds] (Tokyo, 1996)

YOSIHIKO TOKUMARU

Fujiie, Keiko (*b* Kyoto, 22 July 1963). Japanese composer. She studied composition and theory to postgraduate level at Tokyo National University of Fine Arts and Music. Among her many awards are the first prize in the 1986 Japan Music Competition for her Clarinet Concerto, the Young Composers' Award of the Asian Composers' League in 1990 for the first movement of her String Trio, and the Otaka Prize, of which she was the first female recipient, for *Beber* in 1995. Citing the compositional methodology of Yoshio Hachimura as an influence, Fujiie avoids imposing an external structure on a piece, and instead manipulates the energy of each musical event, thereby allowing its structure to form organically. Her works, neo-romantic in style and complex in texture, remain free of the influence of western tendencies. In *Pas de deux I* (1987) the vitality of ballet informs such textural complexity; in *Bodrum Sea* (1992) and other works for guitar, lyrical melodic writing alternates freely with intricate atonal patterns. Using a technique reminiscent of collage, various musical idioms unfold in *Beber*, a work inspired by the Chilean poet Gabriela Mistral. In her monologue opera *Niña de cera* (1996), Fujiie delicately expresses the character's changing psychological state.

WORKS
(*selective list*)

Dramatic: Niña de cera (monologue op), op.40, Mez, gui, str qnt, pf, 1995; In Their Shoes (dance drama, choreog. K. Jackson), 1998

Orch: Malposition, op.4, 1985; Panorama, op.6, 1986; Cl Conc., op.7, 1986/1993; Intermezzo, op.8, str, 1986; Jade Sea Panorama, op.20, 1992; Beber, op.33, chbr orch, 1994; Gui Conc. no.1, op.49, 1997; Academic Festival Ov. 'May this Brilliance Shine through a Thousand Springs!', op.52, 1997; Kyoto, Reverberation, op.53, gui, db, orch, 1997; Gui Conc. no.2 'Koisuchō', 1999; 4 Seasons, after Li Bai, str, 1999

Chbr: Shinju-sho, op.1, fl, cl, vib, pf, 1983; Reunion, op.2, fl, vn, vc, 2 perc, pf, 1984; Str Trio, op.11, 1988/1992; The Night of the Island – Toward the Castle, op.16, perc ens, 1989; Midday Island, op.19, fl, cl, mar, db, pf, 1991; A Cat in a Summer Resort, op.24, shakuhachi, fl, 1992; Flower Garden, op.21, 5 perc, 1992; Shun, op.22, fl, vc, koto, pf, 1992; Samsara, op.28, ww qnt, 1993; Yellow Cow, op.26, ob, accdn, db, 1993; Setsu-getsu, op.29, vn, vc, futozao, 1993; The Blue Turban, op.31, cl, elecs, 1993; Fūjin, op.37, shakuhachi, vc, gui, 1995; Asian Rain Dance, op.47, vn, pf, 1997; Asian Rain Dance – Sequel, op.48, vn, pf, 1997; Be it Dream or Reality, op.50, vc, pf, 1997; The Day Spring Returned, vn, db, str qt, 1998; Profondément, vn, shō, 1998; Sun and Moon, gui, db, 1998; Le rouge et le noir, vn, gui, 1999

Solo inst: 3 Pieces, op.5, cl, 1985; Pas de deux I, op.9, pf, 1987; Pas de deux II, op.14, pf, 1989; The Rainy Garden, op.15, futozao, 1989; Nagamochi-uta, op.18, traverso, 1991; Bodrum Sea, op.23, gui, 1992; To Far-Off Land, op.25, gui, 1993; Now the Horizon comes into View, op.30, gui, 1993; The Night, op.32, gui, 1994; Dialogue with the Night, op.35, gui, 1995; 3 Poems, op.36, gui, 1995: La Casa, Piececitos, Primavera; Sweet Tenderness, op.38, gui, 1995; The Night Dream, op.45, pf, 1996; Suite no.1, op.41, vn, 1996; Suites on the Water's Edge, op.51, pf, 1997; Etudes on the Water's Edge, pf, 1998

Vocal: A Nocturne upon St Lucy's Day, op.3, Mez, cl, vn, perc, pf, 1984; Love Song, op.10, S, fl, hp, db, perc, 1987; Maria's Cheekbone, op.13, Mez, gui, 1989; The Angels . . ., op.12, chorus, 1989–90; . . . nobody, not even the rain, has such small hands, op.17, Mez, prep pf, tape, 1990; Legenda de la Tatuana, op.27, T + nar, S, Ct, T, Bar, gui, 1993; Jū-gyū-zu, op.34, male chorus, gui, 1994; The Fountains of Paradise, op.39, chorus, vn, gui, 1995; The Red Calm, op.46, T, shakuhachi, gui, 1996; Sampo [A Walk], op.42, S, gui, 1996; Tombi [A Kite], op.44, S, gui, 1996; Wakare [Farewell], op.43, S, gui, 1996; Nuance, chorus, 1999

Principal publisher: Zen-on Music Co. Ltd

YOKO NARAZAKI

Fujikawa, Mayumi (*b* Asahikawa, 27 July 1946). Japanese violinist. She learnt the violin with her father and then at the Toho School, Tokyo, continuing her studies in Belgium and Nice, where she spent three summers as a pupil of Leonid Kogan. In Brussels in May 1970 she won the Grand Prix Henri Vieuxtemps by a unanimous vote of the jury. The next month she took second prize at the International Tchaikovsky Competition in Moscow and was engaged for a tour of the Soviet Union. In 1971 she made her American début with the Philadelphia Orchestra under Eugene Ormandy. She was immediately re-engaged for several more concerts and since then has returned to the USA every season. In 1974 she made her London début with the LSO and she has regularly appeared with all the London orchestras. In 1991 she took the violin part in Mozart's Sinfonia concertante at the Proms. She has also played at the Edinburgh Festival and in other major European cities such as Vienna, Salzburg, Hamburg, Munich, Berlin, Brussels and Amsterdam. After a concert with her in London, Lorin Maazel invited her to play in New York and Cleveland. She has also been heard in Boston, Pittsburgh and Chicago. Until 1990 she seldom revisited Japan, being based mainly in London, but she now goes back to Japan at least once a year to perform concertos with the major orchestras there; and she has made special appearances with the semi-professional orchestra in her home town. Fujikawa is chiefly known as an exponent of the Mozart concertos, all of which she has played on BBC TV and recorded; they suit her refined, lyrical style of playing particularly well. However she has often played chamber music with the pianist Michael Roll and the cellist Richard Markson. Her other recordings include the sonatas of Fauré and Prokofiev.

TULLY POTTER

Fukač, Jiří (*b* Znojmo, 15 Jan 1936). Czech musicologist. He studied musicology with Jan Racek and Bohumír Štědroň at Brno University (1954–9) and took private lessons in the piano and composition. He took the doctorate in 1967 with a dissertation on the music of St František, the church of the Knights of the Cross in Prague, and in 1991 completed the CSc with a dissertation on the study of musical semiotics and the theory of communication, and the *Habilitation* with a dissertation on the meta-ionic and intersemiotic aspects of music. In 1961 he joined the music department at Brno University, becoming assistant professor in 1964. From 1971 to 1989, as a politically unacceptable person, he was unable to teach, and worked in the department of lexicography. He became *docent* in 1990 and professor in 1994. In 1990 he became head of the Institute of Musicology at Brno University. He joined the board of the Brno International Musical Festival in 1966, and was co-founder of the annual Brno musicological colloquia; in collaboration with the pedagogical faculty at Nitra, Slovakia, he was co-founder of the music education conferences held there. In 1969 he became founder-editor of the journal *Opus musicum*. He was president of the Czech Society for Musicology from 1990 to 1992, and in 1993 joined the board of the Czech Music Council and became a visiting lecturer at Vienna University. His research interests include the history of music in Central Europe from the 18th century to the 20th, aesthetics and semiotics, the sociology of music and music teaching, and music terminology and lexicography. He has contributed to many European dictionaries, and was co-editor, with Jiří Vysloužil, of *Slovník české hudební kultury* (1997).

WRITINGS

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Křižovnický hudební inventář [The music inventory at the Church of the Knights of the Cross] (diss., U. of Brno, 1967)

'Moravská skladatelská škola po Janáčkovi' [The Moravian school of composition after Janáček], *HV*, iv (1967), 243–59

'Der tschechische Musikbarock und methodologische Probleme seines Studiums', *SPFFBU*, H3 (1968), 7–20

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'Soziologische Gesichtspunkte der musikwissenschaftlichen Methode Vladimír Helferts', *SPFFBU*, H4 (1969), 67–76

'Zur Frage der neuromantischen Stilmerkmale in der Musikentwicklung Mährens', *SPFFBU*, H5 (1970), 63–90

'Die musiklexikographische Methode B.J. Dlabačs und ihre kunstgeschichtliche Hintergründe', *SPFFBU*, H6 (1971), 63–86

'Zur Funktion des kritischen Urteilens in Werdegang des ästhetischen Wertes der Musik', *Hudební dílo: jeho ideová a společenská podstata a estetická hodnota: Brno X 1975*, 235–51

with J. Bek and I. Poledňák: 'Česká hudební věda 1945–1975' [Czech musicology], *HV*, xiii (1976), 3–26

with I. Poledňák: 'K pojmu "hudba" a jeho definici' [The notion of 'music' and its definition], *Estetika*, xv (1978), 26–49

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K metaznakovým a intersémiotickým aspektům hudby [On the metaionic and intersemiotic aspects of music] (Habilitationsschrift, U. of Brno, 1991)
Studie z hudební sémiotiky a teorie komunikace [Studies on musical semiotics and the theory of communication] (CSc diss., U. of Brno, 1991)
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'Tschechische musikalische Avantgarde und Postmoderne: Ideen und Wirklichkeit', *SPFFBU*, H27–8 (1991–2), 127–41
'Die Musikwissenschaft in Böhmen und Mähren als kulturgeschichtliche Selbstreflexion', *Die Musik der Deutschen im Osten und ihre Wechselwirkung mit den Nachbarn: Cologne 1992*, 307–15
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'Musik und die Machtstrukturen (mit besonderer Berücksichtigung der tschechischen Musikkultur von heute)', *SPFFBU*, H30 (1995), 109–19
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'Druhá vídeňská škola a český kulturní kontext' [The Second Viennese School and the Czech cultural context], *HV*, xxxiv (1997), 74–84
ed., with J. Vysloužil: *Slovník české hudební kultury* (Prague, 1997)

KAREL STEINMETZ

Fukushima, Kazuo (*b* Tokyo, 11 April 1930). Japanese composer and musicologist. Self-taught in composition, in 1953 he joined the Jikken Kōbō (Experimental Workshop), a group organized by Takemitsu, Yuasa and others. He was recognized as a composer of ability when his *Ekagura*, composed for the flautist Ririko Hayashi, won a prize at a contemporary music festival at Karuizawa in 1958. The title, meaning 'concentration' in Sanskrit, describes the music's character precisely: expressionistic, rhapsodic and extremely intense, it is a virtuoso display of avant-garde idioms. Stravinsky recommended it for performance at the Los Angeles Monday Evening Concerts in 1959. In 1961 Fukushima was invited to Darmstadt to lecture on nō plays and modern music in Japan, and in 1963 he received a travelling fellowship from the Japan Society of New York. Returning to Japan, he took an appointment to teach music at Ueno Gakuen College, Tokyo. In 1973 he founded and became the director of the Nihon Ongaku Shiyō-shitsu (Research Archives for Japanese Music) within the College. His books and articles on Japanese music, particularly gagaku (court music) and *shōmyō* (Buddhist chant), reflect his primary research interest. As a composer, he has received many awards, including prizes at the ISCM Festivals of 1964, for *Hi-kyō*, and 1967, for *Tsuki-shiro*.

Most of Fukushima's works are for relatively small instrumental ensembles. In both gagaku and nō music flute-like instruments are important; similarly, in his own work the flute has a prominent part, and he has had occasion to work closely with such leading flautists as Hayashi and Gazzelloni. One of his most successful pieces is *Mei* for solo flute (1962), which explores various possibilities of sonority and rhythm characteristic of traditional Japanese music. For example, such devices as glissandos and overblowing, as well as the use of free rhythm, were evidently suggested by the performing techniques employed with the *fue* and *shakuhachi*. In nature Fukushima's compositions are often meditative, their titles revealing associations with Buddhist philosophy or other oriental thought.

WORKS
(*selective list*)

Orch: Kadha hi-haku [The Flying Spirit], chbr orch, 1959; Hi-kyō [The Flying Mirror], fl, str, perc, 1962; Tsuki-shiro [The Spirit of the Moon], pf, hp, perc, 52 str, 1965
Vocal: Shizu-uta, S, female chorus, 2 fl, hp, 1961
Chbr and solo inst: Todaenai shi [Uninterrupted Poem], vn, 1953; Requiem, fl, 1956; Ekagura [Concentration, a fl, pf, 1958; 3 Pieces from Chu-u, fl, pf, 1958; Kadha karuna [Poem of Compassion], 2 fl, pf, drum, 1960, rev. fl, pf, 1962; Mei, fl, 1962; Kadha no.4, fl, 1963; Sui-rin [Ring of Water], 2 pf, 2 perc, 1967; Mizu no wa [A Ring of the Water], pf, 1968; Shun-san [A Hymn to Spring], fl, 1969; Rankei, ob, 1970; Rai, fl, pf, 1971; Sui-en, pf, 1972; Kashin [Flower's Heart], 2 shakuhachi, biwa, per, db, 1973; Kaei [Flower's Shadow], shakuhachi, perc, 1975; Ranjō, org, 1977

Principal publisher: Suvini Zerboni

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'Kanshin shōkō: Kanazawa Bunko no Kanshin-fu wo megutte' [Thoughts on the Kanshin tablature of the Kanazawa Archive], *Kindaichi Haruhiko Hakase koki kinen ronbunshū*, ii (1984), 97–122
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Kinsei no ongaku shiryō [Musical source materials of the Kinsei period (1568–1867)] (Tokyo, 1990)

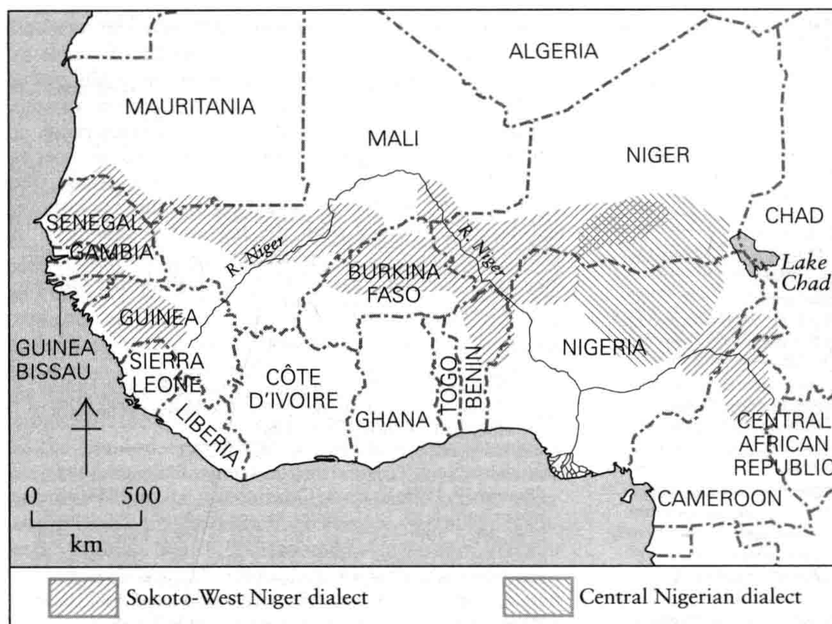
MASAKATA KANAZAWA

FulBe music. The music of the FulBe (Fulɓe), nomadic cattle-owners of West Africa. Although they call themselves FulBe, they are known by a number of different names as a result of their dissemination and of colonial influences. For instance, they were called Fellata in early travel literature, Peul by the French and Fulani (a Hausa term) in the anglophone literature of Nigeria. In the GAMBIA and in SIERRA LEONE, they are known as Fula.

1. History and ethnography. 2. Professional musicians. 3. Domestic and other secular musical traditions.

1. HISTORY AND ETHNOGRAPHY. The origins of the FulBe are obscure, but their early habitat in West Africa seems to have been around the border areas of modern MALI and SENEGAL. Various migrations and conquests have produced a gradual, mainly easterly movement over many centuries, resulting in distribution over a wide band of West Africa (fig.1). Their search for grazing led some as far west as southern Mauritania, others as far east as the Sudan (where they are also referred to as Fellata).

Some FulBe still live a traditional nomadic life, with annual movements from dry-season to wet-season grazing grounds and back, and are found as minority groups



1. Map of West Africa showing the distribution of the main dialect areas of the FulBe

scattered over the rural areas of many West African territories. Others have gradually adopted a more settled way of life, combining agriculture with the care of cattle. Occasionally the processes of settlement, concentration and military conquest have, over the centuries, led to the existence of long-established, fully organized FulBe communities, varying in size from small villages to towns as large as Labé and Dalaba in Guinea, Kaédi in Mauritania and Matam and Podor in Senegal in the west; Djenne and Bandiagara in Mali, Dori and Djibo in Burkina Faso in the bend of the Niger; and Birnin Kebbi, Gombe, Yola and Jalingo in Nigeria and in Cameroon Maroua and Garoua in the east. The settled Tukulor (Toucouleur) of Fouta Toro in northern Senegal are often treated as a distinct group. But their speech is a dialect of Fulfulde, and, although strongly Islamic, their culture has much in common with that of other FulBe. They are probably best regarded as a particular and distinctive group of FulBe.

Some leading FulBe have left their mark on history, especially in the 19th century: they include Usman 'bii Foo'duye (Usman 'dan Fo'diyo in the Hausa form), the Islamic reformer whose *jihād* led to the establishment of FulBe dynasties in the Hausa emirates of northern Nigeria (although as they were in a minority their FulBe culture was submerged); Saikou Ahmadu, who curbed the power of the Bambara empire and in 1815 founded Hamdallaye as the headquarters of the FulBe empire of Masina; and al-Hajj Umar, the Tukulor from Fouta Toro whose conquests in the middle of the century extended to Masina in Mali and Fouta Djallon in Guinea.

In most areas of concentration, as among the nomadic herdsmen, Fulfulde is still the principal language, and in Adamawa and northern Cameroon it has become a lingua franca for the many smaller ethnic groups there; but in other places, such as the northern Nigerian emirates, Fulfulde has tended to give place to Hausa, except among the nomads. While the FulBe were originally animists, many were converted to Islam several centuries ago; Islam has played a large part in their history and most of them regard themselves as Muslims, although vestiges of animism persist, especially in traditions concerning their cattle.

With such a wide geographical distribution and such variations in the mode of life, as well as certain cultural differences between distinct groups of nomadic FulBe, it is difficult to generalize about FulBe music. Nevertheless two important general distinctions can be made: firstly between the music in which the FulBe themselves take part and that of the professional musicians who sing and play for them; and secondly between the hymns and songs (both religious and secular) that have developed from the Arabic Islamic tradition and the everyday songs that are integral to the traditions of FulBe herders.

2. PROFESSIONAL MUSICIANS. While some professional musicians are regarded as FulBe – at least by outsiders – most professional musicians associated with the FulBe seem to be descendants of non-FulBe who have in many areas lived for centuries in symbiosis with them. This relationship originates in the caste system, which survives to some extent in the western part of the FulBe zone. As described by H. Gaden for Senegambia in 1911, most craftsmen and artisans in a FulBe entourage were not pure FulBe (*rim'be*, sing. *dimo*), but belonged to one of the castes – ranked in order of precedence but generalized under the term *nyeeny(u)'be* (sing. *nyeenyo*). Three of these groups were musicians – *maabu'be* (sing. *maabo*), who were weavers as well as singers, *wammbaa'be* (sing. *bammbaa'do*) and *awlu'be* (sing. *gawlo*) – the *wammbaa'be* being those with the longest and closest association with the FulBe, while the others were of Sarakolle (Sarakole or Soninke), Mandinka or Wolof origin. The French term *griot*, in the FulBe context, refers to singers in any of these three categories.

Both *wammbaa'be* and *maabu'be* were, and to some extent still are, basically court musicians, singing the praises of chiefs and other wealthy patrons, their genealogies and their ancestors' exploits, and epics of the FulBe past. While some of them may still be attached to individual patrons, others are peripatetic, moving from



2. End-blown flute of guinea-corn stalk, played by a FulBe herdsman, Niger

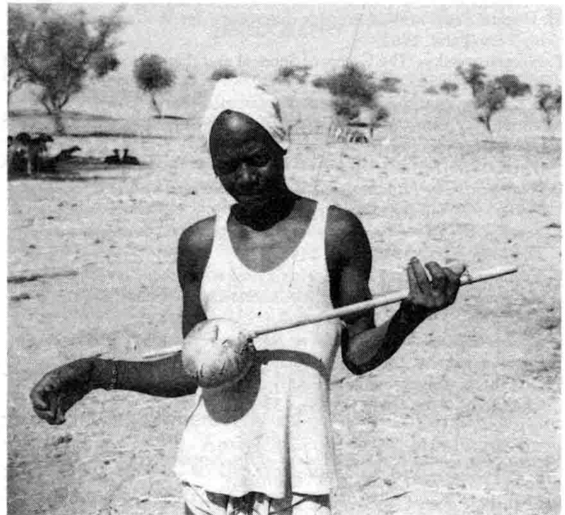
one chief's court to another. Tinguidji is a modern *maabo* of Burkina Faso, whose version of the Silāmaka and Poullōri epic has been transcribed and translated by Christiane Seydou; he still regards himself as essentially a court musician, singing for the FulBe nobility. The *awlu'be*, on the other hand, are traditionally less closely associated with the 'court' circles, praising and entertaining the FulBe people in general and using a wider range of instruments. While *wammbaa'be* and *maabu'be* are essentially solo singers, *awlu'be* sometimes perform in groups.

The typical instrument used by both *wammbaa'be* and *maabu'be* is the *hoddu* (lute, usually with three strings), on which they accompany their own singing and also play evocative solo interludes; some *wammbaa'be*, however, play the *nyaanyooru* (single-string bowed lute or fiddle; *see* GOGE). While the main instrument of the *awlu'be* is a drum, they are sometimes supported by such percussion instruments as: gourd rattles containing pebbles or covered with a network of cowries; hemispherical gourds (*horde*, 'calabash') held against the chest and struck with finger rings; or sistra consisting of gourd sherds threaded on a stick, which are called *laala* (and other names based on *laalawal* or *laalagal*, 'piece of broken gourd').

In such easterly states as Niger, Nigeria and Cameroon, the roles of the various professional musicians are less clearly differentiated, and *bammbaa'do* is a general term for a professional musician. In Cameroon the instruments used by the court musicians of the settled FulBe chiefs, like those of the FulBe dynasties in the Hausa emirates of Nigeria, seem to be those associated more with the Hausa and other local peoples. In Nigeria professional drummers have a specialized role in accompanying children's dance-songs, and at the traditional 'castigation' contests known as *soro* (borrowed into Hausa as *sharo*), which are a test of manhood; here they sing the praise of the young men taking part and provide the instrumental music that helps to build up the individuals' morale and the general tension. Certain drums, such as the *kootsoo* or *kotso* (small hourglass drum), are regarded by the Hausa as typically FulBe instruments.

3. DOMESTIC AND OTHER SECULAR MUSICAL TRADITIONS. Apart from the music of the professionals, Muslim FulBe enjoy the many poems (*gime*, sing. *yimre*, from the root *yim-*, 'sing'), primarily on religious themes, but later also on more secular topics, which have been composed in Fulfulde since the end of the 18th century or the beginning of the 19th.The earliest of these came from Fouta Djallon in Guinea and Sokoto in Nigeria. Originally based on Arabic models, these are mostly in regular quantitative metres of Arabic type, in stanzaic form with end-rhyme or internal rhyme, or both. They are sung or chanted, without accompaniment, to tunes that often involve melisma. Usually written down in Arabic script, these poems are disseminated either orally or by copying from a teacher's or a friend's manuscript. They are sung in private or in small groups for the pleasure and edification of the singer or his friends, and on special religious occasions. They have also become a speciality of blind beggars.

In addition to these older and mainly religious poems, new compositions continue to appear at all levels of society. The modern adaptation of this genre to secular subjects is found as far apart as Guinea and Cameroon, but still sung solo without accompaniment. Apart from these specialized songs, the FulBe, particularly those who still herd cattle, have the same range of songs as many other peoples of Africa, including work-songs (for example women's pounding songs, sung with or without refrain to the rhythmic sound of pestle on mortar); lullabies and love songs; herders' songs (often in praise of cattle, sung while the cattle are being grazed); children's dance-songs; and songs associated with various traditional dances, mainly for youths and girls. All such secular songs are



3. Two-string spike bowl-lute of the cattle-raising FulBe, Niger

called *gimi* (sing. *gimol*, also from the root *yim-*), as distinct from the *gime* mentioned above.

In such dances as the *ruume*, *yake* and *geerewol* of the Wo'daa'be (Wodaabe) of Niger and some groups in northern Nigeria (some dances being circular, some linear, some for youths, some for girls and some for both), the restrained leisurely movements are accompanied by choral unison singing and percussive rhythms provided by any of the following: clapping (by dancers or by girl spectators), the thumping of the dancers' staffs on the ground and occasionally the jingle of men's metal anklets. Other musical accompaniment is rare.

The instruments of the cattle-raising FulBe are mainly played solo for their own enjoyment, particularly while herding; they consist mainly of flutes, two-string lutes, single-string bowed lutes and a type of jew's harp. The flutes are usually end-blown, made of wood, bamboo or guinea-corn stalk adorned and strengthened with leather bands, and they have up to four holes (fig.2). A two-string spike bowl-lute seen in southern Niger was similar to a Hausa *gurmi*, having a wooden neck, a gourd resonator covered with a leather sound-table, and a bridge of guinea-corn stalk (fig.3); while a jew's harp played in interludes between songs by a youth from Maroua (north-west Cameroon) was fashioned from pieces of wood, palm frond, guinea-corn stalk and tough grass.

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D.W. ARNOTT

Fulbert of Chartres [Fulbertus Episcopus Karnotensis] (*b* *c*960; *d* Chartres, 1028). French scholar and liturgical innovator. Although little is known about his early life, a biographical poem by his student Adelman of Liège links him with Reims at a time when he would have been a student of Gerbert d'Aurillac. Fulbert became Bishop of Chartres in 1006; his surviving letters record events from the early and last years of his period of office (most letters from the years 1008–19 have been lost). The final years of his life were shaped by a single event: in 1020, on the eve of the Feast of the Blessed Virgin Mary, the cathedral of Chartres burnt to the ground along with much of the town. Fulbert began an ambitious campaign to rebuild the church, and although the new building was not dedicated until 1038, the foundations and the crypt that survive as part of the present cathedral were completed within his lifetime.

As a composer, Fulbert appears to have been principally concerned with the elevation of the Feast of the Nativity of Mary, not only as an act of personal devotion, but also to bring greater glory and prominence to his church. The pieces that were earliest ascribed to him, and which appear in most authoritative collections of his work, are three chants for this feast, *Ad nutum Domini*, *Solem justitie Regem* and *Stirps Jesse Virgam produxit*. The chants are, unlike many newly composed responsories of the period, not based on a standard series of formulae, but rather freely conceived, lending them their distinctive musical character and possibly explaining their widespread acceptance and popularity. Other liturgical chants that may well have been composed by Fulbert and his school include the hymns *Deus pater piissime* and *Chorus nove Jerusalem*, the sequence *Sonent regi* and several offices. His renown as a teacher of the liberal arts also gave him at least a minor role in the development of music theory in the 11th century.

Fulbert's fame from the late 11th century onwards, although much of it is purely legend, is nonetheless important. In particular, the final melisma of *Stirps Jesse*, the extended musical phrase on 'Flos filius', became well known as a frequently-used tenor for organa and motets in Paris and elsewhere, and its connotations were firmly fixed through the attribution to Fulbert and a particular brand of Marian devotion. His fame as a composer is attested in the late 12th-century Codex Calixtinus (*E-SC*), where several chants are (probably erroneously) ascribed to him. The chronicler William of Malmesbury, writing in the late 12th century, praised his music for the devotion that it inspired.

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MARGOT E. FASSLER

Fuld, James J(effrey) (*b* New York, 16 Feb 1916). American collector and writer on music. He received the BA from Harvard College in 1937 and graduated from the Harvard Law School in 1940 and practised law in New York. His interest in first editions has led him to an investigation of the various techniques for dating printed music and identifying first editions and he has built up a private collection of over 1700 first editions of classical, popular and folk music, which includes Palestrina's *Missa Papae Marcelli* (1567), Bach's *Goldberg Variations* (1742), Handel's *Messiah* (1767) and Gluck's *Orfeo* (1764), as well as operas by Gilbert and Sullivan, a large collection of Americana (with works by Gershwin, Berlin and Kern) and popular tunes such as *Three Blind Mice* (1609). He has also collected orginal librettos, programmes, posters and playbills of historical interest and autographs of most major composers after 1700. As compiler of *The Book of World-Famous Music* (1966), Fuld brought together a large body of information, often difficult to find elsewhere, concerning the origins and first editions of music as varied as *Happy Birthday* and the Beethoven Violin Concerto.

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PAULA MORGAN

Fulda. City in Germany. It grew up around the Benedictine monastery founded by St Boniface in 742, and is renowned for the collection of medieval manuscripts in the Landesbibliothek. A 'Hildebrandslied' written into a theological treatise survives from the 9th century; at that time music in the abbey was directed by Abbot Hrabanus, a disciple of Alcuin. With its ancient churches and cathedral, Fulda maintained a prominent place in ecclesiastical music throughout the Middle Ages. In the 16th century the Prince-Abbot Johann von Henneberg introduced Georg Witzel to Fulda as a councillor, and the latter produced a Catholic hymnbook. In 1572 the Jesuits established a school in Fulda and in 1584 Pope Gregory XIII founded a Seminarium Pontificium in the city. During the Counter-Reformation the College of the Society of Jesus paid special attention to traditional Gregorian chant, in which students were examined. Athanasius Kircher, author of the *Musurgia universalis*, was born in Geisa, near Fulda, in 1602 and educated in the city. In 1704 the Prince-Abbot Adalbert von Schleifras laid the foundation stone of a new cathedral in Fulda, which was consecrated in 1712. A university was founded in 1733 and controlled jointly by the Dominicans and the Jesuits until the latter were removed in 1805.

In the 18th century secular fashions emboldened Bishop Heinrich von Thüngen to establish a 'theatre for amateurs'. Bishop Heinrich von Bibra, ruler of Fulda from 1759 to 1788, sent his Konzertmeister, Caspar Staab, to study in Mannheim and Stuttgart in 1760; he also founded the Landesbibliothek, which, after the secularization of church properties by Wilhelm of Nassau-Weilburg during the Napoleonic wars, was able to acquire priceless manuscripts from the neighbouring Weingarten Abbey. At this time civic music was stimulated by Michael Henkel, organist, teacher in the Gymnasium and composer. During the 19th century numerous choral societies were formed, including the Cäcilia – a mixed-voice choir primarily for the performance of oratorios – and three male-voice ensembles: the Liedertafel, Winfridia and Liederkranz.

Since the 17th century more than 150 organ builders have been recorded in Fulda, responsible for various churches, schools, seminaries and other institutions in the city. For much of the 19th century the firm founded by Martin Hahner, and continued by his son, was responsible for the maintenance of the great organ (and two other organs) in the cathedral. This contract ended when a new organ by William Sauer was erected in 1877. In recent times much work has been done in Fulda by the firm Kreienbrink, which between 1956 and 1969 built organs in the Lady Chapel of the cathedral and in several other churches and religious foundations.

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PERCY M. YOUNG

Fulda, Adam von. *See* ADAM VON FULDA.

Fuleihan, Anis (*b* Kyrenia, Cyprus, 2 April 1900; *d* Stanford, CA, 11 Oct 1970). American composer, conductor and pianist. He moved to the USA in 1915 and attended the Polytechnic Institute of Brooklyn; he became an American citizen in 1925. Largely self-taught in composition, he studied music theory with Harold Milligan and Louis

Loth and piano with Alberto Jonas, making his début in New York in October 1919. For several years he toured the USA and the Near East as a recitalist and concerto soloist. He lived for two years in Cairo, returning to the USA in 1928. From 1930 to 1939 he worked as a conductor for radio and was on the staff of G. Schirmer. His work as a composer, beginning with ballet music written for Adolf Bohm, the Neighborhood Playhouse in New York and the Denishawn dance company, received great impetus with the performance of his suite *Mediterranean* under Goossens at Cincinnati in 1935. In 1939 he won a Guggenheim Fellowship in composition. Barbirolli introduced his Symphony no.1 (1936), his Piano Concerto no.2 (1938) and the *Symphonie concertante* (1940) with the New York PO. From 1946 Fuleihan toured and held a series of teaching, administrative and conducting posts: professor of composition and piano at Indiana University (1947–53), director of the Beirut Conservatory (1953–60) and conductor of the Beirut Orchestra (1955–60). In 1952 he received a Fulbright fellowship to Egypt. In 1963 he organized the Orchestre Classique de Tunis, directing it from its inception until 1965.

Fuleihan received many commissions, and his orchestral works have been performed often by major American orchestras. Extreme dissonance marked his early style, along with an orientalism which, after his studies in Near Eastern folk music (1924–8), he came to regard as 'synthetic'. In later works he sought a more authentic engagement with Eastern musical traditions. Fuleihan's style after 1935 has been described as neo-romantic. His orchestral writing displays a mastery of tone-colour; the piano works are characterized by technically difficult and brilliant passages using percussive techniques.

WORKS

Stage: Vasco (op), 1958; ballets

Orch: Mediterranean, 1925; Va Conc., 1930; Preface to a Child's Story Book, 1932; Invocation to Isis, 1933; Pf Conc. no.1, pf, str, 1936; Sym. no.1, 1936; Pf Conc. no.2, 1937; Fantasy, va, orch, 1938; Fiesta, 1939; Conc., 2 pf, orch, 1940; Symphonie concertante, str qt, orch, 1940; Epithalamium, pf, str, 1941; 3 Cyprus Serenades, 1942; Theremin Conc., perf. 1945; Rhapsody, vc, str, perf. 1946; The Pyramids of Giza, sym. poem, 1952; Duo concertante, vn, va, orch, 1958; Islands, 1961; Pièces concertantes, ob, orch, 1962; Sym. no.2, 1962; Fantasy, va, orch, 1963; Pf Conc. no.3, 1963; Prelude, Caprice and Epilogue, vn, ob, orch, 1965; Scene from Hamlet, 2 vc, orch, 1965; Baalbek Festival Ov., 1967; 3 vn concs., concs. for fl, bn, va, vc; other orch works

Chbr: 5 str qts, 1940, 1949, 1957, 1960, 1965; Ww Qt, several qnts, numerous sonatas with pf

Pf: 14 sonatas, 1940–70; From the Aegean, 1946; 5 Tributes, 1947; Air and Fugue on the White Keys, 1947; many other pieces

Other works: choral pieces, songs

Principal publishers: Boosey & Hawkes, Boston, G. Schirmer, Southern

BARBARA A. RENTON

Fulgentius, Fabius Planciades (*fl* late 5th century–early 6th). Latin Christian author of African origin. Fulgentius belongs with Cassiodorus and Isidore of Seville as a transmitter of predigested classical culture to the Middle Ages. His works include an account of Virgil's *Aeneid* as a moral and Christian allegory, a glossary of obscure Latin words, and the three books of the *Mitologiarum*, a compendium of classical myths in fanciful allegorical interpretations. The *Mitologiarum* was used by Walter Odington in his *Summa de speculatione musice* (ii, 1) and paraphrased in a treatise (probably from the 12th century) by an anonymous Carthusian (*CoussemakerS*, ii, 460–62). Parts of the *Mitologiarum* appear in the Rome manuscript containing a number of musical treatises and the *Tractatus de sphaera* of Johannes de Sacrobosco (*I-Rv* B81) and in the Florence manuscript that includes musical treatises and Macrobius's commentary on *Somnium Scipionis* (*I-Fl* Ashburnham 1051).

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FREDERICK HAMMOND/DOLORES PESCE

Fulgenzi, Vincenzo. *See* QUEMAR, VINCENZO.

Fulginatis, Johannes. *See* JOHANNES FULGINATIS.

Fulkerson, James Orville (*b* Manville, IL, 2 July 1945). American composer and trombonist. He studied the trombone and composition at Illinois Wesleyan University (BM 1967), and composition with Martirano, Gaburo, Hiller and Brün at the University of Illinois (MM 1968). From 1969 to 1972 he was a fellow at the Center for Creative and Performing Arts at SUNY, Buffalo, and has held residencies at the Deutscher Akademischer Austauschdienst in Berlin (1973), the Victorian College of the Arts, Melbourne (1977–9), and Dartington College of the Arts, Devon (1981–6). He was a lecturer in composition at the University of Nottingham (1987–90) and moved to the Netherlands in 1990, composing, teaching, and touring as a soloist and with the Barton Workshop ensemble. As a trombonist he specializes in new music, extended techniques and live electronics, and has had over 150 works written for him. His own nearly 200 works reveal a wide range of styles and influences often in the same work, in particular the radicalism of Cage, Feldman's sound world, the minimalism of LaMonte Young and Riley, and a recent interest in neo-Romanticism and postmodernism. *Folio* (1971), for instance, is a page of text instructing the pianist to perform three normally short tasks in 'suspended motion' for an hour; the *Co-Ordinative Systems* series (1972–6) are unusual graphic scores; while *Force Fields and Spaces* (1981) is a solo trombone work with tape delay that makes use of both the experimental sounds of a trombone played with a tenor saxophone mouthpiece, in part I, and pulsating motivic cells (like Riley's *Dorian Winds*), in parts II–IV. He is a frequent collaborator with his dancer-choreographer wife, Mary Fulkerson.

WORKS

Stage: Raucasity and the Cisco Kid . . . or, I Skate in the Sun, solo inst, tape collage, film, slides, 1977–8; Vicarious Thrills, amp trbn, pornographic film, 1978–9; Cheap Imitations II: Madwomen, soloist, tape, films, 1980; Force Fields and Spaces, trbn, tape, tape delay, dancers, 1981; Cheap Imitations IV, soloist, tape, films, 1982; Put your Foot down Charlie, 3 dancers, spkr, elec gui, elec pf, amp sax, elec trbn, 1982; Rats Tale, 6 dancers, trbn, spkr, sax, gui, banjo, pf, 1983; several other mixed-media works, television and film scores, theatre pieces, incid music, dance music

Dance: Paganini, spkr/actress, fl, cl, vn, vc, pf, 1984; Supreme Fictions, spkr/actress, fl, tpt/hn, va, elecs, 1984; The Marionette Theatre, live instrumentalist, tape, 1989; D1, D2, D3, elec score, 1989; Used, Abused and Cheap Imitations II, spkr, variable ens, tape, 1990; Curtain, 1991, collab. D. Fulkerson; Faust (after F. Pessoa), tape, 1992; Antigone, tape, 1993; Eden, elec score, 1995

Orch: more than 12 works, incl. Gui Conc., 1972; To see a thing clearly, 1972; Orch Piece, b cl, b trbn, pf, str, 1974; Conc., amp vc, chbr orch, 1978; Sym., 1980; Conc. (. . . fierce and coming from far away), 1981

Vocal and inst: Co-Ordinative Systems nos.1–10, 1972–6; Music for Brass Insts nos.1–6, 1975–8; Suite, amp vc, 1978–9; Suite, vn, 1983; The Archaeology of Silence, Mez, 1990–1; Studs II, 4 perc, 1993; The Cry of the Unconscious (F. Pessoa), B-Bar, fl, perc, 1993; many other pieces for solo inst or ens incl. Space Music nos.1–3, Patterns nos.1–12, Metamorphosis nos.1–3; Str Qts I–V

Other elec: Stations, Regions, and Clouds no.3, trbn, tape, 1978; Antiphonies and Streams no.2, trbn, live elecs, 1979; Fields and Traces, trbn, tape, live elec, 1980; Elective Affinities, amp vc, amp trbn, tape, live elec ens, 1980; Elective Affinities II, S, 4 trbn, vc, perc, tape, 1982; Interesting Actions, Objects, and Texts, shakuhachi, tape, film, slides, elecs, 1985; Elective Affinities III, trbn, live elecs, 1987; For Morty (in memoriam Morton Feldman), trbn, pf, elecs, tape, 1987; Stones, tape, 1989; Temenos II, trbn, tape, 1989; Sym. no.2 (Used, Abused, and Cheap Imitations III), b gui, 2 perc, MIDI ens, 1992–4; Wood-Stone-Desert, tpt, live elecs, tape, 1996; tape pieces

Vocal works incl. He was Silent for a Space, chorus, perc, 1978

Principal publishers: Edition Modern (Munich), Media

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STEPHEN MONTAGUE

Full cadence [full close]. *See* PERFECT CADENCE.

Fuller, Albert (*b* Washington DC, 21 July 1926). American harpsichordist, organist, conductor and educator. He began his musical education as a chorister at Washington National Cathedral, studying the organ there with Paul Callaway. After attending Johns Hopkins University he continued his education at Yale, studying the harpsichord with Ralph Kirkpatrick and theory with Hindemith, receiving the MMus degree in 1954. After research in French Baroque keyboard music in Paris on a Ditson Fellowship, he returned to New York, where he made his début as a harpsichordist in 1957. European concert appearances followed in 1959, since when he has made frequent tours in North America and Europe as soloist and chamber musician. His extensive repertory encompasses the major styles and national schools of the 18th century, with particular emphasis on French music and the sonatas of Domenico Scarlatti, and he has edited the *Pièces de clavecin* of Gaspard Le Roux. His performing style is clear, precise and colourful within the limitations of the classical harpsichord. In 1964 he was appointed professor of harpsichord at the Juilliard School of Music, later joining the organ faculty and coaching chamber music. He has also taught at the Yale School of Music (1977–80). Fuller has conducted operas by Handel and Rameau, including the first American production of *Dardanus* (1975), and has made many recordings of 18th-century harpsichord music.

HOWARD SCHOTT

Fuller, Blind Boy [Allen, Fulton] (*b* Wadesboro, NC, *c*1909; *d* Durham, NC, 13 Feb 1941). American blues singer and guitarist. He was brought up in the rural black South, Rockingham, North Carolina. In 1926 he became partially blind and about two years later he lost his sight completely. He then left home and worked as a street musician, first in North Carolina, where he worked the tobacco towns with Sonny Terry, and later in Memphis. Fuller was the outstanding exponent, though not an innovator, of the eastern or Piedmont style of blues. Influenced by Blind Blake, Blind Gary Davis and Buddy Moss, he formulated an eclectic style, playing fast runs and swinging rag rhythms on the guitar (often against cross-rhythms on a washboard) to accompany his gritty singing. Davis played for him on the traditional *Rag Mama Rag* (1935, Voc.), one of his earliest successes. Fuller adapted old songs such as the British ballad *Our Goodman*, which became *Cat Man Blues* (1936, Voc.). Although he was probably at his best with fast ragtime themes such as *Step it up and go* (1940, Voc.), he was also a master of slow blues, for example *Weeping Willow* (1937, Decca). Generally he played with finger picks, but on *Homesick and Lonesome Blues* (1935, Voc.) he used a slide to brilliant effect. From late 1937 Fuller was regularly accompanied by the virtuoso harmonica player Sonny Terry in pieces such as *Pistol Slapper Blues* (1938, Voc.) and the ribald *I want some of your pie* (1939, Voc.), one of Terry's favourite themes. He also accompanied Terry on several brilliant harmonica improvisations, notably *Harmonica Stomp* (1940, OK).

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PAUL OLIVER

Fuller, David (Randall) (*b* Newton, MA, 1 May 1927). American musicologist, harpsichordist and organist. He attended Harvard University (BA 1949, AM 1950), received the John Knowles Paine Travelling Fellowship (1960–61), and gained the doctorate in 1965 with a dissertation on 18th-century French harpsichord music. He studied the organ with Biggs, William Self and André Marchal, and the harpsichord with Albert Fuller (no relation). His teaching career included positions at Robert College (Istanbul), Bradford Junior College, Dartmouth College, and SUNY, Buffalo, where he was professor of music (1963–97). French music of the 17th and 18th centuries, performance practices of this period, and automatic musical instruments are his main areas of interest. His publications include editions of the keyboard works of Armand-Louis Couperin (1975) and of two ornamented organ concertos by Handel, op.4 nos.2 and 5, as played on an early barrel organ (1980). He was joint editor of *A Catalogue of French Harpsichord Music, 1699–1780* (1990) and he has written articles for a number of scholarly journals. With William Christie he has recorded Couperin's *Simphonie de clavecins* and the second *Quatuor pour deux clavecins*. Fuller's erudite, polished and witty writing shows him to be an exemplary musicologist. He is also a sensitive performer on the harpsichord and organ.

LARRY PALMER

Fuller Maitland, J(ohn) A(lexander) (*b* London, 7 April 1856; *d* Carnforth, Lancs., 30 March 1936). English critic, editor and musical scholar. Poor health disrupted his early nonconformist education and apart from three terms at Westminster School he was, by necessity, taught privately. His musical education began in 1872 when he took piano lessons with Ernst Pauer. In 1875 he entered Trinity College, Cambridge, where he became friends with Stanford and W.B. Squire, whose elder sister he married in 1885, and with whom he participated fully in the flourishing activities of the Cambridge University Musical Society. After graduation in 1882 he studied the piano with Dannreuther and Rockstro; both took a keen

interest in early music, but it was Rockstro who introduced him to harpsichord playing.

Although Fuller Maitland cultivated a reputation as an exponent of the piano and harpsichord, it was in the field of antiquarian studies and musical journalism that he found his true vocation. He was invited by Grove to write articles for his *Dictionary of Music and Musicians* (1878–90), and he was appointed music critic of the *Pall Mall Gazette* (1882–4). In 1884 he moved to *The Guardian* before succeeding Hueffer at *The Times* in 1889, holding the post until his retirement in 1911.

Fuller Maitland's editorial and scholarly work was prolific and varied. Besides the many articles written for the first edition of *Grove*, he was the assistant editor and he edited the appendix to that edition. He was later the general editor of the second edition (1904–10). He produced important editions of early English keyboard music, notably the Fitzwilliam Virginal Book (1894–9, with Squire) and a volume of 15th-century carols with Rockstro. Other publications include editions of Purcell for the Purcell Society, on whose editorial committee he served as a member, and, with Lucy Broadwood, a pioneering collection of *English County Songs* (1893), which contributed indirectly to the foundation of the Folk-Song Society in 1898.

Fuller Maitland was an energetic participant in the Bach revival; his translation, with Clara Bell, of Spitta's biography of Bach (1884–5), and his contribution of *The Age of Bach and Handel* (1904) to The Oxford History of Music added significantly to the momentum of Bach scholarship in England. He also demonstrated his interest in the 19th century with books on Schumann (1884), Joachim (1905) and Brahms (1911). His championship of the British musical 'renaissance' is evident in *English Music in the XIXth Century* (1902) and *The Music of Parry and Stanford* (1934). Though inclining by his own admission towards conservatism, he came to appreciate the work of Debussy, Strauss and especially Vaughan Williams and Holst after his retirement.

A Door-Keeper of Music (1929), his autobiography, provides a fascinating chronicle of the 'intellectual aristocracy' at the turn of the 20th century. In recognition of his work he received the honorary DLitt from Durham (1928), was made a Fellow of the Society of Antiquaries and an associate of the Belgian Académie Royale des Beaux-Arts. He was also a prominent member of the Musical Association and on the council of the RCM. In 1936 the Fuller Maitland Collection, comprising 7000 volumes of music and music literature, including some manuscripts, was bequeathed to Lancaster Central Library.

WRITINGS

Schumann (London, 1884/*R*)
with A.H. Mann: *Catalogue of the Music in the Fitzwilliam Museum* (London, 1893)
Masters of German Music (London, 1894/*R*)
'The Notation of the Fitzwilliam Virginal Book', *PMA*, xxi (1894–5), 103–12
Henry Purcell, 1658–1696 (Turin, 1895)
The Age of Bach and Handel, OHM, iv (1902, 2/1931/*R*)
English Music in the XIXth Century (London, 1902/*R*)
Joseph Joachim (London, 1905)
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'The Interpretation of Musical Ornaments', *IMusSCR IV: London 1911*, 259–67; also in *ML*, lii (1911), 647–51
The Consort of Music: a Study of Interpretation and Ensemble (London, 1915/*R*)
'Of Defects in Musical Instruments and their Values', *MQ*, vi (1920), 91–7
'Towards Ugliness: a Revision of Old Opinions', *MQ*, vi (1920), 317–25
The '48': Bach's Wohltemperirtes Clavier (London, 1925/*R*)
The Keyboard Suites of J.S. Bach (London, 1925)
A Scottish Composer of the 16th Century (Robert Carver) (The Hague, 1926)
The Spell of Music: an Attempt to Analyse the Enjoyment of Music (London, 1926/*R*)
Schumann's Pianoforte Works (London, 1927)
Schumann's Concerted Chamber Music (London, 1929)
Bach's Brandenburg Concertos (London, 1929/*R*)
The Music of Parry and Stanford (Cambridge, 1934)

EDITIONS

with L. Broadwood: *English County Songs* (London, 1893)
The Works of Henry Purcell, v: *Twelve Sonatas of Three Parts* (London, 1893); viii: *Ode on St. Cecilia's Day* (London, 1897); xxii: *Catches, Rounds, Two-Part and Three-Part Songs* (London, 1922) [with W.B. Squire]
with W.B. Squire: *The Fitzwilliam Virginal Book* (London and Leipzig, 1894–9/*R*, rev. 2/1979–80 by B. Winogron)
Duetti da Camera [Italian chamber duets of the 17th and 18th centuries] (London, 1904) [2 vols.]
The Contemporaries of Purcell (London, 1921) [7 vols. incl. i–iii: John Blow; iii–iv: William Croft; v: Jeremiah Clark; vi–vii: Various Composers]
with W.B. Squire: *Twenty-Five Pieces from Benjamin Cosyn's Virginal Book* (London, 1923)
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JEREMY DIBBLE

Full organ (Ger. *volles Werk*; It. *organo pleno*, *pieno*). An organ registration. Perhaps because the early monastic BLOCKWERK organ apparently created a loud and undifferentiated noise, 'full organ' in the sense of 'loud organ' has always meant the use of as few (or as many) stops as will make the maximum of impression with the minimum consumption of wind. Before the invention of stop actions, the undivided *Blockwerk* of Principals was itself the full organ throughout north-west Europe; since then, with the introduction of flute and reed stops and the separation of the *Blockwerk* into several single or multiple ranks, organ makers have been careful, when allowed, to specify which stops are likely to give the best effect. Each school has its own kind of full organ, some having more than one, depending on the period and the kind of music concerned. In France, for instance, the organ in the church of St Michel, Bordeaux (1510), was given seven new *jeux*, the loudest of which was apparently a *grand jeu*. The classical GRAND JEU comprised the reeds and the *jeu de tierce* of both Great organ and *Positif*, and the PLEIN JEU was based on the diapason or principal ranks, including mixtures, of both Great organ and *Positif*. In Italy, the *ripieno* (or *pieno*) was based on single ranks, excluding flutes (Antegnati, 1608) and sometimes including (Principal) Tierce ranks.

The character of the congregation-accompanying *Hoofdwerk* in Flanders and the Netherlands, changed in character from vocal (Krewerd, 16th century) to bright and sharp (Arp Schnitger, 17th century) and to French style (Gouda, 1736). In England the terms 'full organ' and 'Great Organ' were inevitably practically interchangeable since there were very rarely any manual couplers. William Russell's Voluntaries (first book, 1804) specified 'Full Swell' as well as 'Full Organ'; his second set (1812)

has 'Full Organ without the Trumpet'. John Marsh (1791), a sensitive player, suggested five 'kinds of the full Organ' to be obtained by adding stops to the basic Great chorus. The Spanish *plé* (16th century) indicated the chorus in general, and *lleno* (17th century) the main Mixture.

From *das Werck* at Haguenau (1491; the total chorus Mixture excluding the Diapason and Zimbel) to Mattheson's treatises of 1721, the German organ progressed towards an ideal of heavier and thicker *plena* for massive effects in Preludes, Toccatas and Fantasies, in which reeds were not used. Praetorius and Werkmeister insisted that the narrower-scaled (strings) and wide-scaled (flutes) 'families' of stops should not be used together.

PETER WILLIAMS, MARTIN RENSHAW

Fumagalli. Italian family of musicians.

(1) **Disma Fumagalli** (*b* Inzago, nr Milan, 8 Sept 1826; *d* Milan, 9 March 1893). Pianist and composer. He studied the piano (with Antonio Angeleri) and composition at the Milan Conservatory; from 1857 until his death he was professor of the piano there. He became an honorary professor of the Congregazione Pontificia and of the Accademia di S Cecilia in Rome and a member of the Società Filarmonica of Florence. His daughter Carla (*b* Milan, 8 Sept 1858; *d* Brembate, nr Bergamo, 8 Oct 1949) studied with him and became a noted concert pianist. His 334 compositions, all for piano, follow the style of his younger brother (2) Adolfo Fumagalli, showing less talent but with a mastery of technique and the *stile brillante*; they are quite unaffected by the movement, then becoming strong, that aimed at the revival of Italian instrumental music along Classical lines. They include nocturnes, capriccios, divertimentos, scherzos, fantasies on opera themes and, above all, exercises and studies, among them the *Preparazione alla Scuola della velocità op.209 di C. Czerny: 12 nuovi studi diteggiati* (Milan, n.d.). Noteworthy are *La rassegnazione* op.22 (Milan, n.d.), the Concerto in A♭ op.83 for piano and string orchestra (Milan, 1856) and the *Canto della filatrice* op.334 (Milan, n.d.), his last composition.

(2) **Adolfo Fumagalli** (*b* Inzago, 19 Oct 1828; *d* Florence, 3 May 1856). Pianist and composer, brother of (1) Disma Fumagalli. After studying with the organist Gaetano Medaglia in Inzago and then at the Milan Conservatory from 23 November 1837 to 7 September 1847 under Pietro Ray (counterpoint) and Angeleri (piano), he made a successful début in Milan in 1848. He then embarked on a very well-received series of concert tours in the major cities of Italy, France and Belgium. In 1854 he returned to Italy, where he alternated between concert tours and composing until his death. He was considered the most gifted of the brothers and one of the principal virtuosos of the first half of the century. In Belgium he was called the 'Paganini of the piano' because of his technical mastery, especially in the left hand, and the brilliance and expressiveness of his tone. Rossini praised him for his cantabile playing, and the critic Filippo Filippi observed in him 'the growing originality of ideas constructed most simply and most faultlessly, restraint in ornamentation ..., freedom from the commonplace and banal'. Today his compositions, which number more than 100, seem rather loosely constructed and mannered salon pieces, in spite of their idiomatic piano writing and their merit as studies.

WORKS

all for piano

Les clochettes, conc., with bells, op.21 (Milan, *c*1849–50)
La pendule, polka-mazurka, caprice fantastique, op.33 (Milan, *c*1849–50)
Laura, polonese di concerto, op.76 (Milan, ?1851)
L'école moderne du pianiste: recueil de morceaux caractéristiques, 18 pieces in 3 bks, op.100 (Milan, 1855–6), incl. Le réveil des ombres, danse fantastique; Le papillon, étude de salon; Sérénade barcarolle; also caprices, bolero, ballade, mazurka
15 pieces in *L'arte antica e moderna: scelta di composizioni per pianoforte*, xvi (Milan, ?1863)
Numerous transcriptions; concert fantasies on opera themes, incl. Gran fantasia di concerto [on I puritani], op.28, ed. (Milan, ?1880); Casta diva, cavatina dall'opera di Bellini, Norma: étude pour la main gauche, op.61 (Leipzig, n.d.); Presso la tomba, duettino dai Vespri siciliani, op.112 no.2 (Milan, ?1856); others from La favorite, Lucia di Lammermoor etc.

(3) **Polibio Fumagalli** (*b* Inzago, 26 Oct 1830; *d* Milan, 21 June 1900). Organist, pianist and composer, brother of (1) Disma Fumagalli. He studied the organ, the piano and composition at Milan Conservatory, where in 1873 he was appointed professor of the organ, a post which he held until his death. For more than 20 years he was *maestro di cappella* at the church of S Celso in Milan and a much sought-after piano teacher. He wrote some chamber music, including a *Trio de bravoure* op.281, for flute, oboe and clarinet with piano accompaniment, songs and more than 200 piano and organ works, such as *Ascetica musicale*, a collection of 15 organ pieces op.235 (Milan, n.d.), an organ Toccata and Fugue op.298 (New York, n.d.) and two organ sonatas opp.269 and 290.

(4) **Luca Fumagalli** (*b* Inzago, 29 May 1837; *d* Milan, 5 June 1908). Pianist and composer, brother of (1) Disma Fumagalli. He studied at the Milan Conservatory, where he was taught the piano by Angeleri, and became a highly successful concert pianist and composer in Italy, Paris (1860) and the USA. For a time he was head of the piano faculty of the Philadelphia Conservatory and on returning to Milan devoted himself to teaching and composing. After his brother Adolfo he was the best-known member of the family. His numerous piano compositions are pleasant and elegant, tending sometimes more towards intimacy than brilliant display, and complying with the instrumental renaissance of the latter part of the century in Italy. Besides the usual transcriptions and paraphrases of operatic arias, his original compositions for the piano include *Crâneries et dettes de coeur: 14 studi fantastici* (Milan, n.d.). He composed one opera, *Luigi XI* (libretto by Carlo d'Ormeville; Florence, Pergola, 29 March 1875), a *Sinfonia marinaresca* and other orchestral works. Ricordi published his edition of all Beethoven's piano sonatas and some works by Clementi and others.

(5) **Mario Fumagalli** (*b* Milan, 4 Sept 1864; *d* Rome, 17 Sept 1936). Baritone and actor, son of (4) Luca Fumagalli. He studied singing, but was forced to abandon his career when he lost his voice. He became a theatre director and a teacher of acting at the S Cecilia school in Rome. In his final years he was also librarian of the Conservatorio di S Cecilia.

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FRANCESCO BUSSI

Fumet, Dynam-Victor (*b* Toulouse, 4 May 1867; *d* Paris, 2 June 1949). French composer. He entered the Paris Conservatoire in 1885, and studied composition with Guiraud and the organ with Franck, supporting himself by work at the cabaret Le Chat Noir. There in 1887 he met Satie, who replaced him as conductor in 1890. Fumet almost certainly influenced Satie's early music and ideas: he had an active interest in alchemy and the occult, as well as strong anarchist sympathies, from which his nickname 'Dynam[ite]' derived. During the 1880s he was a friend of Kropotkin and Louise Michel, and he also contributed to the anarchist journal *La révolte*. Both Fumet and Satie founded their own religious sects, yet both died within the Catholic faith (which in Fumet's case was much stronger, with Léon Bloy as an influence on his spiritual ideas). Fumet was a brilliant improviser on both the piano and organ, becoming Franck's assistant and then organist at Ste Clotilde. After a period in South America and ten years at Juilly College, he became organist and choirmaster at Ste Anne in Paris between 1910 and his death.

Fumet's music was largely within the Romantic tradition of Liszt and Wagner; much remains unpublished. He also had a strong interest in Renaissance music and Gregorian chant, though he disliked stylistic archaism. His art, like Debussy's, sprang from melody, and his modulations are often free and unpredictable. However, in contrast to his improvisations, his finished compositions are refined and polished, and he often wrote his own texts. There is a certain mysticism and joyous intensity in his religious music, but his overall aim was simplicity, sobriety, sincerity and purity, and an independent reconciliation of old and new styles.

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(*selective list*)

ORCHESTRAL

La lumière sur le sentier; Le sabbat rustique, 1904; Le cantique du firmament, 1910–11; Transsubstantiation, 1913–20; 'Eli, Eli, lamma sabacthani?', 1914–40, arr. pf, 1922; Les trois âmes, 1915–17; Le triptyque des légendes, 1918; Le conciliabule des fleurs, 1921; Libération, 1921; Marche funèbre (1922); Notre mirage, notre douleur, 1922; Vénus sortant des eaux, 1934; Aria, 1938; Hiératique, 1940; Le sommeil d'Adam, 1940; Tourbillon, 1940; Voie lactée, 1941; La prison glorifiée, 1943

VOCAL

Choral: 4 choruses, female chorus, pf, before 1914: Les glaneuses 'Choeur égyptien' (1897), Joies floréales, Les anges du soir, Les voix mystiques; Sancta Genovefa (orat), 1918; La messe mariale; La messe du Christ-Roi; Mass; La messe des oiseaux, female chorus; O doux printemps aimé, 1924; Pater noster, mixed chorus (1939); Un bel ange du ciel (carol), mixed chorus, org, 1945 (1956); Il est tout petit (carol), S, female chorus/children's chorus, org, ?1945 (1957); Les saisons, 1946; Printemps; Ave Maria; Cantiques à Marie; Requiem Mass, 1948

Solo vocal (1v, pf, texts by Fumet unless otherwise stated): Berceuse (1890); Ave verum, Mez, org (1899); Le verbe des nuits (1899); O salutaris, T/S, org (1899); Un dimanche: Petite légende (1904); Je me languis (1907); Légende marine (1907); Refloraison (1907); Sérénade faunesque (1907); Trouble d'âme (1907); Verbe d'amour: Diction symphonique (1907); Sur les ailes de notre amour (J. Daniel), waltz (1949)

CHAMBER AND SOLO INSTRUMENTAL

Les enlisements d'en-haut, pf, *c*1885 (1897) [Andante from Sym., b]; Douloureux pèlerinage, pf, *c*1885; Les libellules, waltz, pf, 1899, arr. orch, arr. T/S, pf/orch; Joie, pf; Str Qt, 1912; Canticum novum, 6 pieces, org/hmn (1914); 6 études caractéristiques de haute technique musicale, pf (1931); Pf Trio, 1943; Poème secret, 1949; numerous other pieces for pf, org, vn and pf, pf trio

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M.A. Miller: *Kropotkin* (Chicago, 1976)
R.D. Sonn: *Anarchism* (New York, 1992)

ROBERT ORLEDGE

Funck [Funccius], **David** (*b* Joachimsthal [now Jáchymov], Bohemia, 8 Jan 1648; *d* nr Arnstadt, ?1699). German composer, writer on music, instrumentalist, poet and teacher of Bohemian birth. His biography has often been confused with that of his father, also named David (1615–69), who was Kantor at Joachimsthal and took a similar post at Reichenbach im Vogtland when the younger David was two years old. The son is said to have been a baccalaureate at Reichenbach in 1669 or 1670 and he appeared as a disputant at the promotion of Johannes Riemer at Halle in 1673, but evidently Funck did not take a university degree himself. Several incidents in his life induced his earlier biographers to fill in gaps with anecdotal detail and to present Funck as an ingenious but morally deficient personality. According to the funeral sermon for his mother, he was employed as secretary to a dowager Duchess of Neuenburg (or Neuburg; her identity has not yet been established) around 1680. She took him with her to Italy in 1682, but when she died there (or perhaps just released him) in 1689 Funck returned to Reichenbach where he earned his living by giving music lessons and writing occasional poetry. A lost Passion which he composed about 1690–94 won him great acclaim and may have helped him to obtain, in 1694, the post of organist and teacher at the Lateinschule at Wunsiedel in Franconia. In January 1699 Funck, suspected of sodomy, fled from there; a council document relating to this event refers to him as a 'wicked man' ('böser Mensch'). Funck's further whereabouts are uncertain; legend has it that after a brief stay at Schleiz, where he gave a concert at the court, he set forth on foot towards Arnstadt but was found frozen to death in the open country.

Funck was known as a virtuoso on the violin, viola da gamba, guitar and clavichord. Of his vocal and instrumental compositions, only the *Stricturae viola di gambicae, ex sonatis, ariis, intradis, allemandis* (Leipzig, Jena and Rudolstadt, 1677) have survived, comprising 43 dances and other pieces for four equal viols (from which M. Seiffert assembled a Suite in D, ed. in *Organum*, 3rd ser., xxxiv, 1938; one allemanda in E. Mohr: *Die Allemande*, ii, Zürich, 1932). Among the partly homophonic, partly contrapuntal settings, a saraband with variations deserves special attention. A theoretical essay, *De proportione musica veterum et nostra disputationem academicam* (Jena, 1673), still clinging to the old speculative theory of music, is also extant, but Funck's short *Compendium musices* (Leipzig, ?1670), in the German language, was lost in the 19th century.

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DOROTHEA SCHRÖDER

Funcke, Friedrich (*b* Nossen, Saxony, 1642; *d* Römstedt, nr Lüneburg, 20 Oct 1699). German composer and writer on music. After attending school at Freiberg and Dresden he studied theology at Wittenberg in 1660–61 and soon after became Kantor at Perleberg. In 1663 he applied for the post of Kantor at the Johanneum, Hamburg, but the appointment went to Christoph Bernhard. In 1664 he succeeded Michael Jacobi as Kantor at St Johannis, Lüneburg. During his 30 years in this post he made his mark on the musical life of Lüneburg but was involved in numerous disputes with the school and church authorities over his continual struggle to improve conditions for the performance of church music. He also campaigned energetically to have the Latin liturgical hymns replaced by German congregational hymns. In 1672 his salary was withheld for six months because he allowed the music for his brother-in-law's funeral to be accompanied on a regal, which had never been permitted at the burial of a distinguished citizen. In 1684 the municipal senate objected to his working simultaneously as a proofreader at the publishing house of Stern. From 1683 on he applied repeatedly for livings, but only in 1694 did he leave to become pastor at Römstedt, where he remained until his death.

Most of the numerous compositions that Funcke had to write for civic festivities and the weddings and funerals of leading citizens have vanished. His surviving funeral odes for five- or six-part choir and continuo show a concern for flexible structures, engendered by the use of varying combinations of voices, and for the employment of harmony and dynamics to interpret the text. His cantata for New Year 1684 contains various solo verses between the opening and closing choruses. In his *Danck- und Denck-Mahl*, a large-scale concerto in ten sections commemorating the storm that damaged the tower of St Johannis, tutti and concertino passages alternate within the choruses. The accompaniment consists of either four strings and bassoon or cornetts and trombones, at the behest of the text, the descriptive details of which – downpour, lightning, thunder, earthquake – are most effectively portrayed in the music.

Birke convincingly ascribed to Funcke an anonymous *St Matthew Passion* which has particular significance in the history of the oratorio Passion. It must have been written later than the *St Matthew Passion* by his sometime Lüneburg colleague Christian Flor, which has an identical text; but it was not influenced by Johann Theile's *St Matthew Passion*, which he came to know in 1674. Funcke's Passion exists in two versions. The first contains unaccompanied recitatives for the Evangelist, which are modelled partly on the formulae of older Passions and partly on Luther's German Mass but also reveal the beginnings of text expression. In the second version the recitatives are provided with a continuo part, which is probably not by Funcke himself. 21 accompanied turbae give dramatic emphasis, and 12 solo sections and 9 sinfonias are interpolated as moments of quiet meditation on the events of the Passion. In his *St Luke Passion* (1683), of which only the text survives, Funcke must have taken a considerable step towards the Passion oratorio, for the compiler of the text not only inserted reflective passages but occasionally altered the Gospel text and elaborated on it. According to Walter the surviving texts of other lost works by Funcke are important as sources for the history of the cantata and oratorio. Of his lost school textbook on singing it is known only that he rejected solmization and used letter names for notes and intervals.

WORKS

printed works published in Lüneburg unless otherwise stated

OCCASIONAL

Glückwünschender Zuruff (Wohlauff, mein schwacher Geist), S, 2 vn, bc (1664)
Trauer-Ode (Ach! was ist doch unser Leben), 6vv, bc (1664)
Klag- und Trost-Zeilen (Ach! Hertzeleid! Ja diss Leben-lose Leben), 6vv, bc (1665)
Seliger Abschied (Ach! Herr, ich warte auff dein Heil), 5vv, bc (1665)
Seeliger Abschied (Mensch, was ist des Lebens Zier), 6vv (1665)
Letzte Pflicht (Hier kurtze Zeit, ach leid), 6vv (1666)
Danck- und Denck-Mahl, über den ... Donnerschlag welcher den 23. Tag Aprilis ... den Thurm der Haupt-Kirchen zu Johannis in Lüneburg ... berührete, 8vv, insts a 5, bc (Hamburg, 1666)
Hochzeit-Freude (Was des Himmels Raht erfunden), S, 2 inst, bc (1667)
Trauer-Thoon (Was ist doch diese Welt), 5vv (1669)
Der ewig-feste und unüberwindliche Gottes Schutz (Ist Gott für uns), 4vv, 5 insts, bc (Hamburg, 1682)

New Year cant. (Herr, hebe an zu segnen) 4vv, chorus 4vv, str, bc, 1684, *D-Lr*

SACRED VOCAL

St Matthew Passion, *c*1668–74, *D-Lr* (anon., attrib. Funcke by Birke); ed. in Cw, lxxviii–ix (1961)
St Luke Passion, 1683, music lost; see Walter, 154ff
43 melodies, 7 texts, in Lüneburgisches Gesangbuch (Lüneburg, 1686)
Litania, 8vv (2 choirs), insts, *Lr* (anon., formerly attrib. Funcke, but only reworked by him)

For other lost works see Walter, 218ff, and *MGG1*

THEORETICAL WORKS

Janua latino-germanica ad artem musicam, clavibus facilioribus in usum scholae ... Lunaeburgensi (Hamburg, 1680), lost

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MARTIN RUHNKE

Function (Ger. *Funktion*). A term used in harmonic theory, especially by Riemann, to denote the relationship of a chord to tonal centre. The relationship is defined in his *Vereinfachte Harmonielehre oder die Lehre von der tonalen Funktionen der Akkorde* (London and New York, 1893, 2/1903; Eng. trans., 1896) in terms of subdominant, dominant and tonic harmonies only, and chord progressions are seen there as being made up of these three functions in varying guises. Thus, for example, the chord of the supertonic is seen as having the function of subdominant, and this is rationalized by reference to its being the relative minor of the chord of the subdominant. In this way, even a complex dissonant chord can be 'reduced' to one of the three basic functions.

See also HARMONY; TONALITY; ANALYSIS, §II, 3.

□

Fundação Calouste Gulbenkian (Port.). *See* GULBENKIAN FOUNDATION.

Fundamental bass [radical bass] (Fr. *basse fondamentale*; Ger. *Fundamentalbass*). A term used by Rameau in his *Traité de l'harmonie reduite à ses principes naturels* (Paris,

1722; Eng. trans., 1971) to denote the imaginary bass line produced by linking together the roots of chords in a progression; it differs from the actual sounding bass line (the *basse continue*, or basso continuo) wherever chords are presented in INVERSION. Rameau saw the fundamental bass as the generator of the HARMONY, and for him the strength of a harmonic progression depended on that of the fundamental bass: he wrote that 'it should proceed by consonant intervals, which are the 3rd, the 4th, the 5th and the 6th'.

The English expression 'fundamental bass' – a direct translation of Rameau's 'basse fondamentale' – was used by Pepusch (1730), Holden (1770) and other 18th-century writers, and has remained in use since that time. The original French version was also adopted into English at an early stage, for example by John Holden in his *Essay towards a Rational System of Music* (Glasgow, 1770). □

Fundamental line. *See* URLINIE.

Fundamental structure. *See* URSATZ.

Fundament instrument. A term used by Michael Praetorius (*Syntagma musicum*, ii, 1618) to designate instruments capable of sounding all the parts of any piece, such as 'the organ, regal, harpsichord, virginal, lute, harp, double cittern, pandora, penorcon and the like', in contrast to melody instruments, which can play only a single part, and those instruments, like the *lira da braccio* and the *lira da gamba*, which can play only some parts. Praetorius stated that he used the term 'fundament instrument' because such instruments 'must be used as a foundation when a single part is sung or played together with them'. He may have borrowed the usage from Agostino Agazzari (*Del sonare sopra 'l basso*, 1607) who used the term in a slightly different way. According to Agazzari the instruments of the 'fondamento' are those that play the chords of the figured bass, such as the harpsichord or the organ in works for large forces; Agazzari distinguished these instruments from those of the 'ornamento', which also form part of the continuo group but serve merely to enrich its texture, such as the lute, theorbo, harp, *lirone*, cittern and spinet, except that in works for a few voices or only a single voice that group of instruments may serve as the 'fondamento'.

EDWIN M. RIPIN

Funghetto, Paolo (Luca). *See* FONGHETTO, PAOLO.

Fungoni, Papebrochio. Pseudonym of an Italian composer of two works performed in Naples in 1737 and 1738. The first, a sacred opera named *La Teodora* with words by G. Federico (libretto, *GB-Lbl*), was produced in the monastery of S Chiara at the end of Carnival 1737. The second was a comic opera in dialect called *La rosa* (text, P. Trinchera), presented at the Teatro Nuovo in the autumn of the following year. Since there is no other record of a composer called Fungoni, and since furthermore the comic-opera libretto (*GB-Lbl* and *I-Nc*) refers to him as a native of the Canary Isles (a description well worthy of a character in *opera buffa*), the name is almost certainly fictitious. A much altered version of this opera libretto was produced under the title *Don Paduano* at the Teatro della Pace, Naples, in 1745 with music by Nicola Logroscino. But this does not establish a connection between Logroscino and Fungoni, whose identity remains uncertain, even if, according to Sartori, the composer's real name was Domenico Antonio di Piore. (*SartoriL*)

MICHAEL F. ROBINSON/FRANCESCA SELLER

Funk. An African-American popular music style. It features syncopated interlocking rhythm patterns based on straight quaver and semiquaver subdivisions, a vocal style drawn from soul music, extended vamps based on a single and often complex harmony, strong emphasis on the bass line, and lyrics with frequent spiritual themes and social commentary. The use of the term for a musical style inverts the negative colloquial meaning of strong aromas, particularly of a bodily and sexual nature.

1. Origins. 2. 1973 onwards.

1. ORIGINS. While the adjective 'funky' was applied to gospel-influenced jazz in the 1950s, and appeared in song titles as early as 1967, for example *Funky Broadway* by Dyke and the Blazers, it did not become widespread as a term for a specific genre until the mid-1970s. The increased use of the term in the late 1960s coincided with a shift in African-American politics from the integrationist stance of the Civil Rights movement, associated with the rise of soul music, to the more radical stance of the Black Power Movement, a shift heralded by James Brown's funk recording *Say it loud, I'm black and I'm proud* (1968). In the 1960s Brown did the most to develop what came to be known as funk (fig.1), but elements of it can be found in recordings of the 50s: Professor Longhair's *Tipitina* (1953) and the Hawkettes' *Mardi Gras Mambo* (1954), both from New Orleans, blended Latin rhythms with the texture and harmonic patterns of rhythm and blues, while Ray Charles's *What'd I say* (1959) presented an innovative synthesis of Latin rhythms, blues-based harmonic progressions and gospel vocal techniques. Brown's 1962 recording of *Think* from *Live at the Apollo*, with its rapid tempo and aggressive cross rhythms, intensified the



1. James Brown



2. George Clinton

polyrhythmic implications of the earlier proto-funk recordings, while *Out of Sight* (1964) and *Papa's got a brand new bag* (1965) brought these innovations into the recording studio. He refined his approach in *Cold Sweat* (1967) by substituting open-ended vamps based on a single harmony for harmonic progressions, and by accenting strongly the first beat of every or every other 4/4 bar, freeing the instruments to play any number of syncopated patterns in which the beats are implied rather than stated.

Other bands created their own forms of funky soul music, including Booker T. and the MGs, the Bar-Kays, the Meters, and Charles Wright and the Watts 103rd Street Rhythm Band. The first band to absorb Brown's rhythmic approach and extend it was Sly and the Family Stone, who joined his rhythmic and textural innovations with a fragmented doo-wop vocal style featuring rapidly alternating voices, and with aspects of psychedelic rock, a fusion evident in their first successful single, *Dance to the Music* (1967). The psychedelic influence, particularly that of Jimi Hendrix, was felt by other funk bands, most notably Funkadelic (*Maggot Brain*, 1971) and the Isley Brothers (*That lady*, 1973).

The early 1970s witnessed a further spread, refinement and diversification of the funk style. The role of the bass expanded with Brown's new bass player, William 'Bootsy' Collins, in songs recorded during 1970 such as *Sex Machine* and *Superbad*. Also, Larry Graham of Sly and the Family Stone created an innovative thumb-popping bass guitar technique particularly evident in an early 1970 release, *Thank you falettinme be mice elf agin*. The band War added a prominent Latin element to the funk sound (the songs *Slippin' into Darkness*, 1971, and *Cisco Kid*, 1972), while Tower of Power brought syncopated horn lines to a new level of complexity (the album *Bump City*, 1972).

2. 1973 ONWARDS. The sudden popularity during the period 1973–5 of Kool and the Gang, the Ohio Players, Earth, Wind, and Fire and Parliament, in conjunction with the enormous success of Stevie Wonder, marked the beginning of funk as a distinct genre. Kool and the Gang's trio of hit songs *Funky Stuff*, *Jungle Boogie* and *Hollywood Swinging*, brought the funk sound to the pop audience with jagged, syncopated horn lines, party whistles and chanted group vocals. The Ohio Players scored a number one hit with *Fire* in 1974, a song that featured a hypnotic bass line, salacious group vocals, horn riffs, Latin-flavoured percussion and fuzz-toned guitar lines. Earth, Wind, and Fire fused jazz, soul, Afro-Caribbean rhythms, and Pan-African themes (signified musically by a trademark use of the kalimba), making their album *That's the Way of the World* one of the most popular of 1975. Stevie Wonder embarked on a new phase with the song *Superstition* (1972), a funk classic which marked his status as the most popular black recording artist of the period. By 1974 funk had influenced a number of jazz artists in the development of jazz fusion as evidenced in recording by Miles Davis (*Bitches Brew*, 1969), Herbie Hancock, (*Headhunters*, 1973), the Crusaders (*Southern Comfort*, 1974) and Weather Report (*Black Market*, 1976).

Parliament, with mastermind George Clinton (fig.2), began a string of recordings with *Up for the Down Stroke* (1974) that succeeded on the rhythm and blues charts through the 1970s, including *Tear the roof off the sucker (Give up the Funk)* (1976), *Flash Light* (1977), *One Nation Under a Groove – Part 1* (by Funkadelic) and *Aqua Boogie (a Psychoalphadiscobetabioaquadoloop)* (both 1978). Clinton created a particularly striking form of funk, emphasizing a clear backbeat, often reinforced with electronic hand claps. He thickened the texture with a wealth of contrasting, overlapping parts, featuring 'Bootsy' Collins' extroverted bass lines, Bernie Worrell's innovative synthesizer work that included the use of the synthesizer bass on *Flashlight*, horn players from Brown's band and gospel-rooted group vocals. Clinton expanded the Parliament stage show into a spectacle that set new standards for grandiosity in black popular music. With

the album *Mothership Connection* (1975), he began to develop a cosmological narrative that proselytized the redemptive power of funk, and has continued to influence numerous hip hop musicians.

While groups such as the Commodores, the Gap Band, Rick James, Cameo and Slave achieved success in the late 1970s and early 80s, they were largely overshadowed on rhythm and blues radio by the overwhelming popularity of disco music, itself a simplified form of funk. Funk's influence, however, was felt in its psychedelic rock–funk form through artists such as Prince and Living Colour, and in Michael Jackson's *Thriller* (1982), which blended aspects of funk with disco, pop and heavy metal. The legacy of funk cuts across a wide range of popular forms, and is most obvious in hip hop, which has adopted funk's rhythmic approach and recycled many of its rhythmic patterns via sampling.

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DAVID BRACKETT

Funk, Joseph (*b* Pennsylvania, 6 April 1778; *d* Singers Glen, VA, 24 Dec 1862). American composer and tune book compiler. A Mennonite, he compiled for the German-speaking denominations of the Shenandoah Valley *Die allgemein nützliche Choral-Music* (Harrisonburg, VA, 1816), a shape-note tune book that contained chiefly chorales but also included four folk-hymn tunes taken from Davisson's *Kentucky Harmony* (1816). In 1832 he published in Winchester, Virginia, *A Compilation of Genuine Church Music*, a book of mostly Anglo-American tunes, which had reached ten editions by 1860. By the fifth edition (1851) the title had become *Harmonia sacra, being a Compilation of Genuine Church Music*, and its notation had changed from four- to seven-shape. A 25th edition, *The New Harmonia sacra: a Compilation of Genuine Church Music* (1993), is still in use among Mennonites of the Shenandoah Valley. Funk's other shape-note publications include *A Map or General Scale of Music* (published in Mountain Valley [now Singer's Glen], printed in Philadelphia, 1847) and a monthly periodical, the *Southern Musical Advocate and Singer's Friend* (July 1859–April 1861). His grandson Aldine S. Kieffer was a leading publisher of shape-note tune books in the Shenandoah Valley after the Civil War. Alice Parker's opera *Singers Glen* (1978) is based on Funk's life.

See also AMISH AND MENNONITE MUSIC and SHAPE-NOTE HYMNODY, §2.

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HARRY ESKEW

Funkadelic. American funk-rock group led by GEORGE CLINTON.

Funky jazz [funk]. *See* SOUL JAZZ.

Furchheim [Forcheim, Forchheim], **Johann Wilhelm** (*b* ?1635–40; *d* Dresden, 22 Nov 1682). German composer, violinist and organist. He spent his life at the Saxon electoral Hofkapelle at Dresden. He is first heard of there as a boy in 1651, when he was being trained as an instrumentalist. He was a violinist there from 1665, and from 1667 to 1676 he directed the church music and *Tafelmusik*. In 1680 he became Konzertmeister and in 1681 vice-Kapellmeister. From time to time he also acted as court organist. A more famous violinist, J.J. Walther, was one of his colleagues from 1674 to 1681. An earlier colleague was Adam Krieger, whose posthumous *Neue Arien* (1667) he helped to edit; he also composed ritornellos for the ten songs added to the second edition (1676). In his E minor sonata for two violins and basso continuo the instruments have finely spun lines and sometimes play together, sometimes singly. The other four manuscript sonatas, for five to seven instruments, anticipate aspects of the 18th-century sonata; in the six- and seven-part ones the violins form a self-contained group. These works have a well-defined melodic structure and expressive harmony. Furchheim's church music is widely recorded in inventories of about 1700, but only a single work is now known to be extant.

WORKS

INSTRUMENTAL

Musicalische Taffel-Bedienung, 2 vn, 2 va, vle, bc (Dresden, 1674); 2 sonatas ed. in Collegium musicum, lx (Leipzig, 1935); 1 sonata ed. P. Rubardt (Halle, 1952)
Auserlesene Violinen-Exercitium, bestehend in unterschiedlichen Sonaten benebenst angehengten Arien, Balletten, Allemanden, Couranten, Sarabanden und Giguen, a 5 (Dresden, 1687), lost
5 sonatas, D, e, E♭, a, A, 3–7 insts (cornetts, vns, vas, vle, bn, bc), *S-Uu*
Suite, b, a 5, *S-Uu*; ed. in Organum, iii/26 (Leipzig, 1930, 3/1958)

VOCAL

Lobe den Herren, meine Seele, 4vv, 2 clarinos, 2 cornettinos, bn, bc, *D-Bsb*
Over 20 other sacred works, mostly with insts, listed in inventories of *c*1700

EDITIONS

A. Krieger: Neue Arien, 2, 3, 5vv, 2 vn, 2 va, bc (Dresden, 1667, enlarged 2/1676 with 10 addl works, with ritornellos by Furchheim), ed. in DDT, xix (1905/*R*) [collab. D. Schirmer]

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KARL-ERNST BERGUNDER

Furiant (Cz.: 'a proud, swaggering, conceited man', pl. *furianty*). A Czech couple-dance, in moderate to fast

tempo, in triple time with hemiola-type syncopations. The hemiolas generallyoccur at the beginning, helping momentarily to confuse the metre, rather than as part of a cadential formula. A *furiant* typically begins with two 3/4 bars stressed, however, as three bars of 2/4, followed by two ordinary 3/4 bars. It is one of the constituent dances of the BESEDA.

The word 'furiant' first occurs in the 1770s in a broadside ballad *Chvála sedláků* ('In Praise of Farmers') and in Jan Antoš's *Opera de rebellione boëmica rusticorum* (1777), used there in the sense 'disturber of the peace', 'rebel'. A folksong with hemiola characteristics and with a text featuring the word 'furiant' was first recorded in Rittersberk's collection, though with a German text: 'Furiant, furiant, furiant, du bist mein lieba Monn' (Prague, 1825; ed. in Markl, 549). A Czech version with the same tune, but set to satirical words about an arrogant peasant, 'Sedlák, sedlák, sedlák', can be found in K.M. Jiříček's manuscript collection *Zpěvník* ('Songbook'; 1845–62; *CZ-Pnm*) and in Erben (1842, text; 1862, tune, ex.1 and other early collections of Czech folksong.

The early history of the *furiant* is unclear. Markl suggests a French origin ('Fou-riant'), possibly going back to the Napoleonic wars. German theorists record a dance called a 'Furie', operatic in origin (*Walther ML*), whose character (fast and furious) was suggested by its name. Türk (1789) mentions 'sharp accents'; both he and Quantz (1752) define its metre as either in common time or in 3/4. There are several reasons why this may be a different dance from the Czech *furiant*: the character of the German 'Furie' is 'fiery' (Quantz), the speed fast and the metre either duple or triple, whereas the earliest Czech accounts of the *furiant* imply a dance in moderate or slow tempo of a whimsical, hesitant or even humorous nature (Zvonař), and with the metre alternating in some way. Zvonař (1863) provided the first precise description of the dance's metrical structure. Jungmann (1835) defines it as 'a dance whose first half resembles a *skočná* [i.e. in 2/4] with arms akimbo, the second is danced almost as a German dance [i.e. a ländler]', a description taken further by Waldau (1859): 'the dancer imitates a proud puffed-up farmer: his arms akimbo, he stamps with his feet, pulls his skirt outwards'. His partner has to mark time until, in the second half they dance a 'serious and slow *sousedská* in the metre of a ländler'. By 1869, when Smetana added a named *furiant* to *The Bartered Bride*, the tempo had become 'Allegro energico' (the tune is clearly modelled on ex.1). Thereafter the *furiant* was commonly used by Czech nationalist composers. In addition to replacing the scherzo with a *furiant* in his Seventh Symphony, Dvořák used named *furianty* in his *Slavonic Dances*, in piano works (B85, B137) and as movements of chamber works

Ex.1



[Farmer, once again farmer, farmer is a big shot: he has a belt on his belly and a tulip on his fur coat.]

(B80, B155). Examples are also found in 20th-century works by Křička, Vítězslav Novák and Weinberger.

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JOHN TYRRELL

Furió, Pedro (*b* Alicante; *fl* 1734–80). Spanish composer. His earliest documented post was as a singer at the parish church of S María, Elche (1734); since he was already a priest he was then probably about 27 years old. His next recorded posts were as *maestro de capilla* at S Miguel in Andújar (1750), the collegiate church of S Sebastián, Antequera (4 Dec 1750), the royal chapel in Granada (1755), the parish church of S Martín in Valencia (1756), Guadix Cathedral (1770) and at León (1770). In 1767 he was appointed singer, though not *maestro de capilla*, at the cathedral of Santiago. His last known position, from 20 March 1775, was as *maestro de capilla* at Oviedo Cathedral, which he seems to have left in 1779 or 1780. His compositions, all in manuscript, survive in various Spanish churches and cathedrals. Particularly important are a book of masses 'in stile antico' in León Cathedral, and a collection of Lamentations for Holy Week, in ornate bel canto style, in Santiago.

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JOSÉ LÓPEZ-CALO

Furlana. *See* FORLANA.

Furlanetto, Bonaventura ['Musin'] (*b* Venice, 27 May 1738; *d* Venice, 6 April 1817). Italian composer. Of poor parents, he spent his childhood in the parish of S Nicolò dei Mendicoli, a district of Venice known for its fishermen and artisans, with which he always identified and where he chose to be buried. Musically he was almost self-taught, although he had some instruction from his uncle, Nicolò Formenti, who was an amateur organist, and from Giacopo Bolla, a priest. He studied literature and philosophy with Jesuit teachers, but had difficulty qualifying for the priesthood until the patriarch of Venice interceded for him, having been impressed by his music performed at S Nicolò. Later he renounced the ministry, but continued to wear ecclesiastical dress.

Of Furlanetto's earliest surviving music, a *Laudate Dominum* of 1762 (in *F-Pc*) shows competence in the conservative style and a *componimento sacro* of 1763, *La sposa de' sacri cantici*, in the theatrical. The latter, written for the oratory of S Filippo Neri, Venice, was well received and was revived there in 1767, 1773 and 1784. Even more successful was his oratorio *Giubilo celeste al giungervi della sant'anima* performed at SS Giovanni e Paolo on 16 May in 1765, 1766 and 1767, which according to Caffi pleased audiences with its *opera buffa* traits. He also provided music to commemorate the canonization of Girolamo Miani at S Maria della Salute on 20 July 1768 and later that year he wrote an oratorio for the hospital choir at S Maria della Visitazione, commonly called the Pietà, where on 21 September 1768 he was appointed *maestro*, a position he held for nearly 50 years.

In August 1770 Burney heard Furlanetto direct at the Pietà and reported that 'the composition and performance which I heard tonight did not exceed mediocrity'. On 14 August Burney was more favourably impressed by his music at the church of S Maria Celeste and returned the following day for the feast of the Assumption, when he was again disappointed:

> the resources of this composer are very few; he has little fire and less variety, but he sins more on the side of genius than learning, as his harmony is good, and modulations regular and warrantable; yet I must own, that his music is to me tiresome, and leaves behind it a languor and dissatisfaction.

Moreover Burney reported that Galuppi was 'rather hurt at the encouragement and protection which ecclesiastical dunces, among whom is F[urlanetto], meet with as composers here'. And yet Caffi later claimed that Galuppi had respected Furlanetto and even encouraged him to complete one of his masses. The far higher quality of Furlanetto's music composed in the later 1770s and 1780s indicates that his musical talent developed considerably. Exceptionally gifted singers, such as Bianca Sacchetti and Benvenuta, whose range reached high *a'''* and for whom Furlanetto wrote out elaborate cadenzas, joined a growing roster of skilled singers at the Pietà in the mid-1780s. The fact that the scores of his earlier oratorios do not survive except in later revisions suggests his own recognition of his vastly improving abilities. His orchestral resources at that time came to include not only strings and the usual wind instruments but double bassoon, slide trombone, serpent, 'doppio corno' and percussion instruments: timpani, drums, bells, jingle bells (*sonagli*) and rattles (*sistri*). The psaltery, guitar and theorbo were also used for special effects. Furlanetto's unusual bass lines may well have been prompted by the fact that Domenico Dragonetti assisted Furlanetto at the Pieta until the early 1790s.

In 1774 Furlanetto competed unsuccessfully for the post of *vicemaestro* at S Marco. When Ferdinando Bertoni was excused to make his second trip to London (1781–3), Furlanetto was named *organista supplementare* to replace him. On 18 December 1794 he was appointed *vicemaestro provvisorio*, and on 23 December 1797 *secondo maestro effettivo*. The date of his election as *maestro di cappella* is given as 1814 by the *Gazzetta privilegiata di Venezia* of 10 April 1817, yet he must have succeeded Bertoni as *primo maestro* shortly after the latter's retirement on 11 June 1808.

By the early 1800s Furlanetto had become known throughout northern Italy as the most important composer of sacred music in Venice. In 1811 he was unanimously elected *maestro di contrappunto* by the 40 *dilettanti* who had established the Istituto Filarmonico in Venice. A counterpoint treatise from this year is mentioned by Caffi, although the only surviving theoretical work, *Lezioni de contrappunto* (*I-Vc*), is dated 1789. Among his many composition students were Anselmo Marsand, Giovanni Pacini, the patrician Zambelli, the Abate G.B. Botti and his closest friend, Antonio Rota. Rota, a priest at S Vitale, sponsored concerts in his home and church, which Furlanetto conducted, and put in order Furlanetto's autograph scores, now in the Venice Conservatory and Marciana libraries, after his death. The liturgical works composed for S Marco would be easily distinguishable from those written for the Pietà were it not that a bass part occurs in many of the oratorio choruses. Some visitors mentioned the presence of a bass voice at the Pietà, and yet no male singer is ever named in any of the printed librettos.

WORKS

many autographs, notably in I-Vc

ORATORIOS

All for solo vv, chorus, orch; performed at Venice, Pietà, unless otherwise stated

La sposa de' sacri cantici, Venice, S Maria della Fava, 1763, *I-Bc*, Oratorio di S Filippo Neri, Chioggia; Giubilo celeste al giungervi della sant'anima del Protomartire Giovanni Nepomuceno (M. Fiecco), Venice, SS Giovannie Paolo, 16 May 1765, perf. 1767 as Il trionfo del invitissimo Protomartire Giovanni Nepomuceno; Joseph pro-rex Aegypti thypus Christi, Sept 1768, *Vc* (as rev. for 1811); De nativitate virginis genethliacon, 8 Sept 1770, *Vc*; Moyses in Nilo, 1771, *Vc* (as rev. for 1797); Felix victori, 1773, *Vc*, rev. 1805, *Vc*; Jaelis victoria, 1773, *Vc* (as rev. for 1805); Athalia, 8 Sept 1773, *Vc*

Templi reparatio, 8 Sept 1774, *Vc* (as rev. for 1813); Jerico, 8 Sept 1775, *Vc*; David in Siceleg, 8 Sept 1776, *Vc*; Israelis liberatio, 1777; Reditus exercitus Israelistici postcladem Philistaeorum, 1777; Mors Adam, 1777, *Vc* (as rev. for 1809); Nabot, 1778, *Pca*, *Vc*; Somnium Pharaonis, 1779; De filio prodigo, 1779, *Vc* (as rev. for 1800); Dies extrema mundi, 1780; David Goliath triumphator, 1780, *Vc* (as rev. for 1803); Jonathas, 1781, *Vc* (as rev. for 1798); Salomon rex Israel electus, 1782, *Vc* (as rev. for 1806); Aurea statua a rege Nabucodonosor erecta vel pueri Hebraei in fornace ardentis ignis, 1783, *Vc* (as rev. for 1803)

Prudens Abigal, 1784, *Vc* (as rev. for 1807); Moyses ad Rubum, 1785; Absalonis rebellio, 1785, *Vc*; Sisara, 1786, *Vc*; Abraham et Isach, 1786, *Vc*; De solemni Baltassar convivio, 1787; Judith triumphans, 1787, *Vc*; De solemni nuptiae in domum Lebani, 1788, *Vc* (as rev. for 1797, 1814); Triumphus Jephte, 1789, *Vc* (as rev. for 1801); Bethulia liberata (after P. Metastasio), 1790, *Vc* (as rev. for 1804); Gedeon, 1792, *Vc*; De filio prodigo, 1800, *Vc*; Primum fatale homicidium, 1800; Il trionfo di Iefte, 1801, *Vc* (probable rev. of 1789); Tabia [doubtful]

CANTATAS

all performed Venice, Pietà

Veritas de terra orta est, 5vv, 1810; Sponsia mantis caro, 5 choirs, 5 orch; Sumo furis regulia venus dies jucundum, 2 choirs, 2 orch: all *Vc*

S, A, orch: Melior fiducia vos ergo, 1775; Quisnam felicior me?, 1780, *Vc*; In coelo resplendent, 1785, *Vc*; Alma letitie dies, 1789, *Vc*; Cantata duodecima, 1791, *Vc*; Nuptie Rachelis, 1795, *Vc*; Fugitiva quis ploras anima, *Vc*; Vitae calamitates [possibly same as the preceding]

SOLO MOTETS

unless otherwise stated, for soprano or alto with strings, in I-Vc

Ad arma populi venite, A, orch; Ah quiescite et pene modi, 1798; Alma dies suspirata, 1787; Alma giustiniana, 1791; Aures fugaces tacete, 1800; Dies serena, dies beata, S, 2 hn, str, 1786; Dulcis amor care Jesu, 1798; Dum fremit irata maris; Ecce expectata in coelo, S, 2 fl, 2 hn, str, 1791; Ecce repente quies fugit; Ergo mundi

delitiae, 1787; Erit sub arboris umbra, S, 2 fl, 2 hn, str; Haeccine sunt quae nobis, 1775, lost; Heu ma quasi deficio, 1805; In montibus excelsis; Misera quo me verto?, 1792; Nondum antro profundo, S, 2 hn, str

O Deus ubinam sui!, A, 2 fl, 2 hn, str, 1783; O mi Jesu dulce nomen, 1802; O quam fausta solemni, S, 2 fl, 2 hn, str; O splendor! novo et vago; Parce Deus; Populi gentes omnes jubilate, 1812; Precipitant furentes a vertice; Qualis terror crudelis occupat; Quid agis anima mea; Quid exopto? quid potius; Sacri amoris; Stat afflicta in silva, S, 2 hn, str; Surge lucida aurora et novo, S, 2 hn, str; Ubinum? sum quis horror, 1779; Unde pax salus unda, 1777; Vera tu quidem profers, 1775, lost; Voces cordis dolentis, 1794; Vos splendidi coeli plaudendo, S, 2 fl, 2 hn, str; solo motets, 1v, bc, *F-Pc**

OTHER SACRED

Marian antiphons, perf. Venice, Pietà: 11 Alma Redemptoris, solo S or A, str, 1 with 2 fl, *I-Vc*; 1 Alma Redemptoris, T, org, *Vsmc*; 1 Alma Redemptoris, 2vv, *Vnm*; 10 Ave regina, solo S or A, str, 3 with add. insts, *Vc*; 1 Ave regina, 2vv, *Vnm*; 13 Regina coeli, solo S or A, str, 7 with add. insts, *Vc*; 2 Regina coeli, T, str, Oratorio di S Filippo Neri, Chioggia, *Pc*; 9 Salve regina, solo v, most with str, *Vc*, *Vnm*, *F-Pc*; Salve regina, 2 S, 2 orch, *I-Vc*, *Vnm*; 4 Marian antiphons, T, B, *Vnm*

Other antiphons: Alma Redemptoris, SSAB, orch, *Vc*; 2 Alma Redemptoris, 2 choirs, org, *Vc*; 2 Ave regina, 3vv, str, *Vc*, *Vnm*; 3 Regina coeli, TB, *Vnm*, *Vsmc*; Salve regina, SAB, str, *Vc*; 4 Salve regina, 3, 4vv, acc., *Vc*, *Vnm*; others, *Pc*, *Vc*, *Vnm*, *Vsmc*

Masses, mass movts: 8 masses, 2vv, *BDG*, *Vc*, *Vnm*, *Vsmc*; 3 masses, 3vv, *Vnm*; Mass, 4vv, *VIb*; 5 Kyrie, 3vv, insts, *F-Pc*, *I-Vc*, *Vnm*, *Vsmc*; 4 Kyrie, 4vv, str, *F-Pc*, *I-Mc*, *Vc*; 6 Gloria, 3vv, insts, *F-Pc*, *I-Vc*, *Vnm*; 7 Gloria, 4vv, *F-Pc*, *I-Pca*, *Vc*, *Vnm*; 1 Gloria, *Vsmc*; Gratias agimus, T, insts, *Vsmc*; Qui sedes–Quoniam, 2vv, bc, *Vc*; 2 Quoniam, 3vv, *Vc*; Credo breve, *Vsm*; 12 Credo, 3, 4vv, some acc., *F-Pc*, *I-Pc*, *Vc*, *Vnm*, *Vsmc*; Sanctus, 2vv, unacc., *Vc*; Sanctus, *Vsmc* (inc.); Agnus Dei, 2vv, unacc., *Vc*; 3 Requiem, 3vv, *D-Bsb* (Eitner), *I-Vc* (with str), *Vnm*; 2 Dies irae, 3–4vv, orch, *F-Pc*, *I-Vnm*

5 introits, 2–4vv, 2 acc., *I-Vc*, *Vnm*, *Vsmc*

Hymns: 3 Ave maris stella, 3vv, org, *Vnm*; 2 Iste confessor, 2, 3vv, *Bsf*, *Vnm*; 16 Pange lingua, 2–6vv, 8 acc., *Nc*, *Pc*, *Vc*, *Vnm*; 26 Tantum ergo, 2–4vv, 18 acc., *F-Pc*, *I-BDG*, *Pc*, *Vc*, *Vnm*, *Vsmc*; others *Vc*, *Vnm*

20 Magnificat, 2–6vv, 16 acc., *Vc*, *Vnm*, *Vsmc*; 4 Confitebor, 2–4vv, 3 acc., *Nc*, *Vc*, *Vsmc*; 3 Credidi, 3vv, 2 acc., *Pc*, *Vc*, *Vsmc*; 3 De profundis, 3, 4vv, 2 acc., *Pc*, *Vc*; 3 Deus in adiutorium, 3, 4vv, 2 acc., *Vc*, *Vnm*; 3 Dixit, 3, 4vv, orch, *Nc*, *Vc*; 2 Domine probasti, SAB, orch, *Vc*; 3 Laetatus sum, 3, 4vv, 2 acc., *Pc*, *Vc*; 7 Lauda Jerusalem, 3, 4vv, 5 acc., *Vc*, *Vnm*, *Vsmc*; 5 Laudate Dominum, 3, 4vv, 3 acc, *F-Pc*, *I-Vc*, *Vnm*, *Vsmc*; 7 Laudate pueri, 3–4vv, orch, *F-Pc*, *I-Bc*, *Vc*, *Vnm*, *Vsmc*; 9 Miserere, 3, 4vv, 2 choirs, 5 acc., *I-Vc*, *Vnm*; 10 Nisi Dominus, 1, 3, 4vv, 2 choirs, 9 acc., *Pc*, *Vc*, *Vnm*, *Vsmc*; others *Vc*, *Vsmc*

Other sacred works, incl. music for Holy Week, doxologies, graduals, offertories, responses, versicles, motets, vespers and compline music: *F-Pc*, *I-BDG*, *Mc*, *Nc*, *Pc*, *Vc*, *Vnm*, *Vsmc*

SECULAR

Vocal: Baccanale, *I-Vnm*; Galatea (azione teatrale, Metastasio), Venice, private academy, Venezia nobile terra d'incanto, 1v, pf, *Vc*; Volgi, deh! volgi, 3vv, *Vnm*; Coro, 4 Aug 1799, Pietà, *A-Wn*

Inst: Marcia funebre, org, *I-Vsmc*; Marcia, inc. *Vsmc*; Pastoral, 2 hn, 2 v, 2 va, b, org, *Vc*; Tema con variazioni, pf, dated 1850, *Vt* (possibly by A. Furlanetto)

THEORETICAL WORKS

Lezioni de contrappunto, 1789, *Vc**

Trattato di contrappunto, 1811, mentioned *CaffiS* and *FétisB*

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B. Gamba: *Galleria dei letterati ed artisti illustri delle provincie Veneziane nel secolo XVIII* (Venice, 1824)

G. Dandolo: *La caduta della repubblica di Venezia ed i suoi ultimi cinquant'anni* (Venice, 1856)

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SVEN HANSELL

Furlanetto, Ferruccio (*b* Pordenone, Sicily, 16 May 1949). Italian bass. He made his début in 1974 at Lonigo (Vicenza) as Sparafucile, then sang at various Italian opera houses. At Aix-en-Provence (1976–7) he sang Dr Grenvil and Cecil (*Roberto Devereux*). Having made his US début in 1978 at New Orleans as Zaccaria (*Nabucco*), he sang Alvise (*La Gioconda*) at San Francisco the following year. At Glyndebourne (1980–81) his roles were Melibeo (Haydn's *La fedeltà premiata*) and Rossini's Don Basilio. He has sung Phanuel (*Hérodiade*) and Ernesto (*Parisina*) at Rome; Oberto, Gounod's Méphistophélès and Don Giovanni at San Diego (1985–93); Mahomet II at the Paris Opéra (1985); Philip II, Mozart's Figaro, Leporello, Don Alfonso and Don Giovanni at Salzburg (1986–95); and Don Pasquale at La Scala (1994). He made his Covent Garden début as Leporello in 1988, and between 1990 and 1992 sang Leporello, Don Giovanni and Figaro at the Metropolitan. Furlanetto's other roles include Rossini's Assur, Mustafà and Don Magnifico, and Verdi's Ramfis and Fiesco. A lively actor with an incisive, dark-toned voice, he has recorded several of his Mozart roles, including Leporello with Karajan and Figaro and Don Alfonso with Levine.

ELIZABETH FORBES

Furman, James (*b* Louisville, 12 Jan 1937; *d* Danbury, CT, 6 Sept 1989). American composer. His early piano lessons were provided by an aunt, who also exposed him to opera through the Metropolitan Opera's radio broadcasts. His first public recognition came in 1953 when he won the Louisville Philharmonic Society's Young Artist Competition and performed as a soloist with the Louisville SO. He went on to study the piano and singing at the University of Louisville (BME 1954). After serving in the US military, he resumed his musical studies in Boston. Upon the recommendation of Leon Kirchner, he entered Brandeis University (PhD 1964), where his composition teachers included Irving Fine. From 1965 to 1989 he lived in Danbury, Connecticut, where he taught at Western Connecticut State University. Among his many other activities, he founded the 20th-Century Arts Festival, which drew composers such as Copland, Cage, Luening and Lukas Foss to the campus during the late 1960s and 70s. He also participated in the early foundation of the Charles Ives Center for the Performing Arts.

One of the first black American composers to enter the academic mainstream, Furman was dedicated to the assimilation of American folk elements, especially gospel, blues and jazz, into European forms. His oratorio, *I Have a Dream* (1970), written in memory of Martin Luther King, is scored for vocal soloists, chorus, orchestra, gospel choir and rock band. His instrumental writing features rhythmic and harmonic elements borrowed from the music of Bali, the Caribbean, Africa, the Middle East and

South America. The *Grosse Fugue Revisited* (1980) and the String Quartet (1986), works that combine the influences of Beethoven and Bartók with those of gospel, blues and jazz, are important examples of his late style.

WORKS

OPERA

It's 11:59 (2, E. Eliscu), Mez, Bar, SATB, pf, 1980

VOCAL

Choral: Somebody's knockin' at your door (spiritual), S, chorus, 1956; Let us break bread together (spiritual), SATB, pf, 1957; There is a balm in Gilead, C, Bar, SATBB, pf, 1958, rev. C, Bar, SSATB, pf, 1981; Trampin', medium v, SATB, 1959; Four Little Foxes, SATB, pf, 1962; The Three-Fold Birth, children's chorus, SATB, org, 1962; Salve regina, SATB, pf, 1966; The Quiet Life (A. Pope), S, C, T, B, SATB, pf, 1968; This train (spiritual), SATB, 1969; I Have a Dream (orat, M.L. King), SATB, perc, pf, org, str, 1970, rev. 2 S, Bar, gospel chorus, SATB, tpt, perc, pf, elec org, gui, elec gui, str, 1971; Ave Maria, SSATTBB, pf, 1971; Come, thou long expected Jesus, SATB, pf, 1971; Go tell it on the mountain (spiritual), SATB, org/pf, 1971; Some glorious day (Furman), solo v, SATB, pf/elec org, 1971; Hold on (spiritual), SATB, opt. pf, opt. elec org, 1972; I keep journeyin' on (Furman), medium v, SATB, pf, opt. elec org, ?1972; Hey, Mr Jefferson (E. Eliscu); Hehlehlooyah: a Joyful Experience, SATB, 1976; Rise up shepherd and follow (spiritual), SATB, pf, 1977; A babe is born in Bethlehem, SSATB, 1978; Born in a manger, SATB, 1978; Bye, bye, Lully, Lullay, SATB, 1978; Glory to God in the highest (Bible), SATB, pf, 1978; Jupiter shall emerge (W. Whitman), SSAATTBB, pf, 1978; Rejoice, give thanks and sing, SATB, opt. org/pf, 1978; Responses for Church Service III, SATB, pf, 1978; The Lord is my shepherd, SATB, pf/org, 1985

Songs: Songs of juvenilia, 1956: medium v, pf; SATB, pf; SATB, wind octet; Valse romantique, medium v, pf, 1976; I have a friend in Jesus (Furman), medium v, pf, 1978; 3 Songs, medium v, pf, 1983

INSTRUMENTAL

Str Qt, C, 1956; Variants, vn, vc, prep pf, 1963; Roulade, fl, 1975; Battle Scenes, suite, wind, amp hpd/pf, perc, 1976; The Declaration of Independence, nar, orch, 1976; Incantation, cl, str orch, 1976; Recit and Aria, hn, ww, 1976; Suite, cl, 1976; We Hold these Truths, cantilena, str orch; Sonata, vn, 1977; Chanson, cornet/tpt, str qnt, 1979; Canti, gui, opt. str orch, 1980; The Grosse Fugue Revisited, Tr, SSATTB, brass qnt, str qt, 1980; Hichijin, a sax, pf, 1980; Preludes, pf, 1980; Triumphal Fanfare, brass, perc, 1980; Movts, fl, 1982; Movts in Gospel, orch, 1985; Str Qt, 1986

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F. Merkling: 'Furman: the Man, the Music, the Mystique', *News-Times* [Danbury, CT] (11 Dec 1979)

ERIC LEWIS

Furmedge, Edith. English contralto, wife of DINH GILLY.

Furno, Giovanni (*b* Capua, 1 Jan 1748; *d* Naples, 20 June 1837). Italian teacher and composer. He entered the S Onofrio conservatory, Naples, on 11 March 1767 and was a pupil there of Cotumacci. A *maestrino* from August 1772, he had a comic opera, *L'allegria disturbata*, produced at the Teatro Nuovo in Carnival 1778 (when he is said still to have been a student teacher at the conservatory). Another, *L'impegno*, was given there in 1783. On Cotumacci's death in 1785 Furno became counterpoint master at the conservatory, and when Insanguine died in 1795, Furno and Rispoli succeeded him as joint *primi maestri*. When the Loreto and S Onofrio conservatories fused in 1797, Furno remained on the faculty as teacher of *partimento*, a post he held at the Naples Conservatory in its various transformations until his retirement in 1835. He died in the great cholera epidemic of 1837.

Furno taught some of the most important Italian composers of the early 19th century, including Bellini, Mercadante, the Ricci brothers and Lauro Rossi. Florimo remembered him as a dedicated, patient and affectionate teacher who followed the traditional methods of the Durante school and preferred practical demonstration to theoretical explanation. According to a report in the *Allgemeine musikalische Zeitung* (xxiii, 1821, 857), he was then 'unanimously' considered the conservatory's best teacher. His *Regole per accompagnare i partimenti* was published (Milan, n.d.); several manuscript versions are in the Naples and Milan conservatory libraries. Furno was of little importance as a composer.

WORKS

only those extant

Vocal: Mass, D, with Credo, ST, org, *I-Mc*; Qui sedes, S, insts, *Nc*; Dies irae, g, 2S, org, *Mc*; Miserere, 4vv, org, *Nc*; Dixit, in A, ST, org, *Mc*; Dixit and Magnificat, 2vv, org, *Mc*; 2 Magnificat, D, SATB, orch, *Baf**, and F, 2vv, org, *Mc*; Nonna [Ninna nanna], in C, 2S, insts, *Nc*; Recitativo e Nonna in pastorale, S, hpd/org, *Mc*

Kbd: Apertura, in A, org, *Mc*; Apertura e pastorale, F, org, *Mc*; Al post comunio, trattenimento, F, org, *Mc*; 6 trattenimenti, G, g, F, E♭, g, F, org, *Mc*; Sinfonia, concertino, both pf, *Nc*

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DENNIS LIBBY

Furrer, Beat (*b* Schaffhausen, 6 Dec 1954). Austrian composer of Swiss birth. He studied the piano at the Schaffhausen Conservatory before attending the Vienna Hochschule für Musik, where he studied with Haubenstock-Ramati (composition) and Suitner (conducting). In 1985 he founded the Société de l'Art Acoustique (now the Klangforum Wien). He was appointed to a professorship in composition at the Graz Hochschule für Musik in 1992. He has also served as composer-in-residence at the Lucerne International Festival. He has described his compositional motivation as follows: 'I am always interested in finding out what keeps mankind in such random movement, cutting himself off from nature as if in a blind rage. I want to try to understand the great change that is about to take place without our even noticing it'. It is from this concern that the tonal transformations and discontinuities in his music derive; his works contain sequences of movement and rhythmic patterns, either simple or complex, that are gradually distorted and shifted. In the String Quartet no.1 (1984) harmony and rhythm are superimposed on top of each other like sheets of foil; in *Nuun* (1996) the organization of time, sound and pitch develops increasing plasticity; and in *Stimmen* for chorus and percussion (1996), transitions from noise to sound echo through a wide range of dimensions. In later works, filtered and distorted structures and the effects of interrupted sound allow a certain clarity to emerge.

WORKS

(selective list)

Stage: Die Blinden (music theatre, Furrer, after M. Maeterlinck, Plato, F. Hölderlin and A. Rimbaud), 1989, Vienna, 25 Nov 1989; Narcissus (op, Furrer, after Ovid: *Metamorphoses*), 1992–4, Graz, 1 Oct 1994

Orch: Tsunamis, 1983–6; Sinfonia, str, 1984; Trio mis tristes redes, 1984; In der Stille des Hauses wohnt ein Ton, chbr orch, 1987; Á un moment de terre perdu, chbr orch, 1990; Face de la chaleur, fl, cl, pf, orch, 1991; Madrigal, 1992; Narcissus-Frag. (Ovid), 2 spkrs, 26 players, 1993; Nuun, 2 pf, orch, 1996

Vocal: Poemas (P. Neruda), Mez, gui, pf, mar, 1984; Dort ist das Meer – Nachts steig' ich hinab (Neruda), chorus, orch, 1985–6; Ultimi cori (G. Ungaretti), chorus, 3 perc, 1987–8; Stimmen (C. Huber, L. da Vinci), chorus, ens, 1996

Chbr and solo inst: Frau Nachtigall, vc, 1982; Ens II, 4 cl, 2 pf, vib, mar, 1983; Str Qt no.1, 1984; Music for Mallets, 3 perc, 1985; Retour an dich, pf trio, 1986; ... Y una canción desesperada, 3 gui, 1986–90; Str Qt no.2, 1988

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SIGRID WIESMANN

Furrer-Münch, Franz (*b* Winterthur, 2 March 1924). Swiss composer. After training in commercial art in Zürich and Basle (1941–4), he pursued musical studies at the Basle Musik-Akademie, where his teachers included Rudolf Moser. He continued his studies at Zürich University (1965–73) with Kurt von Fischer, Paul Müller-Zürich and others, and at the Freiburg Studio für elektronische Musik (1976). From 1969 to 1989 he taught and conducted research in image processing at the Cartographic Institute of the Eidgenössische Technische Hochschule, Zürich. Largely removed from fashions and stylistic schools, Furrer-Münch has constructed unique models for each of his works. Compositions written between the early 1960s and 1979 are highly experimental in character, exploring a wide range of musical, linguistic, graphic and multimedia methods, and employing instruments especially designed for these techniques and genres. In *Psalmodie* (1978–9) typography and graphics function as 'musico-phonetic directives'. His musical materials extend from noise to quotations (from the music of Dvořák, Schumann, Wieck and others) and clearly delineated tonal areas. He has described his music after 1982 in terms of poetic qualities: comprehensibility, consistency, attention to detail, introversion and reduction to essentials.

WORKS
(*selective list*)

Graphic scores and multimedia: bleu rouge, (vv ad lib, orch)/orch, 1975–6; references I, 1975; last nature's requiem, 1976; Dem Licht entlang, dem Schatten entlang (E. Gomringer), 3vv, perc, tape, live elecs, visuals, 1979–80; Trauermusik, parable, 4 perc, pf, tape, film, 1981–2

Other inst: konzept I, org, 1969; intarsia, vc, 1972; Silben, org, 1977; Small + Yellow, cl, orch, 1983–4; Stundenbuch I (Gomringer), org, tape, 1983; L'oiseau en papier – vier Versuche, Ikarus zu begreifen, vc, str, pf, 1984–5; Carioca, 2 vc, 1986–7; Souvenir mis en scène, 2 vc, 1988–9; Forme et mystère, org, 2–4 track tape, 1989; Instants modifiés, va, vc, db, 1989; Momenti unici, t sax, cymbalon, perc, 1989–90; aufgebrochene momente, t sax, cymbals, perc, 1991; Pf Trio, 1991–2; Spiegel in Wachs, fl, b fl, cl, b cl, 1991 [after C. Wieck: Romance variée, op.3]; nicht Zeichen, Wandlung, fl, a fl, amp, 1992; Skizzenbuch, ens, 1992–3; Erwarten im Flachland, vn, 1994; Stundenbuch II, perc, tape, 1994; Wort Jahr Stunde, a fl, vc, pf, 1995–6; adagio, adagio cantabile, vc, 1997–8; Canti velati, fl, vc, 1997–8

Other vocal: Tombeau, female vv ad lib, b rec, 1976; Psalmodie, vv, org, perc, 1978–9; Zeit zu singen, vv, db, perc, 1979; Images sans cadres, vv, cl qt, 1982; i&a, (e.e. cummings), vv, 2 gui, 1987; Tempus somniandi – tempus meditandi, 2 vv, orch, 1988; Gegenbild (G. Keller), 8vv chorus, 1989–90; Sommer, 1v, vn, 2 vc, pf, 1990; ... hier auf dieser Strasse, von der sie sagen, dass sie schön sei (P. Celan), 1v, fl, vc, 4 timp, 1993

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T. Meyer: 'Franz Furrer-Münch', *Contemporary Swiss Composers* (Zürich, 1998) [interview]

THOMAS MEYER

Fürst, Paul Walter (*b* Vienna, 25 April 1926). Austrian composer and viola player. He learned to play the violin and the piano as a child and from 1938 attended the Musisches Gymnasium in Frankfurt, where, among other subjects, he studied composition with Kurt Thomas. After World War II, he enrolled at the Vienna Music Academy, where his teachers included Willi Boskovsky and Joseph Marx. Active as a performer, he played the viola with the Niederösterreichisches Tonkünstlerorchester (1952–4) and the Munich PO (until 1961) before becoming a full member of the Vienna PO in 1962. He has served as business manager of the Vienna PO (1969–81, 1985–90) and chair of several committees representing players' interests. His many awards include the Grand Decoration for Services to the Austrian Republic (1980).

Employing a particular compositional system has been less important for Fürst than conveying a 'message' through whatever musical means seemed appropriate. Stylistic incongruities, therefore, are inherent in his work. For the most part, however, his style is freely tonal, sometimes featuring jazz elements and contemporary performance techniques. Some works explore new performance possibilities: in *Togata* (1974), for example, string quartet musicians recite Latin texts; in *Anti-Konzert* (1972), the soloist changes positions during performance.

WORKS
(*selective list*)

Stage: Dorian Gray (ballet, 6 scenes, E. Jandl, after O. Wilde), 1963 [excerpts arr. 1980, 1991]

Orch: Sinfonietta, 1957; Bavy-Conc., b cl, vib, str, 1961; Farbspiele, 1964; Orchestron I, str, 1970; Anti-Konzert, cl, orch, jazz ens, 1972; Orchestron III, chbr orch, 1973; Orchestron IV, 1975; Double Conc., va, vc, orch, 1976; Rannoch-Conc., hn, orch, 1978; Cavillo e carillon, orch, 1986; Tango, str, 1989 [arr. str qt, 1990, 12 sax, 1996]; Si-Signale, conc., tpt, orch, 1992–3; 10 other orch works

Vocal: Bitte keine Musik (E. Jandl), SATB, 1964; Het Orgel is een belt (Pan-Optikum), chorus, org, orch, jazz ens, 1978–9, rev. 1990; Bitte keine Musik (Jandl), 1v, str qt, 1981 [arr. Mez, str orch, 1993]; 5 other vocal works

Chbr and solo inst: Beat the Beat, cl, bn, db, perc, 1955; Konzertante Musik, wind qnt, 1957; Seis ventanas, tpt, trbn, va, db, pf, perc, 1958, rev. 1995; Schattenspiele (Wind Qnt no.2), 1959; Sonata, va, pf, 1962; Str Qt, 1963; Dorian's Calling, fl, 1964; Ars bassi, db, pf, 1966; Relazioni, b cl, pf, 1968; Togata, 2 va, 1968; Omedeto, 12 va, 1974; Togata (Lat.), str qt, 1974; Emotionen, va, db, 1976; Bizarre Feste (Wind Qnt no.5), 1978; Wind Qt, fl, cl, hn, bn, 1980; Octet, cl, hn, bn, str, db, 1981; Briefe, 12 vc, 1982; Va Trio, 1982; Oktlibet, 2 ob, 2 cl, 2 hn, 2 bn, 1983; Violatüre, va, perc, 1983; Freduale, sax qt, 1987; Marionettenspiel (Wind Qnt no.6), 1987; Ten-Den-Zehn, wind qnt, str qnt, 1990; Jäger tot – Almenrausch, 5 hunting hn, 4 natural hn, 1993; March-Brass, brass qnt, 1993; 2 Konzertetüden, hn, 1996; Fantome, 2 vc, db, 1997; Homenaje de Col Bardolet, gui, 1997; Monte corni, 8 hn, 1997; arrs. J. Strauss; 25 other chbr works

Pf: 2 Inventionen, 1944; Sonata, d, 1947; Sonatina, G, 4 hands, 1949; 5 other pf works

MSS in *A-Wn*, Institut für Österreichische Musikdokumentation, Vienna

Principal publisher: Doblinger

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CHRISTIAN HEINDL

Fürstenau. German family of musicians.

(1) Caspar Fürstenau (*b* Münster, Westphalia, 26 Feb 1772; *d* Oldenburg, 11 May 1819). Flautist and composer. He first studied the oboe with his father. When he was orphaned, Anton Romberg took care of him and encouraged him to study the bassoon. But Caspar preferred the flute and soon became an accomplished performer, so that at the age of 15 he could support his family by playing in the military band. The following year he entered the bishop's orchestra in Münster and, after some theory lessons from Josef Antoni, made his first concert tour through Germany in 1793–4. He was appointed to the Duke of Oldenburg's court orchestra in 1794 and gave lessons to the Grand Duke Paul. Together with his son (2) Anton Bernhard Fürstenau he went on concert tours and performed in major European cities. After the dissolution of the court orchestra in 1811, he continued to travel with his son, giving concerts in the capitals of Europe.

WORKS

Fl, orch: 2 concs., 2 polonaises (one for 2 solo fl), rondo, potpourris, variations

Variations, fl, vn, va, vc; 6 waltzes, fl, pf; Duo, fl, vn; 12 pieces, 2 fl, gui; 4 variation sets, numerous shorter pieces, fl, gui; trios, 2 fl, b

*c*30 duos and other pieces incl. Marche variée, 2 fl; 2 variation sets, fl solo

Works by F. Fränzl, F. Krommer arr. fl, vn, va, vc; Variations by A.E. Müller, arr. fl, orch

Other works: Potpourri, bn, orch; Theme and 6 variations, gui; marches, rondos, other works, pf; masonic songs, 5 sets of songs, 1v, pf

(2) Anton Bernhard Fürstenau (*b* Münster, 20 Oct 1792; *d* Dresden, 18 Nov 1852). Flautist and composer, son of (1) Caspar Fürstenau. A pupil of his father, he made his first public appearance as a flautist in Oldenburg at the age of seven and became a member of the Oldenburg court orchestra in 1804. His frequent concert tours with his father took him to Berlin, Frankfurt, Munich, Vienna, Copenhagen and Prague, where he met Carl Maria von Weber in 1815. Partly owing to his wish to settle down and partly on account of his father's poor health, he accepted an appointment to the Frankfurt town orchestra in 1817; there Johannes Vollweiler gave him further lessons in composition. The year after his father's death he moved to Dresden, where he became first flautist under Weber's direction. He continued to make numerous concert tours, and in 1826 he accompanied Weber to Paris and London; although he performed in London, Fürstenau cancelled his benefit concert because of Weber's illness.

Fétis and others praised Fürstenau's playing for its dexterity and expressiveness; only in England did he have a poor reception, his execution being praised but his tone criticized as inferior to that of Nicholson. He continued to play on the old-fashioned flute; in his *Kunst des Flöten-Spiels* op.138 (Leipzig, 1909), he voiced his opposition to the new flute and its monotonous sound. A prolific composer for the flute, he wrote variations and rondos on popular opera themes by Weber, Meyerbeer, Halévy, Bellini and others. His concertos exhibit virtuoso writing and an operatic influence in their themes and style; other works for flute, however, show the influence of Weber.

WORKS

Fl, orch: 11 concs., 1 concertino, 2 polonaises, several variation sets (one with chorus), Réminiscences de Meyerbeer, Tribut aux amateurs

2 fl, orch: 2 concertinos, 3 rondeaux brillants, 2 rondolettos, 2 variation sets

Serenade, fl, va, pf; 6 serenades, fl, va, gui/bn; variations, fl, gui; 4 quartets, fl, str; 2 divertimentos, fl, str

Fl, pf: 8 fantaisies (no.8 pf/hp); 6 nocturnes; several variation sets, rondinos, polonaises, bagatelles, character-pieces, other works

Quatuor, F, 4 fl; 10 trios, 3 fl

2 fl: 6 grands duos concertants, 12 duos concertants, 3 duos brillants, 12 duos, 15 duos faciles

Fl: Amusements, 6 divertissements, 6 thèmes favoris, Caprices, several didactic works

4 sets of songs, other individual songs, most 1v, fl, pf; Waltzes, pf

WRITINGS

'Etwas über die Flöte und das Flöten-Spiel', *AMZ*, xxvii (1825), 709–13

'Historisch-kritische Untersuchung der Konstruktion unserer jetzigen Flöte', *AMZ*, xl (1838), 694–6, 706–8, 730–33

(3) Moritz Fürstenau (*b* Dresden, 26 July 1824; *d* Dresden, 27 March 1889). Writer, flautist and composer, son of (2) Anton Bernhard Fürstenau. He also studied the flute with his father, and gave his first public performance at the age of eight. Later he went on concert tours with his father. In 1842 he became a flautist in the Dresden orchestra, and was appointed chamber musician two years later. His father sent him to Munich to study the new methods of Theobald Boehm; after having performed successfully on the Boehm flute, he returned to Dresden. Through the opposition of the older members of the court orchestra, who disliked the Boehm flute, he reverted to the old flute for fear of losing his job. He succeeded his father as first flautist of the Dresden orchestra in 1852, and in 1854 was appointed curator of the Königliche Privatmusiksammlung. He went on concert tours with Jenny Lind in 1855.

Moritz is known as a performer, composer and teacher, and for his organizational work. He transcribed operatic themes, including some by Wagner, for flute and piano. In 1856 he became professor of flute at the Dresden Conservatory. Together with Julius Rühlmanns, he founded the orchestra of the Dresden Tonkünstlerverein, which he directed for many years; he also founded the Dresden Wagner-Verein. His major contribution, however, was as a writer. After several years as a performer, he became interested in archival studies. His *Beiträge zur Geschichte der königlich sächsischen musikalischen Kapelle* (Dresden, 1849) documents the musical life at Dresden up to 1827; he supplemented this with a two-volume *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2), which covers the period to 1763. Often the names of the members of the orchestra and other details are incorrectly given; but he tried to remedy some of these inaccuracies in his periodical articles on Dresden musicians and musical activities, especially in the *Archiv für die sächsische Geschichte*, the *Mitteilungen des königlichen sächsischen Altertumsvereins* and the *Monatshefte für Musikgeschichte*. Yet although his large works have been criticized both for inaccuracy and also for being little more than detailed chronologies, they are important for their time and are valuable as documents of the musical life at Dresden, being written by one who had first-hand experience of the orchestra there. Fürstenau's numerous other writings include biographical articles, reviews of performances, and articles on instrument making and on manuscripts in the Königliche Privatmusiksammlung.

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Zur Geschichte der Musik und des Theaters am Hofe zu Dresden (Dresden, 1861–2/R)
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ed., with T. Berthold: *Die Fabrikation musikalischer Instrumente im königlichen sächsischen Vogtlande* (Leipzig, 1876)
Das Conservatorium für Musik in Dresden 1856–1881 (Dresden, 1881)

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GAYNOR G. JONES

Fürstner. German firm of music publishers. Adolph Fürstner (*b* Berlin, 3 April 1833; *d* Bad Nauheim, 6 June 1908) probably received part of his training as a publisher in France. Later he worked as head clerk with Bote & Bock, and in 1868 he founded his own music publishing house in Berlin, publishing mainly works by French composers. Within four years he was in a position to buy the Dresden publishing firm of C.F. Meser, thus acquiring publication rights of Wagner's *Rienzi*, *Der fliegende Holländer* and *Tannhäuser*. Apart from some of Liszt's compositions he published works by Cornelius, Massenet, Glinka and in 1889 Richard Strauss, with whom he later signed a publishing contract for some years. Both *Salome* and *Elektra* were published by Fürstner, but the latter was handled after Adolph Fürstner's death by his son and successor Otto Fürstner (*b* Berlin, 17 Oct 1886; *d* London, 18 June 1958), to whom Strauss entrusted his later operas (*Der Rosenkavalier*, *Ariadne auf Naxos*, *Die Frau ohne Schatten* and others). The firm also published Pfitzner's *Palestrina*, a wide repertory of piano music, as well as light music for salon orchestra, which was particularly successful. In 1933 Otto left Germany and emigrated to England, where the firm of Fürstner Ltd was formed. He then leased the German publishing rights to the employees of the Johannes Oertel firm; during World War II, the Fürstner publishing house was erased from the German trade register. In 1943 a number of rights were sold to Boosey & Hawkes; those retained were administered in England by Ursula Fürstner as Fürstner Ltd. Ursula returned to Germany in the mid-1970s and died in 1986, whereupon the remaining rights were sold to Schott of Mainz.

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THEODOR WOHNHAAS

Furter [Furtter, Furtner, Furttner, Futter], **Georg** [Jörg] (*b* Bavaria, *c*1560; *d* in or after 1612). German singer, composer and court official. By his own account he came from Bavaria, and he can thus probably be identified as the choirboy Jörg Furttner, who according to Sandberger was at the Munich court in 1571 and 1573. On 1 June 1576 he was engaged, at the relatively low monthly salary of eight guilders, as a tenor in the Hofkapelle of the Emperor Maximilian II in Vienna. After the emperor's death on 12 October 1576 and the consequent dissolution of the court, he lost his post and had to leave Vienna, probably at the beginning of 1577. To judge by the title-page of his print of 1585 he must thereafter have found employment at the Prussian court. From 27 May 1588 he worked as a tenor in the Hofkapelle at Munich, and from 1589 he was also court chamberlain. In due course he was recalled to Vienna, where he served the Emperor Rudolf II from 1 February 1592 until the emperor's death on 20 January 1612, after which, as in 1576, he lost his post. He is not heard of again. He published *Villanella* (Königsberg, 1585, perhaps now lost), a five-part wedding song for Jacob von Kran, the Königsberg court organist. There is an ode by him (in RISM 1610[18]), and the six-part *Missa super 'Exoptata Domini'* survives in manuscript (in *D-Z*).

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WALTER PASS

Furtwängler, Philipp. German organ builder. *See under* HAMMER–ORGELBAU.

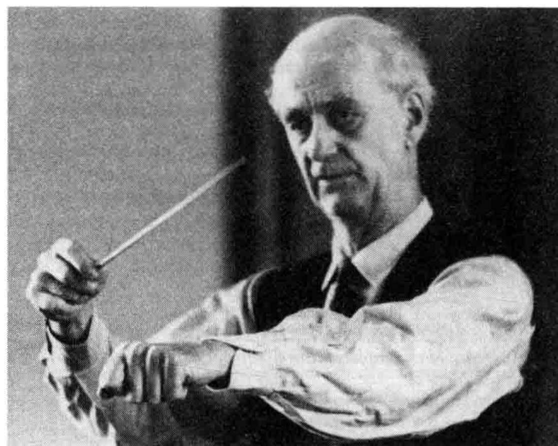
Furtwängler, (Gustav Heinrich Ernst Martin) Wilhelm (*b* Berlin, 25 Jan 1886; *d* Baden-Baden, 30 Nov 1954). German conductor, composer and author. He was the eldest child of the classical archaeologist Adolf Furtwängler and of Adelheid, née Wendt, who was a painter. He was brought up, first in Berlin and then near Munich (where his father was appointed professor in 1894), in the cultivated and liberal atmosphere of German humanism. When he showed signs of exceptional gifts, his parents decided to take him away from school and have him educated privately. His tutors were the archaeologist Ludwig Curtius, the sculptor Adolf Hildebrand and the art historian and musicologist Walter Riezler. Furtwängler spent some time at Hildebrand's house outside Florence. He also accompanied his father on an excavation on Aegina.

Despite the breadth of his artistic sympathies, however, it was music that absorbed him most; music, for him, began where the other arts left off. He learnt the piano from an early age, and was composing by the time he was seven. Lessons in composition followed, with (successively) Anton Beer-Walbrunn, Joseph Rheinberger and Max von Schillings (and, later, piano lessons with Conrad Ansorge). By the time he was 17 Furtwängler had written a dozen substantial works, including a Symphony in D, a 17-movement setting of Goethe's *Walpurgisnacht*, two *Faust* choruses, a string sextet, and several quartets, trios and sonatas, as well as many lesser pieces. The symphony was performed in Breslau during the 1903–4 season. It was a failure. Yet it is unlikely that this had anything significant to do with his decision to abandon, or at least set aside, his long-nurtured ambition to be a composer, and take up conducting instead. Furtwängler came to conducting through a combination of three separate

factors: the wish to be able to conduct his own music; the passionate interest he had begun to take in the art of interpretation, an interest arising in the first place from his fascination with the music and mind of Beethoven; and the practical necessity of earning a living so as to be able to support himself and his mother after the death of his father in 1907. For a time, indeed, composition remained his goal. In June 1906 the programme of his first concert (with the Kaim Orchestra in Munich) had included, as well as Bruckner's Ninth Symphony and Beethoven's overture *Die Weihe des Hauses*, a symphonic Largo in B minor which was later to be the starting-point of the opening movement of his Symphony no.1 in the same key; and four years later a recently completed *Te Deum* of his was given in Breslau (1910). It was subsequently performed in Strasbourg (1911) and Essen (1914).

But by that time he had become irrevocably involved in the career of conductor and, despite an unconventional technique and a slightly awkward, gangling presence, had begun to reveal the interpretative genius and the quasi-hypnotic power which were to carry him rapidly to the top. Furtwängler's apprenticeship was the normal one for aspiring German conductors. His first position was as a répétiteur at the Breslau Stadttheater (1905–6). From there he went to Zürich (1906–7). This was followed by two years at the Munich Hofoper under Felix Mottl (1907–9) and a year as third conductor at the Strasbourg Opera, where Hans Pfitzner was musical director (1910–11). The experience gained at these four theatres led to his first big appointment, at the age of only 25, as director of the Lübeck Opera and conductor of the orchestra's subscription concerts (1911–15). In these four years and the five that followed at the Mannheim Opera (1915–20) Furtwängler emerged as the leading young conductor in Germany. In 1919 came the first of a series of regular autumn appearances with the Vienna Tonkünstlerorchester, and in the following year began a period of long and fruitful study with the great Viennese musical theorist Heinrich Schenker. Until Schenker's death in 1935 Furtwängler regularly worked with him on the scores he was to conduct. In 1920 he was put in charge of the Frankfurt Museum concerts and the Berlin Staatsoper concerts (in succession, respectively, to Mengelberg and Richard Strauss). When Nikisch died in 1922, Furtwängler succeeded him as of right, as conductor both of the Leipzig Gewandhaus Orchestra (where he stayed till 1928) and of the Berlin PO.

In the same year began what was to be a close and lasting connection with the Vienna PO. But it was the Berlin PO that, for the rest of his career, was Furtwängler's chief instrument. With it he undertook a series of European tours – Scandinavia, England, Switzerland, Italy and Hungary. At the same time he began to conduct orchestras outside Germany and Austria. 1924 saw the first of many appearances in London (where in 1937 he shared with Beecham the direction of the Coronation season at Covent Garden, conducting – and again in 1938 – two cycles of the *Ring*). In 1925 and in the two following years Furtwängler went to America as a guest conductor of the New York PO. His impact on audiences and musicians alike was momentous. Yet these visits sowed the seeds of future conflict between Furtwängler and the USA. His highly individual interpretations of the German classics offended one or two important critics dedicated



Wilhelm Furtwängler

to the cult of objectivity which was later to be associated with Toscanini. At the same time his failure to pay court to the orchestra's board members (whose power and influence was something unknown in Europe) tended to make him personally unpopular with them. The result was that, despite his public following and his immense prestige with the orchestra, a pretext was found for not re-engaging him. Instead, Toscanini became associate (with Mengelberg), and later principal, conductor, and in the event Furtwängler never again conducted in America. When, nine years later, in 1936, he was invited to become Toscanini's successor (at Toscanini's own suggestion), there was such a storm of protest that he withdrew and Barbirolli was appointed.

By that time Furtwängler had become, willy-nilly, deeply involved in political issues. Like many German liberals, he was slow to take Nazism seriously. In a sense, he never really did. Yet he was never remotely an adherent of the Hitler regime, and he dissociated himself from it and opposed it in all kinds of ways, great and small: for example, by always refusing to give the obligatory Nazi salute at public concerts, even when Hitler was present, by constantly using his influence to save the lives of Jewish musicians, obscure as well as famous, by rejecting numerous commands to conduct in occupied countries during the war, and by speaking his mind quite openly. In 1934, when Hindemith's opera *Mathis der Maler* was banned, Furtwängler resigned all his posts and, though wooed by the Nazis, never resumed them.

All this required courage, even in a man of Furtwängler's eminence. Indeed, when he finally escaped to Switzerland in January 1945 he was within a few hours of being arrested. He could have emigrated long before, as many non-Jewish German musicians did; it would certainly have made life easier for him. But he thought that art could be kept apart from politics, and he saw it as his responsibility to stay. There were those who felt he was right to do so: Arnold Schoenberg, for instance ('You must stay, and conduct good music'), or the Jewish theatre director Max Reinhardt: 'People like Furtwängler *must* stay, if Germany is to survive'. But, for the vast majority of people outside Germany, Furtwängler, by continuing to live there and make public appearances, was identifying himself with the regime. There was, in the context of the time, a naivety in his attitude; his position was equivocal,

and the Nazis were adept at taking advantage of it for propaganda purposes.

In consequence, the last ten years of Furtwängler's life were darkened by controversy. Whereas German artists who had actively sympathized with Nazism or cynically run along with it were quite quickly cleared, he had to endure a long period of delay and vilification. The American Military Government did not finally denazify him until December 1946, and it was only in the following April, when the decision was ratified, that he was able to conduct again. The anti-Furtwängler movement continued in America. It culminated, in 1949, in a propaganda campaign involving some of the leading musicians in the country, a compound of high-mindedness, ignorance and professional jealousy, aimed at keeping him out and in particular preventing him from becoming director of the Chicago SO, to which he had been appointed. The Chicago board was forced to withdraw its offer.

In Europe he was welcomed everywhere. He appeared, with the Berlin or Vienna PO, or with local orchestras, in London, Paris, Rome, Edinburgh, Stockholm, Lucerne, Salzburg and Milan (including a *Ring* cycle with Flagstad at La Scala in 1950). In 1951 a performance of Beethoven's Ninth Symphony conducted by him opened the first postwar Bayreuth Festival (where he had first appeared in 1930). Despite failing health – he had been ill in 1952 and had collapsed at a concert in Vienna in 1953 – Furtwängler again conducted at the 1954 Bayreuth, Salzburg and Lucerne festivals. A USA tour with the Berlin PO was even being planned for 1955, when he died of pneumonia in November, at the age of 68.

From these final years date the recordings of *Tristan* and *Die Walküre* which, together with more recent issues of Wagner, Brahms, Bruckner, Schumann, Beethoven and Haydn, often from broadcast performances, have given Furtwängler a very large posthumous following, not least among musicians (Casals spoke for many when he called him 'the greatest conductor I have known'). His controversial position under the Third Reich has been gradually forgotten, in admiration of the revelatory splendour of his music-making at its best. Yet the two things were in a deep sense one. His social unworldliness, his inability to deal with people with whom he felt nothing in common, his indecisiveness before the practical decisions of life, his profound sense of Germanness, his obstinate belief that art had nothing to do with politics – all these and the grand idealism of his interpretations were expressions of the same nature, the same exalted philosophical outlook; they reflected the sheltered, highly civilized upbringing he had received. 'With music we enter a new world', he said, 'and are delivered from the other'. But, for him, music was the real world.

Furtwängler has been described as 'an ambassador from another world, a world holding him firmly in its power; he broke free of it only because he had a message to impart' (Kokoschka). 'In listening to him, it is the impression of vast, pulsating space which is most overwhelming' (Menuhin). Such language is an attempt to put into words the almost mystical effect that Furtwängler's conducting had on those who experienced it. He seemed to be searching for music's essential being at a deeper level than anybody else. As Neville Cardus put it, 'he did not regard the printed notes as a final statement but rather as so many symbols in an imaginative conception, ever changing and always to be felt and realised subjectively'.

The fact that he brought a composer's mind and instincts to conducting was certainly a contributory factor; but it was also his natural inheritance. Furtwängler was a product, perhaps the supreme expression, of the interpretative tradition of Wagner and von Bülow. In Germany his conducting was regarded as the synthesis of Bülow's spirituality and Nikisch's improvisatory genius and sense of colour. Furtwängler's performances combined in an extraordinary way lofty thought and spontaneity, impulsiveness and long meditation. Nothing for him was fixed and laid down. Each performance was a fresh attempt to discover the truth; rarely was one like another, or even like the rehearsal that had just preceded it. He deliberately cultivated an imprecise beat, so as to achieve a large, unforced sonority, growing from the bass. (The improvement of the cello and bass section, with the consequent enrichment of the whole body of string tone, and the introduction of continuous vibrato into German and Austrian orchestras, were among his important contributions to the development of orchestral playing.)

The freedom of tempo that he allowed himself was the opposite pole from Toscanini's insistence on the sanctity of the printed score as medium of the composer's intentions (the interpretative tradition of Berlioz), in the light of which Furtwängler's fluctuations of tempo struck many as arbitrary and unacceptable. Yet they were an inevitable concomitant of Furtwängler's method, his constant quest for music's inner meaning and hidden laws. He aimed at achieving, at the profoundest level, an organic unity which should be the result not of conformity to the exact letter of the law but of a concentration on each particular expressive moment within a deeply considered general idea of the work. He was a master of transition, of the art of moulding musical phrases and periods into a spacious design, varied but grandly coherent, as can be heard in his finest recordings, especially in the last and, to many, greatest period of his career (although the recording process itself is not naturally favourable to so immediate and spontaneous an art). These performances have a sweep, an urgency and tragic intensity that silence objections. The spread of Furtwängler's influence, through the diffusion of his recordings, has itself brought about a change in attitudes to musical interpretation, as a result of which his apparent eccentricities seem after all a small price to pay for such visionary splendours. Although German music from Bach to Hindemith (including Mahler) was his province, he often conducted Tchaikovsky, Berlioz, Debussy, Ravel and Sibelius; and the presence of works by Schoenberg, Bloch, Stravinsky and Bartók in his programmes shows that his advocacy of 20th-century music was far from beginning and ending with Hindemith.

Furtwängler went on composing until his death; and in times of diminished public activity – for example most of the Hitler period – it once again bulked large in his life. His music is a highly personal extension of the twin traditions of Bruckner and Brahms. Superficially speaking, its neo-Romantic style has long been outmoded; but several of his mature works – notably the Piano Concerto and the three symphonies – have had modern performances and have been recorded.

Furtwängler, who had five children, was twice married, first in 1923 to Zitla Lund, secondly in 1943 to Elisabeth Ackermann.

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DAVID CAIRNS (text, bibliography), JAMES ELLIS (work-list)

Furuhjelm, Erik (Gustaf) (*b* Helsinki, 6 July 1883; *d* Helsinki, 13 June 1964). Finnish composer. He studied the violin and music theory at the Helsinki Philharmonic Orchestra School with Anton Sitt and Sibelius, then at the Helsinki Music School, with Viktor Nováček and Wegelius until 1906, completing his education in Munich and Paris. He taught music theory, history and composition at the Helsinki Music School until 1935 and wrote on music for several Swedish-language newspapers and magazines in Helsinki. The harmonic language of his work developed in the 1920s but remained within extended tonality. In 1916 Furuhjelm published a study on Sibelius which offered acute observations on his music.

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ILKKA ORAMO

Fusa (i). In Latin, the term for QUAVER; in Spanish, the term for DEMISEMIQUAVER. *See also* NOTE VALUES.

Fusa (ii). Term used for PANPIPES among indigenous groups and their descendants in the *puna* (high plateau) of northwest Argentina.

Fuselier [Fusellier, Fusillier], Louis. *See* FUZELIER, LOUIS.

Fusella (Lat.). *See* DEMISEMIQUAVER (32nd-note). *See also* NOTE VALUES.

Fusellala (Lat.). *See* HEMIDEMISEMIQUAVER (64th-note). *See also* NOTE VALUES.

Fusetti, Giovanni [Gian] **Paolo** (*b* ?Monza; *d* Udine, June 1690). Italian composer and Friar Minor Conventual. From at least 1657 he was organist at S Francesco, Este, and on 30 June 1658 he was appointed *maestro di cappella* at Montagnana (Padua). He was organist in the convent and church of S Lorenzo in Vicenza from June 1660, and then, from 1 July 1662, at the convent of the Frari in Venice. On 16 June 1664 he was appointed *maestro di cappella* of Udine Cathedral, remaining in this post until his death; he was also responsible for teaching music to the girls of the nearby Casa Secolare delle Zitelle,

and, from 1674 to 1687, held the post of first organist of the cathedral.

WORKS

OPERAS

Iphide greca (N. Minato), Udine, Contarini, 14 Jan 1672, music lost, lib, *I-Vcg*, in Venetian version with music by Partenio, Freschi and G. Sartorio, Fusetti composed only the roles of Osirio and Lubione

SACRED

Cum invocarem, 4vv, 2 vn ad lib, bc, *GB-Och*
Dixit Dominus, 6vv, 2 vn, b, bc, *Och*
Exurgite mortales, S, 3 vn, va, vc, bc, *Och*, anon., ? by Fusetti
In te Domine speravi, 4vv, 2 vn, bc, *Och*
Magnificat, 4vv, 2 vn, bc, *Och*
Salmi di terza (Legem pone mihi Domine, Memor esto verbi tui, Bonitatem fecisti cum servo tuo), 8vv, vle, theorbo, org, *I-UD*

Salmi di terza, 4vv, inst(s), lost, mentioned in *Inventario*

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FRANCO COLUSSI

Fuss (Ger.). *See* ENDPIN.

Fuss, Johann Evangelist. *See* FUSZ, JÁNOS.

Füssen. Town in Bavaria, Germany. It belonged to the see of Augsburg until 1802, and was the seat of a Benedictine monastery founded in the 8th century by St Magnus. Some of the abbey's musical documents date from the early Middle Ages, but most belong to the late Middle Ages, among them the first treatise on polyphonic Passion singing. From 1395 the church at St Mang possessed its own organ. At the beginning of the 16th century Emperor Maximilian I, with his court musicians, was a frequent guest at the prince-bishop's castle and the Füssen monastery. In the following decades the monastery engaged the service of a salaried organist, and Cardinal Otto Truchsess von Waldburg insisted on the installation of a precentor. Fragments of late-Renaissance prints and manuscripts have been discovered at the monastery, containing pieces by Lassus, Sermisy, Paminger, Ferretti, Ambrosius Reiner and Alexius Neander. The choirmasters Judas Thaddäus Schnell and Paul Baudrexel were responsible for the early musical education of the local composers Benedikt Lechler (director of music in Kremsmünster 1628–51) and Philipp Jakob Baudrexel (later cathedral choirmaster in Augsburg and Mainz). Abbot Gallus Zeiler was the monastery's most important musician; between 1732 and 1740 he published various sacred pieces, and in 1752 he instigated the building of a new organ in the monastery chapel. The abbey was suppressed in 1802.

Füssen has supported a thriving instrument-making industry for several centuries. The organ builders Hans Schwarzenbach (*d* 1605), Andreas Jäger (1704–73), Josef Pröbstl (1798–1866), Balthasar Pröbstl (1830–95) and Hermann Späth (1867–1917) built organs for many churches in southern Germany and the Alpine countries. The lute and violin makers were even more significant, being established in the town from 1436. In 1562 the local lute makers founded their own guild, the first of its kind in Europe; in 1618 it had 18 masters. From the 16th century onwards large numbers of lute and violin makers from the Füssen area moved to European musical and commercial centres; the Tieffenbruckers went to Lyons, Paris, Venice, Padua, Perugia and Nuremberg, the Gerles to Nuremberg, Innsbruck and Linz, the Pfanzelts to Rome and Strasbourg, the Railichs to Venice, Genoa and Brescia and the Fendts to Paris and London. The violin-making tradition in Füssen declined in the mid-19th century, though since 1982 instruments have again been made in the town.

Wherever they settled the Füssen masters were pioneers in the industry, and without them the lute- and violin-making crafts of Padua, Brescia, Cremona, Mittenwald and elsewhere would never have flourished as they did. Their instruments are major treasures of internationally famous collections.

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ADOLF LAYER/ERICH TREMMEL

Füssl, Karl Heinz (*b* Jablonec, Czechoslovakia, 21 March 1924; *d* Vienna, 4 Sept 1992). Austrian musicologist and composer. He studied at the Vienna Academy with Erwin Ratz (1946–9) and privately with Josef Polnauer (1948–51). He began to compose in 1945 and from 1953 to 1962 he was a music critic in the daily press and specialist journals. In 1958 he joined Universal Edition as an editor. He worked on numerous Urtext editions, including the Neue Mozart-Ausgabe, the Wiener Urtext Ausgabe and above all the Gustav Mahler-Gesamtausgabe, of which he became editor-in-chief in 1973 (upon the death of Erwin Ratz). Füssl also succeeded Ratz as professor of composition at the Hochschule für Musik in Vienna.

His importance lies in his work as an editor, but he also left an immense corpus of compositions, in which he often attempted to fuse tonality and 12-note technique. His most highly acclaimed successes were the operas *Dybuk* (H. Wagner, Karlsruhe, 1970), *Celestina* (H. Lederer, Karlsruhe, 1976) and the church opera *Kain* (Lederer, Ossiach, 1986). Other works include a ballet, *Die Maske* (1954), orchestral works such as *Epitaph und Antistrophe* (1956–71), *Concerto rapsodico* (1957), *Miorita* (1963) and *Refrains* (1972), and chamber and vocal works. He devoted the last years of his life primarily to settings of Hölderlin.

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RUDOLF KLEIN

Fusz, János [Fuss, Johann Evangelist] (*b* Tolna, 16 Dec 1777; *d* Buda, 9 March 1819). Hungarian composer. He received his general education and earliest musical instruction in Baja, and first taught music in Tolna County. Having won a reputation as a pianist and organist by the 1790s, he entered the services of the musical amateur Ignác Végh as a piano teacher (until 1801) before becoming a teacher in the Hungarian capital, Pozsony (now Bratislava). According to József Krüchten, his friend and later biographer, it was here that Fusz composed the one-act melodrama *Pyramus és Thisbe*, which may have been performed at the town theatre.

Fusz then moved to Vienna to study with Albrechtsberger; he was also in close contact with Haydn. His op.1, a quartet for guitar and string trio, was published in 1804. In 1806 he returned to Pozsony to compose and conduct a birthday cantata for Henrik Klein; during this stay he wrote an opera, *Watwort*, among other works. After resuming work in Vienna he seems to have led an active musical life, much of which was reported in the *Allgemeine musikalische Zeitung* (to which Fusz himself contributed the obituary of Albrechtsberger in 1809). In 1811 an overture of his for piano eight hands was performed; he later orchestrated it as a prelude to Schiller's *Die Braut von Messina*, and it is generally regarded as his most important work. His melodrama *Isaak*, with arias and choruses to a libretto based on Metastasio, was first performed at the Leopoldstadt Theatre on 22 August 1812; it was revived in 1817 in Buda and Pest. Fusz met Beethoven in about 1815, when both composers were considering setting Treitschke's *Romulus und Remus*. Although Fusz realized his project (the first performance took place on 9 September 1816), only a single canon from it survives (published as a supplement to the *Wiener allgemeine musikalische Zeitung*, 4 Sept 1817).

In spring 1817 Fusz, who had visited Pozsony again in 1815 to give piano recitals, retired to his native country, at first seeking a cure for his steadily declining health in the spas at Buda. He conducted the overture to his new opera, *Das Medaillon*, at a private concert in May 1818, and died the next year while at work on a mass. Apart from the works already mentioned, he composed an operetta, *Der Käfig*, to a text by Kotzebue, and a musical satire *Pandora szelencéje* ('Pandora's Box'), both of which were first performed in Vienna (1816, 1818). His most important chamber works are a Violin Sonata op.36 and Six Sonatinas for violin and piano op.4; he also published four volumes of lieder. These works were largely written in a German vein, and for this reason Fusz may be regarded as an important representative of the German tradition in Hungarian music of the early 19th century.

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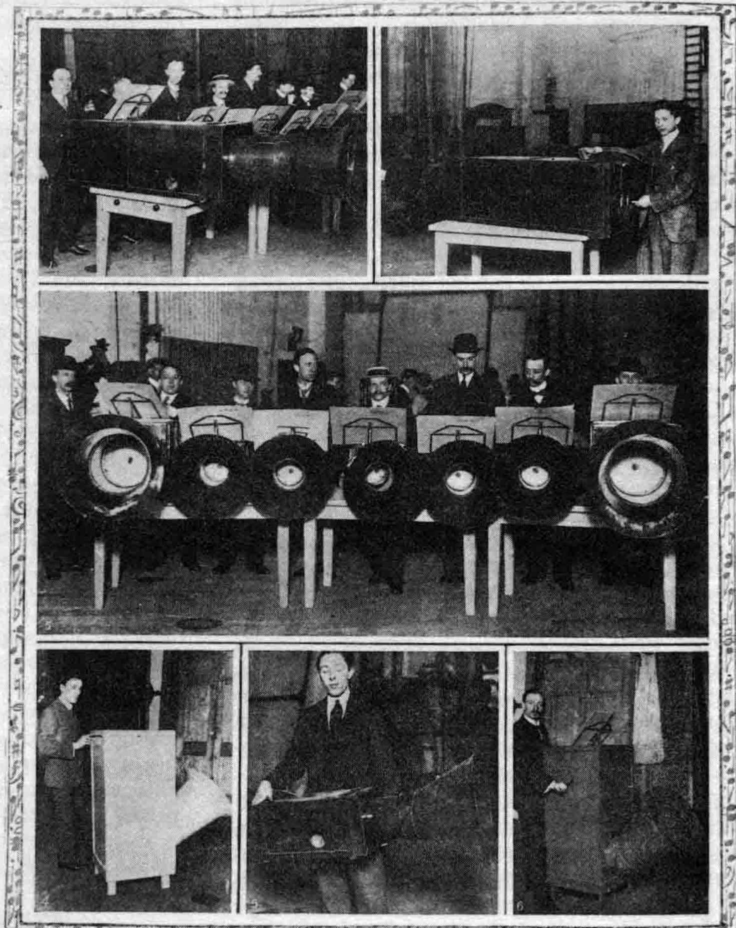
Futter, Georg [Jörg]. *See* FURTER, GEORG.

Futurism. An artistic movement founded in 1909 by Filippo Tommaso Marinetti (1876–1944) which, while initially Italian, was soon adopted by the Russian avant garde. An obsession with speed, machines and industry was coupled with an iconoclasm that revelled in violence: the combination of these factors in early 20th-century society and their impact on humanity were the identifying factors of activity which encompassed not only the visual arts, literature and music but also film, clothing design and cookery. The genres of manifesto and 'artist's book' were significantly developed by the Italian and Russian groups respectively; subversive performances which encouraged anarchic and violent reactions were common to both (*see* ITALY, fig.18).

Marinetti acted as a catalyst for Italian futurist composers and ensured that a futurist music followed swiftly in the wake of the movement's initial achievements in other fields: he spoke rhetorically of futurists 'singing' of factories, locomotives, aeroplanes and cities at night, these having symbolic significance for the futurist as well as encapsulating the reality of the machine age. Francesco Balilla Pratella was the first composer to involve himself formally with the movement, but, with the exception of passages inserted by Marinetti, his three manifestos (of 1910, 1911 and 1912) display a greater concern with minor details of compositional technique than with the expounding of a musical means of expressing the futurist machine aesthetic. Despite an interest in quarter-tones and improvisation, the few futurist compositions he wrote are of little musical consequence (his *Inno alla vita*, originally titled *Musica futurista*, is a clumsy piece consisting largely of whole-tone scales, while *L'aviatore Dro* is futurist only in topic and by virtue of the inclusion of some of Russolo's instruments). It was most probably those phrases inserted by Marinetti into Pratella's *Manifesto tecnico della musica futurista* (exhorting the musician to 'give musical animation to crowds, great industrial shipyards, trains, transatlantic steamers, battleships, automobiles and aeroplanes') combined with theories of 'words-in-freedom' (suggesting an equivalent 'sounds-in-freedom') which inspired the painter Luigi Russolo (1885–1947) to formulate an 'art of noises'. As Russolo acknowledged, his own lack of musical training gave him a freedom of approach that the musician Pratella was unable to attain.

Russolo's manifesto, *L'arte dei rumori* (1913), argued for the incorporation of all noises, both pleasant and unpleasant, into music. Despite citing the use of timbral dissonance by such composers as Richard Strauss as justification for his experiments, Russolo wanted to use noise not for onomatopoeic effect, but rather as raw material for composition. With an assistant, Ugo Piatti (1885–1953), he constructed a number of *intonarumori* (noise machines), which were demonstrated between 1913 and 1921 in Milan, London and Paris (see illustration). The only surviving fragment of a work by Russolo, written in his specially devised notation, apparently indicates sustained pitches in quarter-tones interspersed with glissandos. Later instruments devised by Russolo included the keyboard-operated *rumorarmonio*, or noise-harmonium, and the enharmonic bow, which produced metallic sounds from conventional string instruments. Russolo's instruments never met with the commercial success he envisaged; the *intonarumori* and *rumorarmonio* were ultimately used to accompany futurist plays and silent films respectively before being destroyed in Paris during World War II.

During the 1920s a younger generation of futurist musicians produced music which, although infused with the machine aesthetic, was frequently intended as incidental music for theatrical performances. Russolo's instruments and other machines were combined with conventional forces by Silvio Mix, Nuccio Fiorda (1897–1975),



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NOISE-MAKERS FOR THE FUTURIST CONCERT OF NOISES.

1. THE CRÉPITATEUR; FOR PRODUCING THE SOUND OF WOOD BEING SAWN.
2. THE RONFLEUR; FOR PRODUCING THE SOUND OF SNORING.
3. INSTRUMENTS USED IN THE "GRAND FUTURIST CONCERT OF NOISES," AT THE LONDON COLISEUM: "NOISE-TUNERS" REHEARSING.
4. M. PIATTI, CO-INVENTOR, WITH M. RUSSOLO, OF THE ART OF NOISES, WITH THE INSTRUMENT FOR PRODUCING THE SOUND OF WHISTLING.
5. THE FROISSEUR; FOR PRODUCING THE SOUND OF CRACKLING PAPER.
6. M. RUSSOLO, CO-INVENTOR, WITH M. PIATTI, OF THE ART OF NOISES, WITH AN INSTRUMENT FOR PRODUCING THE SOUND OF A LION'S ROAR.

In the Bill at the London Coliseum this week, No. 12 is "Marinetti . . . The Art of Noises." The Marinetti is, of course, Signor Marinetti, leader of the Futurists; "The Art of Noises" is his lecture on that subject, which will be part of "A Grand Futurist Concert of Noises." The special Futurist instruments used are played by selected members of the Coliseum Orchestra, called "noise-tuners" for the time being.—*(Photographs by Sport and General.)*

Demonstration of futurist noise intoners played by members of the London Coliseum Orchestra, under the direction of Luigi Russolo and his assistant Ugo Piatti, 15 June 1914

Franco Casavola (whose ballet *La danza dell'elica* featured an internal combustion engine) and Pannigi (whose *Ballo meccanico* of 1922 included two motorcycles). Russolo's *arte dei rumori* was later incorporated by futurist artists into their sculpture, scenography and costume design, and Fidele Azari, creator of the Futurist Aerial Theatre, collaborated with Russolo to create 'flying *intonarumori*' – aeroplanes whose engines had been modified so that the pitch, volume and sound quality could be controlled by the pilot. However, the most extreme extension of Russolo's theories came with Marinetti's Futurist Radiophonic Theatre of 1933, the first example of sound collage. Broadcasts consisted of non-hierarchical combinations of sound (musical and non-musical) and silence, both of specified duration.

Russian futurism organized itself differently from its Italian counterpart: comparatively exclusive groups sprang up in Moscow and St Petersburg, in many cases consisting simply of a few key figures (such as Vladimir Mayakovsky and the Burlyuk brothers in Moscow, and Aleksey Kruchyonïkh and Velemir [Viktor] Khlebnikov in St Petersburg). Like the Italians, the various Russian groups proclaimed their ideas in manifestos; these were public, absurd and spattered with iconoclastic posturing notwithstanding the futurists' arguable links with symbolism, the then moribund aesthetic of the *fin de siècle*. The essentially literary form of the manifesto was given a living artistic embodiment in the notorious tours made around provincial Russia which consisted of speeches, theatrical performances and carefully calculated outrages. Those Russian composers who were in some way linked to futurist circles – such as Lourié, Matyushin and Roslavets – stood mostly on the periphery of the movement rather than in the central or official position

occupied by Russolo and Pratella. The attraction of amateur musicians to futurism was as evident in Russian circles; the one-time court violinist and later quasi-suprematist painter Mikhail Matyushin (1864–1933) became actively involved with the movement when he married the futurist poet Yelena Guro. He wrote music for the 1913 'opera' *Pobeda nad solntsem* ('Victory over the Sun') which involved the combined efforts of Kruchyonïkh, Kazimir Malevich and Khlebnikov. The music consists of songs of a decidedly *bouffe* orientation reminiscent of Satie's take on cabaret song, with bold gestures not so far removed from the naive bombastics of Pratella and, more significantly, passages notated in quarter-tones. Under the influence of the 'mad army doctor' Nikolay Kul'bin (1860–1923) Matyushin had investigated micro-intervals and published a brief treatise on performing quarter-tone music on the violin which influenced the experiments of Vïshnegradsky.

Kul'bin's salon in St Petersburg was also frequented by Artur Lourié, who claimed to have written a quarter-tone String Quartet as early as 1912 and whose early career and music mirrors the development and principal characteristics of the Russian futurist movement. He quickly abandoned his conservatory education and, after involvement with the manifesto *Mï i zapad* ('We and the West'), which sought to wean Russian music from its dependence on European traditions, became an habitué of the notorious Brodyachyaya Sobaka ('Stray Dog') café frequented by the leading futurists. During these years he produced a series of experimental works of which the most famous, *Formes en l'air*, dedicated to Picasso, mirrors in its unconventional 'discontinuity' of staff layout the typographical experiments associated with Mayakovksy and Khlebnikov. Roslavets, who corresponded frequently with Matyushin and was a friend of Malevich, formulated a radically atonal compositional technique; although he never considered himself a futurist, this stance earned him a reputation as one. 'Artists' books' appeared containing futurist drawings and poetry alongside compositions by Roslavets and Lourié; such publications became the mainstay of Russian futurist activity until the Revolution.

Futurists enjoyed an unnaturally high prominence during the few years after the Revolution due to the influence of Anatoly Lunacharsky, the 'Commissar of Enlightenment'. In 1917 Lourié was appointed head of the music section of Narkompros and in the same year set Mayakovsky's *Nash marsh* ('Our March') for mass outdoor performance, a creative act emblematic of this sudden politicization of the aesthetic. In this later period, the subjugation of individualism was inherent not only in the conductorless orchestra Persimfans but also in Komfuturizm, the Revolutionary manifestation of the artistic collectives of futurism; the application of futurist aesthetics to everyday life resulted in the constructivist textile and ceramic productions of Stepanova and Rodchenko. The era of the first five-year plans, in which communism assumed a materialist face, saw the appearance of a public art that aestheticized technology, epitomized in the cannonization of heavy industry in Mosolov's *The Iron Foundry* (part of the now lost ballet *Stal*), Meytus's suite *On the Dnepr Dam* celebrating the opening of a hydro-electric dam, and most spectacularly in Avraamov's *Simfoniya gudkov* ('Symphony of Factory Sirens'). This last, which took to extremes Marinetti's passion for a rapport between music and machines, was audible over a considerable stretch of Azerbaijan when performed in 1923; it outdoes any of the *intonarumori* not merely in terms of volume and eccentric hyperbole, but also in its complete embracing of the would-be democratic, anti-art obsession with the modern that characterized futurist performance.

Futurism has had a wide-ranging influence on the music of composers who were in no way linked to the movement itself. Diaghilev's enthusiam for all aspects of futurist performance, and music in particular, brought Russolo in direct contact with composers such as Prokofiev, Ravel and Stravinsky, although plans involving these musicians and the *intonarumori* came to nothing. Admiration for futurist theories was expressed by Honegger, Antheil, Ornstein and Varèse, the last named being a friend of Russolo. In Russia, the atmosphere of experiment engendered by futurism permeated the 1920s; mechanistic atonal music, which reached its heyday in the late 1920s, was, by the 30s, described as a 'gross formalist perversion' and along with other modernist tendencies became outlawed by party decrees on the arts.

The influence of futurism on the general development of 20th-century music is both broad and inestimable; many facets of the lingua franca of the postwar era had their genesis in futurist experiments of the 1910s and 20s. The embracing of technology by the postwar avant garde as a means of musical production distinctly echoes the experiments of both Russolo and Lev Termen; likewise, the acceptance of any sound as compositional material by Cage and the proponents of *musique concrète* has direct parallels with the futurist position. The wide application of microtonal systems since the mid-1950s vindicates the investigations of both Russian and Italian innovators in this field. Other more specific stylistic features of late 20th-century music with origins in futurist experiments include prepared piano, total serialism, extended vocal technique, graphic notation, improvisation (within the context of concert music) and minimalism.

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FLORA DENNIS, JONATHAN POWELL

Fux, Ivan [Leopol′d] **Ivanovich.** *See* FUCHS, JOHANN LEOPOLD.

Fux, Johann Joseph (*b* Hirtenfeld, nr St Marein, Styria, 1660; *d* Vienna, 13 Feb 1741). Austrian composer and music theorist. He represents the culmination of the Austro-Italian Baroque in music. His compositions reflect the imperial and Catholic preoccupations of the Habsburg monarchy no less than does the architecture of Fischer von Erlach or the scenic designs of the Galli-Bibiena family. His *Gradus ad Parnassum* (1725) has been the most influential composition treatise in European music from the 18th century onwards.

1. Life. 2. Music. 3. Theory. 4. Sources and catalogues.

1. LIFE. Fux's exact date of birth is unknown. According to his death certificate he was 81 when he died; Flotzinger (*Fux-Studien*, A1985, p.34) has conjectured that he may have been born on 5 January 1660. His antecedents were of peasant stock from the village of Hirtenfeld. His father, Andreas (*b* before 1618; *d* 1708), married twice, and Johann Joseph may have been his eldest child. Although a peasant, Andreas Fux was a parish official attached to the church at St Marein and came into contact with a number of musicians, among them the Graz organist J.H. Peintinger and the Kantor Joseph Keller, who probably influenced his son's early musical development. It is also possible, given his father's position, that Fux sang in the parish choir.

In 1680 Fux enrolled as a 'grammatista' at Graz University, and in 1681 he entered the Jesuit Ferdinandeum as a student of grammar and music. The remark 'profugit clam' ('he ran away secretly') added to his matriculation document indicates that he left the Ferdinandeum without completing the formal requirements for graduation: some two months before he would have finished the prescribed three years he left Graz for the Jesuit university at Ingolstadt, where he was registered on 28 December 1683 as 'Joannes Josephus Fux, Styrian of Hirtenfeld, student of logic, *pauper*'. He remained there until 1687.

The breadth of Fux's education at Graz and Ingolstadt was mediated through the agency of the Jesuit system of learning: he was a student of languages, logic, music and (at Ingolstadt) law. This undoubtedly prepared him for his future role in the administration of the Hofmusikkapelle in Vienna. By August 1685 he had taken a position as organist at St Moritz in Ingolstadt. A music inventory there, dated 1710, lists two Latin motets and a German funeral ode by him, which are his earliest known compositions; he is twice therein described as a 'student of law' and once as a 'student of law and organist'.

Fux's movements between the beginning of 1689, when a new organist was appointed at St Moritz, and his marriage in 1696 (by which time he was organist at the Schottenkirche in Vienna) remain uncertain. Biographers have followed J.A. Scheibe's pseudo-mythological fable about the composer (published in 1745) in order to account for Fux's progression from provincial student to court musician, which is difficult otherwise to explain. In 1798 J.F. Daube plainly read this fable (by which Scheibe intended to illustrate the 'prejudice' of Italian musicians against non-Italian composers) to mean that Fux had attracted the attention of the Emperor Leopold I, who heard two masses by him while Fux was in the service of 'a Hungarian bishop' (presumably Leopold Karl von Kollonitsch, Archbishop of Hungary, who frequently resided in Vienna and knew the emperor from youth). The emperor had one of these masses performed in Vienna, but it was condemned by the Italian composers of his own retinue. When a second mass was passed off as the work of an anonymous Italian, it was acclaimed. 'Much to the annoyance of the Italian party' (Daube, A1798), Fux was then appointed to the imperial service by the emperor himself.

Three factors support the general thrust of this anecdotal (and patriotic) account: Fux's *Missa SS Trinitatis*, dedicated to Leopold I, can be dated to 1695. Its dedicatory letter refers to the fact that the emperor had already heard the work, and its title-page states that its *subjectum* was provided by a singer employed in the Hofmusikkapelle, Franz Ginter; by 1695, when this mass was almost certainly performed for the laying of the foundation stone of the Dreifaltigkeitskirche in Vienna, Fux must have been in the employ of an influential patron; and, finally, Fux's marriage in June 1696 to Clara Juliana

Schnitzenbaum, the daughter of a family well-connected in the service of the imperial household, argues strongly that the composer had himself by this time made important contacts with the court. One of the witnesses to the marriage was Andreas Schmelzer, imperial ballet and chamber music composer, and son of the former Kapellmeister to the court, J.H. Schmelzer.

Daube's statement that Fux was in the service of a Hungarian bishop (presumably Kollonitsch) not only accounts for Fux's path to the imperial service, it also provides some explanation for the absorption of Italian style-consciousness (especially as between *antico* and *moderno*) in Fux's music. Kollonitsch's extensive visits to Rome may clarify the suggestion that Fux studied in Italy before he joined the Hofmusikkapelle. Kollonitsch travelled to Rome for the 1689 conclave which elected Cardinal Pietro Ottoboni, at whose court both Corelli and Bernardo Pasquini were frequently present, and whose titular organist, Ottavio Pitoni, was known as a keen theorist and emulator of Palestrina. All three musicians have been advocated by Flotzinger (*Fux-Studien*, A1985, pp.55–60) as important influences which Fux may have directly and personally absorbed in Rome.

Although Fux's employment as court composer in Vienna dates officially from April 1698, he himself was ambiguous about his length of service in this capacity. In various documents (including the preface to the *Gradus ad Parnassum*), he implied that he began to work for the imperial household in 1695, or even 1693. His first responsibilities were in church and chamber music: he composed instrumental music in celebration of Archduke Charles's nameday (19 March) in 1698 and he also began to write music for the Sundays and feast days of the Church year, a duty which no longer much interested the incumbent Hofkapellmeister, Draghi, or his deputy, Pancotti. Together with the recently appointed composers Badia, Giovanni Bononcini and Marc'Antonio Ziani, Fux effectively began to introduce elements of late Baroque style into the sacred and secular genres cultivated at court.

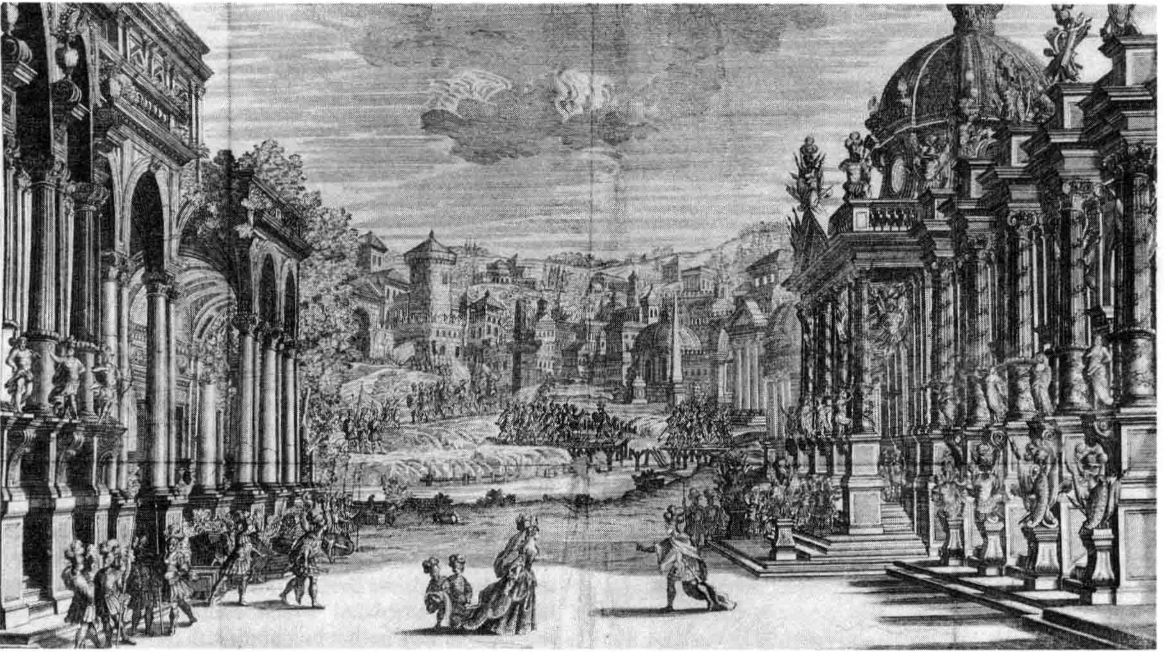
In 1699 Fux and his wife adopted the daughter of his step-brother Peter, Eva Maria (1696–1773); upon Peter's death in 1724 they also adopted his youngest son, Matthew (*b* 1719). Fux remained as organist at the Schottenkirche until 1702, when he resigned in order to serve the court more efficiently. His first secular dramatic work, *Il fato monarchico*, was performed as part of the carnival celebrations by boys of the court nobility on 16 February 1700; this was followed in 1702 by a larger commission, *L'offendere per amare*, given for the birthday of the wife of Crown Prince Joseph, Amalie Wilhelmine, as whose private Kapellmeister he was to serve from 1713 to 1718. After the death of Leopold I in 1705 and the accession of his son Joseph I, Fux retained the office of court composer. In the same year he was appointed deputy Kapellmeister at the Stephansdom, where in 1712 he succeeded J.M. Zacher as first Kapellmeister. He retained this office until the end of 1714, and during the same period he also directed services at the Salvatorkirche (until March 1715). His duties as deputy Kapellmeister at the Stephansdom centred on the music performed before the statue of Our Lady of Pötsch, which the emperor had had placed on the high altar of the cathedral in 1697.

After the unexpected death of Joseph I on 17 April 1711, the empress-regent Eleonora dissolved the Hofmusikkapelle (as was customary on the decease of the emperor), and many of its personnel, including Bononcini and Badia, were pensioned. By October 1711 Fux had been appointed deputy Kapellmeister to the court (with Ziani as Kapellmeister from 1712 until his death in 1715). Following his coronation in Frankfurt in 1711 and the gradual removal of his court to Vienna in 1712, Joseph's brother, Charles VI, restored the Hofmusikkapelle to its former pre-eminence: his personal knowledge of, and commitment to, music are reflected in the fact that the reduced Kapelle of 86 members at the beginning of his reign was increased to 134 by 1723 and remained approximately at this strength until his death. In January 1715 Charles VI appointed Fux as Hofkapellmeister, a position he held for the rest of his life.

As a composer who served three emperors, Fux undertook an especially taxing combination of duties. To judge by the *Rubriche generali* of 1727, Fux's responsibilities in composing and performing music for the Mass and Office alone were considerable. In addition, his regular commissions for opera and oratorio and for various kinds of *Tafelmusik* were combined with an administrative function to which his many testimonials and reports on musicians bear witness (see Köchel, A1872, pp.376–456). His coronation opera, *Costanza e Fortezza*, nominally in celebration of the Empress Elisabeth Christine's birthday but effectively written to mark the coronation of Charles VI as King of Bohemia, represents the peak of his public office. The opera was given in a specially designed open-air theatre in Prague (fig.2). It was directed by Fux's deputy, Caldara, Fux himself being indisposed with his chronic gout. The piece was praised by J.J. Quantz, who took part in the performance, and who preferred Fux's 'more ecclesiastical than theatrical manner' to 'a more *galant* style of singing,



1. Johann Joseph Fux: portrait by Nikolaus Buck, 1717 (Historisches Museum der Stadt Wien, Vienna)



2. Open-air performance of Fux's 'Costanza e Fortezza', Prague Castle, 28 August 1723; engraving by Anton Birkhart after designs by Giuseppe Galli-Bibiena

decorated with a lot of little ornaments and grace notes', given the exposed circumstances for which it was written (see Marpurg, A1754–78, p.216).

The publication of the *Gradus ad Parnassum* in 1725 has been compared in importance with the publication of Fischer von Erlach's *Entwurf einer Historischen Architektur* (Vienna, 1721). Both works embody the concept of Habsburg style selfconsciously, and persuasively relate their author's achievements to a coherent past (see Wellesz, A2/1991, pp.38–9). In Fux's case the notion of a 'conservative-progressive' conception of music, firmly rooted in the precedent and emulation of Palestrina, should not be permitted to obscure the late Baroque condition of his music. Fux's dispute with Johann Mattheson in 1717–18 (see Lester, D1977) foundered precisely on this conflict between modal and tonal versions of musical grammar (as between the abolition of solmization syllables in favour of tonal letter-names). The conflict was never resolved, and it probably resulted in Fux's refusal to supply Mattheson with biographical information for the latter's *Grundlage einer Ehren-Pforte* (A1740). The attack on Fux therein (without mentioning his name; see Köchel, A1872, p.111) may be contrasted with sporadic but effective praise for the composer in Mattheson's *Der vollkommene Capellmeister* (1739).

On 8 June 1731 Fux's wife died, and some seven months later the composer drew up his will (5 January 1732). His activities at court notably decreased, with many of his responsibilities being assigned to Caldara and others. He had complained of serious illness at the close of the *Gradus* (which may have prevented his adding a second volume), and by the late 1720s his rate of composition had sharply declined. His last testimonial is dated 10 March 1740. On 13 February 1741 he developed a 'raging fever' (Köchel, A1872, p.266) and died. He was much mourned at court. The most outstanding of his many students were Gottlieb Muffat, G.C. Wagenseil and J.D. Zelenka. According to C.P.E. Bach (see Forkel, A1802, pp.106–7), J.S. Bach placed him first among those contemporary composers whom he most admired.

2. MUSIC. Fux exemplifies the development of late Baroque style at the imperial court in Vienna. He matured late as a composer, to judge by his description of himself as a 'new author of sacred music' in the dedication to the *Missa SS Trinitatis*. His activities as a composer of secular and sacred dramatic works, moreover, would appear to date only from 1700 and 1702 respectively. Few works can be dated from before his appointment at the Viennese court, and his numerous mass and vesper settings, litanies and other liturgical pieces reflect the integrated function of church music as an expression of Habsburg ideology (see Riedel, A1977). Even the secular dramatic texts which he set were explicitly indebted to the imperial credo of a 'holy' and 'Roman' empire. The conjunction of Counter-Reformation zeal and princely absolutism which endured in Vienna throughout Fux's lifetime both delimited and inspired his musical style. He belonged to that generation of composers which redeemed the technical and formal stagnation of the Hofmusikkapelle under the aging Draghi, and he successfully reconciled the deeply authoritarian tenor of the court itself with the expressive freedom of modern idioms and techniques. His own undoubted conservatism, reflected in the progressive thrust of the *Gradus* from Palestrina to 'stylo recitativo', enabled him to evolve a technique answerable to the doctrinaire poetics of Habsburg Vienna.

Fux's masses are for the most part concertante works: some 90 settings of the Ordinary are known, of which only two, the *Missa Quadragesimalis* and the *Missa di San Carlo* (*Canonica*) are wholly in the *stylus antiquus* which Fux recommended in the *Gradus* as the true source of liturgical music. Other masses, including the *Missa Vicissitudinis*, effectively belong to this category, in so far

as their prevailing style is that of *antico* counterpoint, though with instrumental doubling. The *Missa di San Carlo*, by which Fux earned a one-sided reputation for Palestrinian pastiche in the 19th century, is nevertheless a contrapuntal tour de force, in which all 14 sections explore different combinations and resolutions of canonic technique.

Although the chronology of Fux's concertante masses is largely unknown, certain works show the composer's consolidation of modern, italianate techniques, especially after 1700. Thus an early work such as the *Missa SS Trinitatis*, with its predominantly 'colossal Baroque' textures (double choirs fortified by strings, trombones and continuo) may usefully be contrasted with later works such as the *Missa Purificationis*, the *Missa Corporis Christi* (1713) and the *Missa Pro gratiarum actione* (?1716). In each of these Fux's instrumental scoring is partly *colla parte* and partly independent, and in each a remarkable conspectus of vocal and instrumental styles is present, ranging from tutti passages which articulate the text in massively scored homophony to vocally developed trio sonata textures in which vocal soloists partake of instrumentally generated counterpoint. In certain sections, as in the Benedictus from the *Missa Purificationis*, the motto technique of the solo vocal writing and the independent density of the violin counterpoint are strongly suggestive of the secular cantata. In the *Missa Pro gratiarum actione* Fux restricts himself to this trio-sonata texture throughout (with two trombones doubling the alto and tenor in the ripieno sections), with the result that his habitually formal and motivic counterpoint (as in the first 'Kyrie' and 'Christe') is all the more transparent. Paired imitation, inversion, invertible counterpoint and fugal points are frequently deployed. None of these techniques, however, unbalances the integration of contemporary styles. In the large festive and solemn masses trumpet scoring brilliantly enhances the usual complement of softer winds and strings.

Fux's Requiem Mass, I/ii, 7 (K51–3), must be regarded as one of the greatest settings of the Office of the Dead in the first half of the 18th century. Written for the funeral of Eleonora Margaretha Theresia (widow of Leopold I) in 1720, the work was repeated in whole or in part on at least nine occasions between 1729 and 1743. Scored for five vocal parts, two cornetts, two trombones, strings and continuo, the Requiem virtually comprises an anthology of Fux's manipulation of high Baroque style, notwithstanding the absence of formal da capo structures. The concertino–ripieno contrast which is essential to Fux's conception of texture combines in this work with a madrigalian intensity of expression that self-evidently befits the nature of the text. Fux's reliance on counterpoint is here mediated by a sharply distinctive melodic profile, a freedom of chromatic movement in the harmony and a rhythmically flexible structure. The opening 'Requiem', the 'Tuba mirum' and the 'Confutatis maledictis' fugue are sufficient to establish the work as a masterpiece.

Fux's other large-scale liturgical works consist of about 80 compositions for Vespers, among them settings of *Laudate Dominum* and the *Magnificat*. Of the published settings, two, I/iv (K95) and the separate *Laudate Dominum* I/iv (single items), 27 (K91), are in free *a cappella* style (i.e. in four equal vocal parts doubled by wind and string instruments). The remaining works belong to the *stylus mixtus* as it was defined by Fux in the *Gradus*, namely a concertante interplay of vocal and instrumental textures. The court copies of these works show that some of them were performed as many as 13 times between 1726 and 1740. Gleissner (C1982) has suggested that Fux's scoring, vocal disposition and textural contrast (as between ripieno homophony and virtuoso solo counterpoint) was determined to an extent by the feast days to which his settings were attached. The *Laudate Dominum*, I/iv (single items), 26 (E29), opens with a Gregorian cantus firmus in the tenor which is embellished with circular counterpoint in the other vocal parts; the *Magnificat* I/iv (single items), 42 (K98) (which may have been first performed on 11 June 1727) explores a variety of monumental textures and smaller episodes in which the vocal soloist is deployed against an obbligato trumpet or is juxtaposed with the full ensemble. The rapid changes of texture by which Fux habitually responded to these texts is also characteristic of his oratorio choruses (choral madrigals).

A more satisfying formal structure underlies many of the smaller motet settings that Fux provided for the offertory and other elements of the Proper. The offertory motet *Estote fortes* I/vii, 41 (K159) adheres to a rondeau-like design (*ABACA*) which contrasts high Baroque monumentalism in the *A* sections with recitative and aria-like sections. These smaller motets and antiphons, such as *Alma Redemptoris mater* I/ix, 17 (K186) for soprano, alto trombone, strings and continuo, project Fux's mastery of the Neapolitan and Venetian chamber style, so that the alternation of recitative and aria and a reliance on obbligato textures advance a virtually operatic (and unmistakably secular) technique. The prominence of obbligato textures throughout Fux's liturgical music is matched by his trio sonatas, intended for performance during the gradual of the Mass. Although deeply indebted to the Corellian model, many of them incline to a three-part structure (Adagio–Allegro–Adagio).

Fux's operas and oratorios are also definitive expressions of the Austro-Italian Baroque in its final manifestation under Charles VI. His liturgical music reinforced – and was in turn reinforced by – the singular complexity and symbolic importance of the church service in Vienna. Likewise, his operas and oratorios derive from a pervasive conception of *Reichsstil* ('dynastic style') which dominated Viennese art and architecture throughout his lifetime. Fux's 22 secular dramatic works, all but six of which are either one-act operas or serenatas, were written between 1700 and 1731. His particular responsibility between 1708 and 1726 was the setting of mythological and ancient historical texts in celebration of the namedays and birthdays of members of the imperial family, chiefly the emperor and the empress. Whereas his deputy, Caldara, and the court composer F.B. Conti were usually assigned the larger three-act *feste teatrali* by which important occasions of state were marked, Fux's demanding commitments to liturgical music entailed a correspondingly smaller role in the production of secular drama. He nevertheless produced a long sequence of operatic works which are notable for his association with the court poet Pietro Pariati.

Although the early operas show traits characteristic of the late 17th century – as in the use of arioso passages in recitatives – Fux's style is principally a synthesis of his own predilection for contrapuntal textures, a vivid mastery of vocal and instrumental rhetoric and italianate

ornamentation, and a colourful use of obbligato scoring. Introductory sinfonias depend on French and Italian models, choral numbers are usually brief and homophonic (even in the larger operas), and accompagnato recitatives and vocal ensembles are sparingly deployed. As with his Italian contemporaries, it is Fux's manipulation of the da capo aria that represents his keenest sense of *dramma per musica*: his scoring, texture and motivic-thematic integration allow an individual style to arise whereby the idealized passions of the *Affektenlehre* attain dramatic life.

His solo numbers comprise continuo arias (usually with an orchestral ritornello attached to the end of the *A* section), full orchestral arias with four-part string textures, and obbligato pieces. These last are variously scored for chalumeau, bassoons (in pairs), trumpet ('clarino' and 'tromba'), cembalo, violin, viola d'amore, viola da gamba, oboe, flute, mandolin and horns (*corni da caccia*), with or without strings. The absence of cornetts – so common in his church music – is a striking feature. The compositional techniques which these arias exemplify can scarcely be indicated here except to observe that Fux explores a gamut of homophonic and contrapuntal textures which brilliantly overcome the static conception of formal structure implicit in the da capo aria itself. His vocal writing is persistently related to the motivic curve of his ritornello sections, a trait which obtains with even greater force in the sacred dramatic works.

Fux's oratorios, which overlap in chronology with the operas, are without question among the finest examples of the genre in Italy and Austria in the first half of the 18th century. The ten wholly extant works may be divided into biblical, allegorical and *sepolcro* oratorios, but most of the musical features which distinguish the Viennese *sepolcro* from the Italian *oratorio volgare* in the 17th century no longer obtain. Instead, Fux's *sepolcro* settings may be regarded as locally defined Passion oratorios. The texts for five of these are by Pariati, who also wrote the librettos for at least two of Fux's biblical dramas. Their scoring differs from that of the operas in that a smaller range of obbligato instruments is used (they include the trombone). Fux's choral writing is also far more elaborate: each oratorio features at least two large-scale movements, conventionally located at the end of the first and second parts, which explore word-painting familiar from his liturgical music. The recitative–da capo aria sequences which dominate these oratorios are self-evidently dependent on operatic precedents, but in Fux's case it can be argued that the moral, sexual and politico-religious dramas which these sequences convey carry a greater sense of immediacy and conviction than transpires in his secular dramatic works. *La fede sacrilega nella morte del precursor S Giovanni Battista* (1714) and his final *sepolcro* setting, *La deposizione dalla Croce di Gesù Cristo Salvator nostro* (1728), are especially potent manifestations of Baroque musical drama.

Mattheson, who in *Der vollkommene Capellmeister* (1739) praised Fux's choral technique, fugal writing and command of Italian vocal style, also recognized his mastery of instrumental music. The *Concentus musico-instrumentalis* is a cycle of seven partitas variously scored for wind, brass and string instruments. Published in 1701 as Fux's op.1, the cycle was dedicated to Joseph (as King of Rome). Its cosmopolitan admixture of French, Italian and German movements and its festive demeanour are

146 *Exercitii V. Lectio II. de Fuga duarum partium.*

Dieſi, & b. molli in thematibus abſtinere debet: aliàs enim nunquam genuinam Modorum naturam compertam haberemus.

EXERCITII V.

LECTIO SECUNDA,

De Fuga duarum Partium

NUnc Fugas duarum partium, planâ primò, ac ſimpliciſſimâ methodo conficiendi artem te docebo. Accipe ſubjectum aliquot Notarum, Modo, in quo laborare intendis, appropriatum: illasque Notas inſcribe parti, quâ incipere animo concepiſti; quibus finitis, ſi modo nihil derogetur, ſecundæ parti, ſive ſequenti, in Quarta, vel Quinta intrando easdem Notas dabis: interim cum parte, quâ thema incepiſti, variis Notarum figuris modulando, ut Contrapuncto florido edoctus es, Contrapunctum ſuperinſtrues. Quo facto, poſt aliquantulam modulationem partes eò diſponendo primam clauſulam in quinta Modi conficies. Poſt hæc, poſitâ integri tactûs, aut dimidii pausâ, vel intercedente magno ſaltu, etiam absque pauſa, in parte fermè, quâ incepiſti, thema reaſſumes; ſed alio, quàm inchoatum eſt, intervallo: pars altera, factâ aliquâ pausâ, priùs, quàm ſubjectum in altera parte finitum ſit, intrare tentabit; deinde nonnihil modulando ſecundam clauſulam in Tertia Modi conſtrues. Poſtremò, poſito in utra partium ſubjecto, alteram partem in ſecundo protinus ſubjecti tactu, ſi res patitur, cum ſubjecto intrare facies; & ita, conjunctis arctiſſimo vinculo partibus, clauſulâ finali Fugæ finem impones.

Joſeph. Memini, te ſuprà dixiſſe - - - -

Aloyſ. Differre dubium tuum nunc expedit, donec res obſcura Paradigmate clareſcat. Accipiam itaque ſubjectum, quô paulò ante Modi natura demonſtrata eſt, præſcriptoque modo id ducendo, Fugam efficiam; quâ normâ facilior, & expeditior via tibi ſtrata erit. E. G.

Fuga à 2. *Cadentia in 5ta.*



3. *Part of the lesson on two-part fugue from Fux's 'Gradus ad Parnassum' (Vienna: Van Ghelen, 1725)*

also to be found in the composer's keyboard suites, which are for the most part heavily ornamented and treble-dominated.

3. Theory. Fux's *Gradus ad Parnassum* was published at imperial expense in 1725. The Latin original (fig.3) was followed by German, Italian, English and French translations in whole or in part between 1742 and 1773. The long history of influence exerted by the *Gradus* as a manual of composition (and not merely as a primer of strict counterpoint) has been documented by Alfred Mann (see Mann, D1987, and White, C1992, pp.57–71). It was used extensively by Haydn, Mozart and Beethoven for pedagogical purposes, and it was cited and adapted in formal composition treatises by Marpurg, Albrechtsberger, Cherubini, Bellerman, Haller, Schenker, Roth and Tittel (*Der neue Gradus*, 1959), among others. In brief, it is no exaggeration to state that Fux has played a decisive role in the formation of Western musical thought in so far as tonal practice and technique are concerned. Fux's *Singfundament* (*c*1705) is a vocal primer whose solmization exercises anticipate the studies in imitation in the *Gradus* itself. It, too, has had a place in the afterlife of Viennese composition (see Mann, in White, C1992).

The revival of Fux scholarship after World War II, especially through the research of Liess, Mann, Riedel,

Flotzinger, Wessely, Seifert, and above all Federhofer, has brought about a renewal of interest in Fux's music (as against the abiding presence which the *Gradus* has enjoyed). The founding of a collected edition of Fux's works in 1955 and the production of genre studies on the operas (Van der Meer), the vespers (Gleissner) and the oratorios (White), in addition to a host of biographical, textual and source studies, recordings and conference proceedings, have helped to re-establish Fux as an important composer and to confirm his pre-eminence as a definitive figure in the late Austro-Italian Baroque.

4. SOURCES AND CATALOGUES. The majority of Fux sources are in the Österreichische Nationalbibliothek, Vienna. Other important locations are religious foundations and monasteries in Austria (including Melk Abbey, Heiligenkreuz and Kremsmünster), especially for Fux's liturgical and sacred dramatic music which was disseminated and copied for performance (at least in part) throughout Upper and Lower Austria. The Gesellschaft der Musikfreunde in Vienna, the Salzburg Mozarteum and the Stadtbibliothek in Vienna contain numerous sources, as do collections in Brno, Prague, Brussels, Meiningen and elsewhere. Few autographs survive, and the only works published during Fux's lifetime were the *Concentus musico-instrumentalis* (Nuremberg, 1701), the serenata *Elisa* (Amsterdam, 1719) and the *Gradus ad Parnassum* (Vienna, 1725). Most sources are scores and parts prepared by the imperial court copyists in Vienna and by other contemporaries. Gleissner (C1982) and Lederer (see White, C1992, pp.109–37) have done much to identify the hands of the imperial copyists, which might result in a more accurate dating of Fux's works than has been possible hitherto.

The seminal catalogue of works which Köchel provided as an appendix to his study of the composer (1872) is the basis for all subsequent source studies. Köchel's catalogue was arranged by genre (the chronology of Fux's music being exact only in the case of his operas and oratorios); substantial additions were made by Liess in 1947, by Federhofer in 1959 and by Federhofer and Riedel in 1964. Köchel's catalogue has been comprehensively revised by Thomas Hochradner, Martin Czernin and Géza-M. Vörösmarty, taking note of the many new attributions made by Fux scholars. Those made since 1980 include the oratorios *S Geltrude* (E59) and *Ismaele* (E60), now known to be by Carlo Agostino Badia (see Schnitzler, B1995), and the *Exempla dissonantarium ligaturum et non ligaturum*, which is an arrangement of material from the *Musico prattico* of G.M. Bononcini (i). A number of works mistakenly attributed by Köchel, including K144, 145, 157, 232 and 246, have been found by Flotzinger (*Fux-Studien*, A1985) to be the work of Vinzenz Fux (*c*1606–59), a musician in the service of the Empress Eleonora (wife of Ferdinand III) in Vienna. Among other works formerly credited to Fux are some by Corelli, Palestrina, Legrenzi and Telemann.

WORKS

Edition: *Johann Joseph Fux: Sämtliche Werke*, ed. H. Federhofer and O. Wessely, Johann-Joseph-Fux-Gesellschaft, 8 ser. (Graz and Kassel, 1959–) [F]

Catalogue: T. Hochradner, M. Czernin and G.-M. Vörösmarty: *Johann Joseph Fux: thematisches Verzeichnis der musikalischen Werke* (forthcoming)

The main numbering follows that of the catalogue by Hochradner, Czernin and Vörösmarty; numbers prefixed K *are taken from Köchel (1872); prefixed* L *from Liess (1947); and prefixed* E *from Federhofer (1959) and Federhofer and Riedel (1964).*

MASSES, I/i

1, S Carlo (Messa canonica), C, SATB, K7; 2, Rorate, C, SATB, 2 vn, bc, E5; 3, C, SATB, 2 vn, 2 va, bc, E3; 4, C, SATB, 2 ob, 2 vn, va, bc, E15; 5, S Ioannis Nepomucensis, C, SATB, 2 trbn, 2 vn, va, bc, K34a; 6, C, SATB, 2 tpt, timp, 2 vn, bc, K46; 7, Missa solennis, C, SATB, 2 tpt, timp, 2 vn, bc, E157; 8, C, SATB, 2 tpt, timp, 2 vn, bc (Ky, Gl only); 9, Majestatis, C, SATB, 2 tpt, 2 vn, bc, E72, lost; 10, S Norberti, C, SATB, 2 tpt, timp, 2 vn, bc, E71, lost; 11, C, ?SATB, 2 tpt, 2 trbn, 2 vn, bc, E139, lost; 12, C, SATB, 2 tpt, 2 trbn, 2 vn, bc, K45; 13, S Fidelii, C, SATB, 2 tpt, timp, 2 trbn, 2 vn, bc, E13; 14, S Michaelis/Ariosa, C, SATB, 2 tpt, 2 trbn, 2 vn, 2 va, bc, K2, K36, L20; 15, S Ignatii, C, SATB, 2 tpt, timp, 2 trbn, 2 vn, 2 va, bc, L4; 16, S Conradi Episcopi, C, SATB, 4 tpt, timp, 2 trbn, 2 vn, bc, E153

17, S Leopoldi, C, S, A, T, B, SA, 2 tpt, 2 trbn, 2 vn, bc, E7; 18, Ne intres in iudicium, C, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, K21; 19, Corporis Christi, C, S, A, T, B, SATB, cornett, 2 tpt, 2 trbn, 2 vn, va, bc, K10, F I/i; 20, Primitiva, C, S, A, T, B, SATB, 4 tpt, timp, 2 trbn, 2 vn, bc, K26; 21, Sancti Spiritus, C, S, A, T, B, SATB, 4 tpt, timp, 2 trbn, 2 vn, bc, K38; 22, Brevis solennitatis, C, S, A, T, B, SATB, cornett, 4 tpt, timp, 2 trbn, 2 vn, bc, K5, F I/iii; 23, Messe, C, 2 S, 2 A, 2 T, 2 B, SATB, cornett, 2 tpt, timp, 2 trbn, 2 vn, va, bc, K47; 24, C, lost; 25, Lachrymantis Virginis (Klosterneuburger Messe), c, SATB, 2 trbn, 2 vn, bc, E12, F I/ii; 26, Fuge perversum mundum, c, 2 S, 2 A, 2 T, 2 B, SATB, cornett, 2 trbn, 2 vn, va, bc, K16

27, Purificationis/Conceptionis, D, SATB, 2 trbn, bc, K28; 28, Neutralis, D, SATB, 2 vn, bc; 29, Fortitudinis, D, SATB, 2 vn, bc, L2; 30, S Mathiae/Bonae famae, D, SATB, 2 trbn, 2 vn, bc, K48; 31, S Josephi, D, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K35; 32, SS Trinitatis, D, SATB, SATB, 3 trbn, 2 vn, 3 va, bc, E113; 33, S Dionysii, D, S, A, T, B, SATB, 2 tpt, 2 vn, 2 va, bc, L3; 34, Quadragesimalis, d, SATB, K29; 35, d, lost; 36, d, SATB, 2 vn, bc, L11; 37, S Dominici, d, SATB, 2 vn, bc, E10; 38, S Remigii, d, SATB, 2 vn, bc; 39, d, SATB, 2 vn, bc; 40, Fiduciae, d, SATB, 2 vn, 2 va, bc, K15; 41, d, SATB, 2 trbn, violetta, bc, E6; 42, S Evermodi, d, SATB, 2 trbn, 2 vn, bc, L10; 43, S Ludmillae/S Arnoldi, d, S, A, T, B, SATB, 2 vn, bc, L9

44, S Sebasti[a]ni, d, S, A, T, B, SATB, 2 vn, 2 va, bc (2nd version SATB, 2 vn, bc), L5; 45, Humilitatis, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K17, F I/vii; 46, Post modicum non videbitis me, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K23; 47, Quid transitoria, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K30; 48, S Thomae, e Phrygian, SATB, 2 trbn, 2 vn, bc, K39; 49, Confidentiae, e, S, A, T, B, SATB, 2 vn, [bc], K8; 50, Una ex duodecim, e, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K42; 51, Septem dolorum Beatae Mariae Virginis, E♭, SATB, 2 vn, bc, E11; 52, Temperantiae, E♭, S, A, T, B, SATB, 2 trbn, 2 vn, bc, E73; 53, Vicissitudinis, F, SSATB, bc, K44,L14, L22; 54, Non erit in mora, F, SATB, 2 vn, bc, K39; 55, F, SATB, 2 vn, va, bc, L17

56, F, SATB, violetta, 2 vn, bc, E4; 57, Simplicis intentionis, F, SATB, 2 trbn, 2 vn, bc, K49; 58, F, ?SATB, 2 trbn, 2 vn, bc, E138, lost; 59, Matutina, F, SATB, cornett, 2 trbn, violetta, va, bc, K20; 60, Credo in unum Deum, F, SATB, 2 trbn, 2 vn, va, bc, K11; 61, In fletu solatium, F, SATB, cornett, 2 trbn, 2 vn, va, bc, K18; 62, S Bartholomaei, F, S, A, T, B, SATB, 2 trbn, 2 vn, bc, E8; 63, Benjamin, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K3; 64, Brevium ultima, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K6; 65, Tempus volat, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K41; 66, S Joannis, F, SATB Soli/Tutti, cornett, 2 trbn, 2 vn, 3 va, bc, K34; 67, G Mixolydian, SATB, 2 vn, bc, L1, lost; 68, Momentaneum, G, SATB, 2 vn, bc, E74, lost

69, S Ambrosii, G, SATB, 2 vn, bc, E152; 70, Pro gratiarum actione, G, SATB, 2 trbn, 2 vn, bc, K27, F I/iv; 71, Velociter currit, G, SATB, 3 trbn, 2 vn, bc, K43; 72, Bonae spei, G, S, A, T, B, SATB, 2 trbn, 2 vn, bc, K4; 73, Dies mei sicut umbra, G, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K12; 74, Temperantiae, G, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K40; 75, Audient mansueti, g, SATB, 2 vn, bc, L13; 76, Charitatis/Refrigerii, g, SATB, 2 trbn, 2 vn, bc, L12,L16; 77, Ipse reget nos in saecula, g, SATB, 2 trbn, 2 vn, bc, L15; 78, Ferventis orationis, g, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K14; 79, Preces tibi Domine, g, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K24; 80, Reconvalescentiae, g, S, S, A, T, B, SSATB, 2 cornett, 2 trbn, 2 vn, va, bc, K31

81, Non avertas faciem tuam, A, SATB, 2 vn, bc, E9; 82, A, SSATB, 2 vn, bc, E2; 83, A, ?SATB, 2 trbn, 2 vn, bc, E137, lost; 84, Lingua mea calamus scribae velociter scribentis, a, SATB, 2 vn, bc, K19; 85, a, SATB, 2 trbn, violetta, 2 va, bc, L23; 86, Constantiae, a, SATB, cornett, 2 trbn, 2 vn, 2 va, basso di viola, bc, K9; 87, a, S, A, T, B, SATB, 2 vn, bc, E1; 88, S Aloysii, a, SATB, 2 vn, 2 va, bc, L7; 89, S Caroli, a, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, K33; 90, S Josephi, a, S, A, T, T, B, SATTB, 2 vn, 2 va, bc, L8; 91, S Philippi Neri, B♭, SATB, 2 vn, bc, L6; 92, Divinae gratiae, B♭, SATB, 2 trbn, 2 vn, bc, K13; 93, Precum/Conceptionis, B♭, SATB, 2 trbn, 2 vn, bc, K25, K50; 94, S Antonii de Padua, B♭, SATB, 2 trbn, 2 vn, bc, K32, L21; 95, B♭ ?SATB, 2 trbn, 2 vn, bc, E136, lost

Mass sections: 1, Cum Sancto Spiritu, d, SSATB; 2, Credo, Sanctus, Benedictus, Agnus Dei, SSATB, 2 vn, bc, L25; 3, Dona nobis pacem, F, SATB, bc, K236; 4, Kyrie, B♭, SATB, 2 vn, bc, E18

REQUIEMS, I/ii

1, C, ?SSATB, 4 tpt, timp, 2 trbn, 2 vn, 2 va, bc, lost; 2, C, SATB, 4 tpt, timp, 4 va, bc, lost; 3, C, SSATB, 2 cornett/va, 2 tpt, 2 trbn, bc, E16; 4, c, SATB, 3 trbn, 4 va, bc, L30, lost; 5, c, S, A, T, B, SATB, 2 tpt, 2 trbn, 4 va, bc, K56, K57; 6, c, SSATB, 2 ob, 2 trbn, 2 vn/va, 2 va, bc, L24, L28, E17; 7, 'Kaiserrequiem', c, S, S, A, T, B, SSATB, 2 cornett, 2 trbn, 2 vn, va, bc, 1720, K51–3, F I/vi; 8, E♭, ?SATB, 2 tpt, 2 vn/2 va, bc, E140, lost; 9, F, ?1697, SATB, 2 trbn, 2 violetta, bc, K55, F I/v

Requiem sections: 1, Libera me, g, SATB, bc, K54; 2, Libera me, g, SATB, bc (2 versions), E150; 3, Sanctus, Benedictus, Agnus Dei, Lux aeterna, S, S, A, T, B, SSATB, 2 cornett, 3 trbn, 4 va, bc, L18

LITANIES AND SUB TUUM PRAESIDIUM SETTINGS, I/iii

Litanies: 1, C, S, A, T, B, SATB, cornett, 2 trbn, violetta, 2 va, bc, K118; 2, Mater divinae gratiae, C, S, A, T, B, SATB, 2 tpt, timp, cornett, 2 trbn, 2 vn, bc, K122, F II/iv; 3, Sancti Dei genitrix, C, S, A, T, B, SATB, 2 tpt, timp, cornett, 2 trbn, 2 vn, bc, K120, F II/iv; 4, Sancta Maria, C, S, S, A, T, B, SSATB, 2 tpt, timp, cornett, 2 trbn, 2 vn, bc, K121, F II/iv; 5, Mater inviolata, c, S, A, T, B, SATB, 2 trbn, 2 vn, bc, K125; 6, D, SATB, unison vns, bc, K119; 7, d, SATB, 2 trbn, 2 vn, bc, E86, E103; 8, Mater Salvatoris, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K123; 9, e, S, A, T, B, SATB, 2 vn, bc, E87

10, E♭, SATB, 2 vn, bc, E141, lost; 11, F, SATB, violetta, bc, E35; 12, F, SATB, 2 va, bc, E156; 13, F, SATB, 2 trbn, 2 vn, bc, L50; 14, F, SATB, 2 trbn, 2 vn, bc, E129, lost; 15, G, SATB, 2 vn, bc, E31; 16, G, SATB, 2 vn, bc, E142, lost; 17, g, SATB, 2 trbn, 2 vn, bc, E34; 18, a, SATB, 2 va, bc, E32; 19, a, SATB, 2 trbn, 2 vn, bc; 20, a, SSATB, 2 trbn, 2 vn, bc, E30; 21, a, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K115; 22, a, S, A, T, B, SATB, 2 tpt, timp, cornett, 2 trbn, 2 vn, bc, K116; 23, B♭, SATB, 2 va, bc, E33; 24, Mater admirabilis, B♭, S, A, T, B, SATB, 2 trbn, 2 vn, bc, K124; 25, B♭, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K117

Sub tuum praesidium: 26–37, C, c, D, e, E♭, F, G, g, A, a, B♭, h, SATB, 2 vn, bc, E36

VESPER SETTINGS, I/iv

1, C, SATB, 2 vn, bc; 2, C, SATB, 2 tpt, timp, 2 trbn, 2 vn, bc, E24; 3, C, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, K59; 4, c, ? SATB, 2 trbn, 2 vn, bc, E144, lost; 5, d, SATB, 2 trbn, 2 vn, bc, K69; 6, d, ? SATB, 2 trbn, 2 vn, bc, E146, lost; 7, d, SSATB, 2 trbn, 2 vn, bc, E20; 8, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K60, K71, K78, E27; 9, E♭, SATB, 2 vn, bc, E19; 10, F, SATB, 2 trbn, 2 vn, bc, E102; 11, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K61; 12, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K65, K106, K114; 13, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K67

14, G, ? SATB, bc, E133, lost; 15, G, ? SATB, bc (inc.); 16, G, SATB, 2 trbn, 2 vn, bc, E22; 17, G, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K66, K73, K96, K103, K111; 18, G, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K77, K93, K243; 19, g, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K62; 20, a, ? SATB, bc, E134, lost; 21, a, S, A, T, B, SATB, K68, K95, K108, K135, K136, K227, K230, K233; 22, B♭, SATB, 2 trbn, 2 vn, bc, E21; 23, B♭, ? SATB, 2 trbn, 2 vn, bc, E145, lost; 24, ?B♭, S, A, T, B, SATB, 2 vn, bc, E84, lost; 25, B♭, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K58

Grouped items: 1, Beatus vir, Laudate pueri, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K82; 2, Confitebor, Beatus vir, Laudate pueri, Laudate Dominum, SATB, 2 trbn, 2 vn, bc, K63; 3, Confitebor, Beatus vir, Laudate pueri, Laudate Dominum, SATB, 2 vn, 2 va, bc, K64; 4, Dixit Dominus, Confitebor, S A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K76; 5, Laudate Dominum, Magnificat, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K94, F II/iii

Single items: 1, Beatus vir, D, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, K80; 2, Beatus vir, G, ?S, trbn, 2 vn, bc, L48, lost; 3, Beatus vir, G, SSATB, 2 vn, bc, K83; 4, Beatus vir, g, SAB, 2 vn, va, bc, K81; 5, Confitebor, d, SATB, 2 trbn, 2 vn, bc, K79; 6, Credidi, a, 2vv, bc, lost; 7, Credidi, a, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K231; 8, De profundis clamavi, c, SATB, lost; 9, De profundis clamavi, d, SATB, L39; 10, Deus in adiutorium meum, d, SATB, 2 trbn, 2 vn, bc, E154; 11, Dixit Dominus, C, SATB, 2 tpt, 2 tpt, timp, 2 vn, bc, E85; 12, Dixit Dominus, C, S, A, T, B, SATB, cornett, 2 tpt, 2 tpt, timp, 2 trbn, 2 vn, bc, K70; 13, Dixit Dominus, C, S, A, T, T, B, B, SATB, cornett, 4, timp, 2 trbn, 2 vn, va, bc, K75

14, Dixit Dominus, G, S, S, A, A, T, T, B, B, SSATB, 2 cornett, 2 trbn, 2 vn, va, bc, K72; 15, Dixit Dominus, g, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K74; 16, Domine probasti me, g, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K234; 17, In convertendo Dominus, c, SATB, cornett, 2 trbn, 2 vn, bc, K242; 18, In exitu Israel, e, SATB, 2 vn, 2 va, bc; 19, Laetatus sum, C, SSAATTBB, 2 vn, va, bc, K105; 20, Laetatus sum, F, E135, lost; 21, Laetatus sum, G, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, K102; 22, Laetatus sum, G, S, A, T, B, SATB, cornett, 2 trbn, 2vn, va, bc, K104; 23, Lauda Ierusalem, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K113; 24, Lauda Ierusalem, B♭, ? SATB, bc, lost; 25, Lauda Ierusalem, B♭, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, vc, bc, K112

26, Laudate Dominum, C, SATB, 2 vn, bc, E29, F II/iii; 27, Laudate Dominum, C, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc,K91, F II/iii; 28, Laudate Dominum, D, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, K92, F II/iii; 29, Laudate pueri, D, AT, 2 vn, bc, K85; 30, Laudate pueri, D, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K86; 31, Laudate pueri, d, SA, 2 vn, bc, E28; 32, Laudate pueri, F, B, 2 vn, va, bc, K84; 33, Laudate pueri, F, ? SB, 2 vn, bc, E147, lost; 34, Laudate pueri, F, ? SATB, lost; 35, Laudate pueri, F, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, K87; 36, Laudate pueri, G, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K88; 37, Laudate pueri, g, SATB, 2 trbn, 2 vn, bc, E155

38, Laudate pueri, g, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K89; 39, Laudate pueri, B♭, S, 2 vn, bc, E25; 40, Magnificat, C, SATB, 2 tpt, timp, 2 trbn, 2 vn, bc; 41, Magnificat, C, S, A, T, B, SATB, cornett, 2 tpt, timp, 2 trbn, 2 vn, bc, K97, F II/iii; 42, Magnificat, C, S, A, T, B, SATB, cornett, 2 tpt, 2 trbn, 2 vn, va, vc, bc, K98; 43, Magnificat, C, S, A, T, B, SATB, cornett, 2 tpt, 2 trbn, 2 vn, 3 va, bc, K99; 44, Magnificat, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K100; 45, Magnificat, F, S, A, T, B, SATB, cornett, 2 trbn, 2 va, bc, K101; 46, Nisi Dominus, d, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, K109; 47, Nisi Dominus, e Phrygian, SATB, bc, K110; 48, Nisi Dominus, A, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K107

COMPLINE SETTINGS, I/v

1, e, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K130–34; 2, F, S, A, T, B, SATB, K129; 3, G Mixolydian, SATB, K127; 4, G, SSATTB, bc, K126; 5, G, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K128

TE DEUM, I/vi

1, C, SATTB, K272; 2, C, S, A, T, B, 2 tpt, timp, 2 vn, 2 va/trbn, bc, L34; 3, C, S, A, T, B, SATB, cornett, 4 tpt, timp, 2 trbn, 2 vn, va, vc, bc, 1723, K270, F II/ii; 4, C, S, S, A, T, B, SSATB, 2 cornett, 4 tpt, timp, 2 trbn, 2 vn, 2 va, basso di viola, bc, 1704, K271; 5, C, SATB, cornett, 2 tpt, timp, 2 trbn, 2 vn, bc, 1706, E37, F II/i; 6, C, S, S, A, A, T, T, B, B, SSAATTBB, 2 ob/cornett, 2 tpt, timp, 2 trbn, 2 vn, va, bc, L35

MOTETS, GRADUALS AND OFFERTORIES, I/vii

1, Accurite populi, SATB, 2 vn, 3 va, bc, lost; 2, Ad arma, B, 2 vn, va, vc, bc, E97; 3, Ad astra non negate, T, 2 vn, va, bc, L40; 4, Ad gaudia, ad festa, S, 2 vn, va, bc, lost; 5, Ad te Domine levavi, d, SATB,K153; 6, Ad te Domine levavi, a, SATB, 2 vn, bc, E107; 7, Aeterna rerum, ?3vv, lost; 8, Alleluia, SATB, 2 tpt, 2 vn, bc, E77, lost; 9, Angelis suis, SATB, K143; 10, Angelorum imperatrix, lost; 11, Ave Maria, SATB, K151; 12, Ave maris stella, E131, lost; 13, Ave mundi spes, SAT, cornett, 2 trbn, 2 vn, bc, K171; 14, Ave o puerpera, SAT, 2 vn, bc, K172; 15, Ave pia stella maris, S, SATB, cornett, 2 trbn, 2 vn, bc, K173, F III/i; 16, Ave salus mundi, SATB, bc, K163, F III/iii; 17, Bellae rosae, lost; 18, Benedicam Dominum, C, 2 vn, va, bc, lost; 19, Benedicta quae lilium es, SS, 2 vn, bc, K174; 20, Benedixisti Domine, SATB, K150

21, Celebremus cum gaudio, S, T, SATB, cornett, 2 trbn, 2 vn, bc, K181; 22, Christe, fili summi patris, SATB, cornett, 2 trbn, 2 vn, bc, K175, F III/iii; 23, Coelum gaude, SATBB, 7 tpt, timp, 2 vn, bc; 24, Coelum plaude, ? S, bc, lost; 25, Coelum plaude, SSATB, 2 vn, va, bc, L44, F III/iv; 26, Commendare, lost; 27, Concussum est mare, SATB, cornett, 2 trbn, 2 vn, bc, K177, F III/iii; 28, Confitamini Domino, ? SSA, bc, lost; 29, Confitebor, B, 2 vn, bc, E56; 30, Cuius vita, SATB, 2 trbn, 2 vn, bc, E79, lost; 31, Deus in adiutorium meum, SATB, 2 vn, bc, E99, F III/iv; 32, Deus tu convertens, SATB, K149; 33, Domine fac mecum misericordiam, SATB, K155; 34, Domine in auxilium meum, SATB, K154; 35, Ecce clara fulget, SB, 2 vn, bc, E57; 36, Ecce sacerdos magnus, TB, 2 vn, bc, K166; 37, Eia gaude, SATB, 2 vn, bc, E81, lost; 38, Eia gentes, SATB, 2 vn, bc, E143, lost; 39, Eius plore, lost; 40, Esto custos cordis, S, A, T, B, SATB, 2 trbn, 2 vn, bc, lost

41, Estote fortes, SATB, cornett, 2 trbn, 3 va, bc, K159, F III/iii; 42, Esto tutrix, lost; 43, Et mane videbitis, SATB, K142; 44, Excita potentiam, SATB, K140; 45, Ex Sion species decoris eius, SATB, bc, K139; 46, Exurge Domine, SATB, E40; 47, Fideles animae, S, A, T, B, SATB, 2 trbn, 2 vn, bc, E75, lost; 48, Flammis cor . . ., E132, lost; 49, Gaude et jubila, ? S, bc, lost; 50, Gaude Maria, B, 2 vn, va, bc, lost; 51, Gaudia et plausus date, ? S, bc, lost; 52, Gemma decens, lost; 53, Gloria tua est Domine, SATB, 2 tpt, timp, 2 vn, bc, E98, F III/iv; 54, Gratulemur in hac die, S, SATB, 2 tpt, 2 vn, bc, K162, F III/i; 55, Huc terra gigantes, SATB, 2 tpt, 2 vn, va, bc,L43, F III/iv; 56, In omnem, SATB, 2 vn, bc, E78, lost; 57, Intende voci orationis meae, SATB, K156; 58, Iste est sanctus, SAT, bc, K180; 59, Iste sanctus pro lege Dei, ATB, bc, K178; 60, Isti, qui amicti sunt, T, 2 vn, bc, K182

61, Jubilate, SATB, 2 tpt, 2 vn, bc, E46; 62, Justitiae Domini, SATB, E44; 63, Justum deduxit, SATB, bc, K179, F III/iii; 64, Laetare, T, 2 vn, bc, E80, F III/i; 65, Laetatus sum, SATB, E41; 66, Laudate Dominum, SATB, 2 vn, va, bc, E158; 67, Lingua mea, T, B, SATB, 2 trbn, 2 vn, bc, K161; 68, Lux perpetua, SATB, 2 vn, va, bc,L29; 69, Me habite excusatis, lost; 70, Mundi luxus, lost; 71, Non confundentur Domine, SATB, K137; 72, O admirabile commercium, SATB, 3 trbn, 2 vn, bc, L33; 73, O coeli, S, A, T, B, SATB, 2 trbn, 2 vn, bc, E83; 74, O cunctarum, lost; 75, Odorosae, charae rosae, AT, 2 vn, bc, E45; 76, O flos!, C, 2 vn, va, bc, lost; 77, O ignis coelestis, SATB, cornett, 2 trbn, 2 vn, bc, K170, F III/iii; 78, O Maria mater lucis, S, 2 vn, va, bc, E106; 79, O mi Jesu, SATB, 2 tpt, 2 trbn, 2 vn, bc, lost; 80, Omnibus qui invocant eum, SATB, cornett, 2 tpt, 2 trbn, 2 vn, 3 va, bc, K141

81, Omnis terra adoret te Deus, SSATB, cornett, 2 trbn, 2 vn, bc, K183, F III/iv; 82, O panis, o caro, T, ?insts, bc, lost; 83, Oravi, SATB, 3 trbn, unison vns, bc, E105, F III/iv; 84, O sancta benedicta, SS, 2 vn, bc; 85, O sancte, SATB, 2 tpt, 2 tpt, timp, 2 vn, bc, E100, F III/iv; 86, O ter fortunata, S, fl, 2 vn, bc, L47, lost; 87, O vos omnes, B, 2 vn, bc, lost; 88, Pia mater, fons amoris, S, 2 vn, bc, K176, F III/i; 89, Plaudite Deo nostro, S, 2 trbn, 2 vn, va, bc, K167, F III/i; 90, Plaudite, sonat tuba, T, tpt, 2 vn, va, bc, K165; 91, Ponis nubem ascensum, SST, cornett, 2 trbn, 2 vn, bc, K169; 92, Preciosa mors sanctorum, SATB, bc, E55; 93, Propter Evam, lost; 94, Quae est ista, B, 2 vn, va, bc, L41; 95, Quare Domine irasceris, SATB, 2 trbn, 2 vn, va, bc, lost; 96, Quem terra pontus sidera, SATB, 2 tpt, 2 vn, va, bc; 97, Quis est iste, S, S, A, T, B, ATB, 2 tpt, 2 vn, 2 va, bc, E101, F III/iv; 98, Quis est hic, SSATB, 2 vn, 3 va, bc, lost; 99, Quod capis, E130, lost; 100, Regem cui, SATBB (incl. Sicut cervus by Palestrina)

101, Reges Tharsis, SATB, cornett, 2 trbn, 2 vn, bc, K168, F III/iii; 102, Reparatrix, lost; 103, Requiem aeternam (grad), F, SATB, 3 trbn, violetta, bc, K146; 104, Requiem aeternam (grad), a, SATB, K147; 105, Sacris solennis juncta, SATB, cornett, 2 trbn, 2 vn, bc, K160, F III/iii; 106, Salve Maria, ? S, 2 vn, bc, lost; 107, Salve mater divina, B, 2 vn, va, bc, L42; 108, Sancti Dei, S, A, T, B, 3vv, 2 vn, bc, lost; 109, Surgat auster, B, ?insts, bc, lost; 110, Tollite portas, SATB, K152; 111, Tuba laetum, ? A, tpt, bc, lost; 112, Veritas mea, SATB, 2 vn, va, bc, L32; 113, Voces laetae, B, 2 vn, va, bc, E58; 114, ? De nomine Jesu, motet, B, 2 vn, bc, E76, lost; 115, ? De dedicatione, off, S, B, 4 tpt, timp, 2 trbn, 2 vn, bc, E82, lost; 116, ? Aria, ?S, ?insts, bc, E149, lost

MISERERE, I/viii

1, c, SATB, 2 trbn, 2 vn, bc, lost; 2, c, SATB, 2 ob, 2 vn, va, bc, K148; 3, d, SATB, 2 trbn, 2 vn, bc, lost; 4, g, S, S, A, T, B, cornett, 2 trbn, 2 vn, bc, E43; 5, a, SSATB, 2 vn, bc, E42; 6, a, ? SSATB, 2 vn, va, bc, lost

MARIAN ANTIPHONS, I/ix

21 Alma Redemptoris mater: 1, C, SATB, bc, E51; 2, c, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K200; 3, d, ATB, bc, K197; 4, e, A, 2 vn, bc, K188; 5, e, SAT, bc, K195; 6, F, SA, bc, K192; 7, F, SA, bc, L46, lost (?=no.6); 8, F, SA, 2 vn, bc, K193; 9, F, SST, bc, K198; 10, F, SATB, bc, K202; 11, F, SATB, 2 va, bc, K201; 12, g, T, 2 vn, bc, K189; 13, g, SAB, 2 vn, bc, K196; 14, A, S, 2 vn, bc, K185, F III/i; 15, a, SS, bc, K191, F III/ii; 16, a, SSAT, bc, K199; 17, B♭, S, trbn, 2 vn, bc, K186; 18, B♭, S, 2 vn, bc, K187, F III/i; 19, B♭, B, 2vn, bc; 20, B♭, STB, 2 vn, bc, K194; 21, b, B, 2 vn, bc, K190

22 Ave regina: 22, C, SS, 2 vn, bc, K210, F III/ii; 23, C, ATB, bc, K217; 24, C, ATB, bc, K214; 25, C, SATB, K221; 26, c, S, bc, K206, F III/i; 27, d, SAT, bc, K216; 28, d, SATB, K222; 29, E♭, SA, bc, K213; 30, e, SATB, cornett, 2 trbn, 2 vn, va, bc, K223; 31, F, S, 2 vn, bc, K207, F III/i; 32, F, S, 2 vn, va, bc, K208, F III/i; 33, F, SS, bc, K211, F III/ii; 34, F, SAT, bc, K215; 35, F, SATB, K224; 36, G, SATB, bc, K225; 37, g, SS, bc, K212, F III/ii; 38, g, SATB, K219; 39, g, SATB, cornett, 2 trbn, 2 vn, va, bc, K226; 40, A, SS, bc, K209, F III/ii; 41, a, SATB, bc, K218; 42, B♭, S, 2 vn, bc, K205, F III/i; 43, B♭, SATB, bc, K220

9 Regina coeli: 44, C, S, tpt, bc, E90, lost; 45, C, SATB, 2 trbn, violetta, bc, E50; 46, D, A, 2 vn, bc, E104; 47, F, SATB, 2 va, bc, L45; 48, G, A, 3 vn, bc, E88, lost; 49, G, SATB, bc, lost; 50, A, SATB, 2 vn, bc; 51, B♭, SATB, 2 trbn, 2 vn, bc, E89; 52, B♭, SATB, violetta, 2 va, bc, K256

17 Salve regina: 53, C, ?SATB, E148, lost; 54, C, SATB, 2 vn, bc,E47; 55, D, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K264; 56, E♭ S, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K259, L36; 57, F, SAT, ?insts, K262, lost; 58, F, SATB, violetta, va, bc, L49; 59, F, SATB, cornett, 2 trbn, 2 vn, va, bc, K265; 60, g Dorian, SAT, bc, K261; 61, G, SAT, bc, K260; 62, g, B, bn, 2 vn, bc,E48; 63, g, SS, bc, K257, F III/ii; 64, g, SATB, 2 vn, bc; 65, g, SATB, 2 violetta, bc, E49; 66, g, SATB, 2 trbn, 2 vn, bc, L37; 67, a, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K263; 68, B♭, SSA, bc, K258; 69, B♭, S, S, A, T, B, SSATB, cornett, bn, 2 trbn, 2 vn, va, bc, K266

HYMNS, I/x

1, A solis ortus, SATB, K203, K228–9, K235, K237–40; 2, Decora lux, 2vv, bc, lost; 3, Iam sol recedit, SATB, bc, K245; 4, Lucis creator, SATB, bc, K247; 5, Omni die dic Mariae, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, bc, K244, K248–52, K254, K274, K277–8; 6, Pange lingua, SATB, lost; 7, Veni creator, SATB, cornett, 2 trbn, violetta, va, bc, K275; 8, [title unknown], ?S, ?insts, bc, lost

SEQUENCES, I/xi

1, Stabat mater, S, A, T, B, SATB, cornett, 2 trbn, 2 vn, va, bc, K267–8; 2, Victimae Paschali, S, A, T, B, SATB, cornett, 3 tpt, timp, 2 trbn, 2 vn, bc, K276

INTROITS, I/xii

1, Cantate Domino, SATB, violetta, va, bc, K283; 2, In civitate Dei, SATB, 3 va, bc, E38; 3, In justitia tua, SATB, cornett, 2 trbn, 2 vn, va, bc, K282; 4, Laudate pueri, SATB, violetta, va, bc, E39; 5, Polluerunt templum, SATB, bc, K253

COMMUNION HYMNS, I/xiii

1, Dicite pusillanimes, SATB, K286; 2, Dominus dabit, SATB, K285; 3, Ecce virgo concipiet, SATB, K287; 4, Revelabitur gloria Domini, SATB, K284

GERMAN SACRED SONGS, I/xiv

all lost

1, Frohlocke, mein Gemüt; 2, O christliches Herz; 3, O irriges Schaf, erwäg dein Tun; 4, O Jesu, du mein Vergnügen; 5, O Pein, o Reue

OTHER SACRED, I/xv

1, Lettioni da morto, S, A, T, T, B, SATB, cornett, 2 trbn, 2 va, bc, K288; 2, Mysteria gaudiosa, SATB, 2 vn, bc, K289; 3, Pastorella, SATB, tuba pastorica, 2 vn, 2 va, bc; 4, Domine ne in furore tuo, S, bc

ORATORIOS AND SEPOLCRI, II/i

first performed in the Hofburgkapelle, Vienna

1 Santa Dimpna, Infanta d'Irlanda (G.A. Lorenzani), April 1702, only pt 2 extant; K300a

2 La Regina Saba (P.M. Ruggieri), April 1705; E96

3 La fede sacrilega nella morte del precursor S Giovanni Battista (P. Pariati), March 1714; K291, F IV/i

4 La donna forte nella madre de' sette Maccabei (Pariati), 4 April 1715; K292, F IV/ii

5 Il trionfo della fede (B. Maddali), 5 March 1716; K294, F IV/iii
6 Il fonte della salute aperto dalla grazia nel Calvario (Pariati), 10 April 1716; K293
7 Il disfacimento di Sisara, 18 Feb 1717; K295
8 Cristo nell'orto (Pariati), 12 April 1718; K296
9 Gesù Cristo negato da Pietro (Pariati), 7 April 1719;K297
10 La cena del Signore (Pariati), 26 March 1720; K298
11 Il testamento di nostro Signor Gesù Cristo sul Calvario (Pariati), 16 April 1726; K299
12 La deposizione dalla Croce di Gesù Cristo Salvator nostro (G.C. Pasquini), 23 March 1728; K299
13 Oratorium germanicum de Passione Domini, ?1731; E61, lost

OPERAS, II/ii

in one act with licenza unless otherwise stated; first given in Vienna, Hofburg, unless otherwise stated

1 Il fato monarchico (festa teatrale), 16 Feb 1700; E95, lost
2 Neo-exoriens Phosphorus (Latin school drama, 3, licenza), Melk, 18 July 1701; lost
3 [title unknown] (comedy), Wiener Neustadt, 1702; lost
4 L'offendere per amare, overo La Telesilla (dramma per musica, 3, licenza, D. Cupeda), 25 June 1702; K302, lost
5 La clemenza d'Augusto (poemetto drammatico, P.A. Bernardoni), 15 Nov 1702; K301, lost
6 Julo Ascanio, re d'Alba (poemetto drammatico, Bernardoni), 19 March 1708; K304, F V/i
7 Pulcheria (poemetto drammatico, Bernardoni), Vienna, Favorita, 21 June 1708; K303, F V/ii
8 Il mese di Marzo consacrato a Marte (componimento per musica, S. Stampiglia), 19 March 1709; K306
9 Gli ossequi della notte (componimento per musica, Cupeda), Vienna, Favorita, 15 July 1709; K305, F V/iii
10 La decima fatica d'Ercole, ovvero La sconfitta di Gerione in Spagna (componimento pastorale eroico, G.B. Ancioni), Vienna, Favorita, 1 Oct 1710; K307, F V/v
11 Dafne in Lauro (componimento per camera, Pariati), 1 Oct 1714;K308
12 Orfeo ed Euridice (componimento da camera per musica, Pariati), Vienna, Favorita, 1 Oct 1715; K309
13 Angelica vincitrice di Alcina (festa teatrale, 3, licenza, Pariati), Vienna, Favorita, 14 Sept 1716; K310
14 Teodosio ed Eudossa [Act 1] (dramma per musica, 3, after V. Grimani), Wolfenbüttel, 1716; as Teodosio, Hamburg, 1718; E151, lost, collab. A. Caldara and F. Gasparini
15 Diana placata (festa teatrale per musica, Pariati), 19 Nov 1717; K311
16 Elisa (componimento teatrale per musica, 2, licenza, Pariati), Vienna, Favorita, 28 Aug 1719 (Amsterdam, 1719); K312
17 Psiche (componimento da camera per musica, A. Zeno), 19 Nov 1720; K313
18 Le nozze di Aurora (festa teatrale per musica, prol, 1, licenza, Pariati), Vienna, Favorita, 6 Oct 1722; K314
19 Costanza e Fortezza (festa teatrale per musica, 3, licenza, Pariati), Prague, Hradschin, 28 Aug 1723, ed. in DTÖ, xxxiv–xxxv, Jg.xvii (1910/R); K315
20 Giunone placata (festa teatrale per musica, I. Zanelli, 19 Nov 1725; K316
21 La corona d'Arianna (festa teatrale per musica, Pariati), Vienna, Favorita, 28 Aug 1726; K317
22 Enea negli Elisi, ovvero Il tempio dell'Eternità (festa teatrale per musica, P. Metastasio), Vienna, Favorita, 28 Aug 1731; K318

INSTRUMENTAL, III/i–iv

Edition: *Concentus musico-instrumentalis* (Nuremberg, 1701), ed. H. Rietsch, DTÖ, xlvii, Jg.xxiii/2 (1916) [R]

III/i: 53 trio sonatas, 2 vn, bc (8 lost), K336, K338–42, K349, K360–93, K395–7, L53, E66, E69, E92, 10 ed. in F VI/iii; 1 sonata, va da gamba, bc

III/ii: 12 sonatas: 1, D, 2 vn, va, bc, K349; 2, d, 2 vn, trbn, bc, E68; 3, e, 2 vn, va, bc, E93, lost; 4, F, 2 solo vn, 2 vn, va, bc, K348; 5, G, 2 vn, va, bc, K343; 6, g, cornett, trbn, vn, bc, K347; 7, g, 2 vn, va, org, E91, lost; 8, g, 2 vn, va, org, lost; 9, A, 2 vn, violetta, bc, K350; 10, a, 2 vn, va, bc, K346; 11, B♭, 3 solo vn, 2 vn, va, bc, K344, K394; 12, vn piccolo, 2 vn, va, bc, lost

III/iii: 12 partitas, 2 vn, bc, K319–29, K358; 1 partita, fl, ob, bc, E64, R 7

III/iv: other works: 1, ouverture, C, 2 vn, va, bc, K356, R 5; 2, Rondeau, C, vn piccolo, vn, 2 va, bc, E111; 3, sinfonia, C, 2 ob, 2 vn, va, bc, in A. Lotti: Costantino, 1716, K333; 4, Partie, C, 2 ob, 2 vn, va, bc, K334; 5, intrada, C, 2 ob, vn piccolo, 2 vn, va, bc, E62; 6, serenada, C, 2 ob, 2 tpt, 2 vn, va, bc, K352, R 1; 7, [Tafelmusik], C, 2 ob, 2 tpt, timp, 2 vn, va, bc; 8, ouverture, d, 2 vn, va, bc, K357, R 6; 9, sinfonia, d, 2 ob, 2 vn, va, bc, in G.B. Bononcini: Proteo sul Reno, 1703, K332; 10, ouverture, d, 2 ob, 2 vn, va, bc, K355, R 4; 11, ouverture, d, 2 ob, 2 vn, va, bc, E109; 12, ouverture (Der Frühling), d, 2 ob, 2 vn, va, bc; 13, ouverture, F, 2 vn, va, bc, K354, R 3; 14, sonata, F, ob/fl, 2 vn, bc, lost; 15, sinfonia, F, 2 ob, 2 vn, va, bc, in C.A. Badia: La concordia della Virtù e della Fortuna, 1702, E63; 16, ouverture, F, ob, 2 hn, 2 vn, va, bc, K335; 17, ouverture, F, 2 ob, 2 hn, 2 vn, va, bc, in M.'A. Ziani: Meleagro, 1706, E108; 18, ouverture, g, 2 ob, 2 vn, va, bc, K359; 19, Le dolcezze, e l'amerezze della notte, a, 2 ob, 2 vn, bc, E112; 20, Arie, B♭, 2 ob, 2 vn, bc; 21, sinfonia, B♭, 2 ob, 2 vn, va, bc, K353, R 2; 22, ouverture, B♭, 2 ob, 2 vn, va, bc, E110; 23, music cited in diary of P.I. Lovina, lost; 24, Furore carnevalesco, ? 2 ob, 2 bn, 2 vn, 2 vc, bc, lost

KEYBOARD, III/v

1, Ciaccona, D, K403/2, F VI/i; 2–5, 4, Menuett, D, E118, E122, E125, E127, F VI/i; 6, Fuga, d; 7, Aria, F, E116, F VI/i; 8, Harpeggio, G, E114, F VI/i; 9–11, 3 menuett, G, E120–21, E128, F, VI/i; 12, Ouverture, G (2 versions), E70, F VI/i; 13, Capriccio, g, K404, F VI/i; 14–15, 2 menuett, g, E124, E126, F VI/i; 16, Partita, g, E117, F VI/i; 17, Aria, A; 18, Menuett, A, E123, F VI/i; 19, Partita, A, K405, F VI/i; 20, Partita, a, E115, F VI/i; 21, Menuett, B♭, E115, F VI/i

CANONS, III/vi

1, Sonata, 3 vn, E67; 2, 11 canons on a theme in semibreves

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1, *Gradus ad Parnassum* (Vienna, 1725, 2/1742/R; Eng. trans., ?1767, as *Practical Rules for Learning Composition*; partial Eng. trans., 1943, as *Steps to Parnassus: the Study of Counterpoint*, 2/1965 as *The Study of Counterpoint*)

2, *Singfundament*, MSS in *A-M*, *Wgm*, *Wn*, *Wwessely*, *D-Bsb*, *H-PH*, *SK-BRm*; pubd as *Gründlicher zur Gesangslehre unumgänglich nothwendiger Unterricht in der Solmisation* (Vienna, ?1832)

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Fux, Maria Anna. Austrian singer, daughter of FLORIAN LEOPOLD GASSMANN.

Fux, Pietro. *See* FUCHS, PETER.

Fuzelier [Fuselier, Fusellier, Fusillier, Fuzellier], **Louis** (*b* 1672; *d* Paris, 19 Sept 1752). French dramatist and librettist. He was secretary to the Count d'Estampes from 1709 and was twice co-director of the *Mercure de France* (1721–4, 1744–52). He wrote or collaborated on more than 230 stage works, and frequently had performances running concurrently at all the significant theatres in Paris. For instance, during the 12 months from Easter 1725, 15 new works by him (seven wholly his own, eight collaborations) as well as five revivals (two wholly his own, three collaborations) were being given at the Comédie Française, the Comédie Italienne, the Opéra and the Théâtre de la Foire.

Though he embraced high culture, Fuzelier was most at home in the informal, unofficial world of the Paris fairs. The bulk of his output consists of vaudevilles, *intermèdes* and operatic parodies written for the fair theatres of St Germain and St Laurent (where he was also probably a stage director). His first known stage work, *Thésée, ou La défaite des Amazones*, was written for the marionettes of Betrand and performed at the Foire St Germain on 11 August 1701. A parody of the Lully–Quinault *Thésée* (1675), it is in three acts, with *intermèdes* for live actors. His second three-act spectacle for Betrand's marionettes, *Le ravissement d'Hélène, ou Le siège et embrasement de Troie*, performed at the Foire St Germain in February 1705, was one of the first to display each character's text upon large placards (*écriteaux*): this was a neat circumvention of the ban on dialogues inflicted on the Théâtres de la Foire by their rivals.

In 1716 Fuzelier began a collaboration with Lesage and d'Orneval that lasted 14 years; their best work was collected in the nine-volume *Le Théâtre de la Foire, ou L'opéra-comique*, published between 1721 and 1737. Parodies of operas, tragedies and comedies were some of the most popular works in this immense repertory: *Pierrot furieux*, 1717 (parodying Lully's *Roland*); *Arlequin Persée*, 1722 (Lully's *Persée*); *La grand-mère amoureuse*, 1726 (Lully's *Atys*); *Momus exilé*, 1725 (Destouches' *Omphale*) and *Pierrot Tancrède*, 1729 (Campra's *Tancrède*).

At the end of the 1718 season Riccoboni secured the services of Fuzelier for the Comédie-Italienne, where his first unqualified success was *La mode, la meridienne et le may* (21 May 1719). He also wrote several pieces for the Comédie-Française, of which the most popular was the one-act comedy *Momus fabuliste, ou Les noces de Vulcain* (26 September 1719), which was given 63 times. Something of a composer himself, Fuzelier also supplied cantata texts for Stuck, André Campra, Nicolas Bernier and Courbois; but his most important contributions to French high musical culture are the librettos for 13 works performed at the Opéra. In the *opéras-ballets* of this group he portrayed the regency of Philip of Orleans with a touch of cynicism; they are devoid of sentimentality. *Les âges* (to music by Campra, 1718) gives Fuzelier's view of *opéra-ballet* librettos in its *Avertissement*: 'I have attempted only to weave some playful maxims into a light intrigue which can occasion the use of graceful airs and varied dances. This, it seems to me, should constitute the basis of a ballet [i.e. an *opéra-ballet*]'.

Fuzelier introduced the *ballet héroique* to the lyric stage via Blamont's *Les fêtes grecques et romaines* (1723), a 'completely new type of ballet', according to its preface. But the most important example of the genre is Rameau and Fuzelier's *Les Indes galantes* (1735–6; the two men may well have become acquainted during Rameau's collaboration with Piron at the Théâtres de la Foire in the 1720s). In the prefaces to his librettos for the Opéra, Fuzelier constantly justified his unusual subject matter and novel stage effects. For his Persian comedy *La reine de Péris* (music by Aubert, 1725) he claimed he consulted works in the 'Oriental Library' of 'M. de Herbelot'; and the earthquake in the second entrée, 'Les Incas du Pérou', of *Les Indes galantes* is supported by references to discussions with 'many esteemed travellers' and with 'the most skilful naturalists'. But he could also make telling use of contemporary writers without drawing attention to so doing: witness the presence of aspects of Louis de la Hontan's *Dialogues curieux entre l'auteur et un sauvage de bon sens* (1703) and of the New World volume of Jean-Frédéric Bernard's *Cérémonies et costumes religieuses* (1723) in 'Les sauvages', the entrée he added to *Les Indes galantes* in 1736. There they provided a context for Rameau to base a big peace-pipe ensemble on the harpsichord *morceau* he had written a decade before on seeing two native Americans dancing in Paris.

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JAMES R. ANTHONY, ROGER SAVAGE

Fuzz. An onomatopoeic term derived from the sound distortion created by a signal processor unit that simulates the sound from an overdriven amplifier by altering the waveform of the signal fed into it from a pickup. It is generally operated by means of a foot-pedal. *See* ELECTRIC GUITAR.

Fynske Opera. Opera company active in ODENSE from 1953 to 1964.

Fyodorova, Elizaveta Semyonovna. *See* SANDUNOVA, ELIZAVETA SEMYONOVNA.

fz [*Forzando, forzato*] (It.: 'forced'). *See* SFORZANDO.

G

G. *See* PITCH NOMENCLATURE.

Gabbalone, Michele. *See* CABALLONE, MICHELE.

Gabbelone, Gaspare. *See* GABELLONE, GASPARE.

Gabbrielli, Giovanni Battista (*fl c*1740–70). Italian violin maker. Gabbrielli, who worked in Florence, is the most significant of the 18th-century Florentine violin makers, and it is generally thought that the other makers in the city may have learnt from him. The work of Stainer seems to have been the main influence in Florence, but Gabbrielli is today regarded as successful because he resisted the temptation to exaggerate Stainer's features, so often a pitfall among his followers. Occasionally a very high-built violin is found attributed to Gabbrielli, but much more often the outline is of Cremonese dimensions and the model well-balanced. His soundholes invariably have a Stainer slant at each end, and the varnish is yellow or yellow-brown. His best instruments are handsome and well-sounding, and he made violas and cellos as well as violins. (*LütgendorffGL; VannesE*)

CHARLES BEARE

Gabella, Giovanni Battista (*fl* 1585–8). Italian composer. He is known only from two madrigal books: *Il primo libro de madrigali a cinque voci* (Ferrara, 1585) and *Il secondo libro de madrigali a cinque voci* (Venice, 1588, inc.). He was probably active at Ferrara when his first madrigal book was printed there by the ducal printer Baldini. The first piece in this book, *All'ombra opaca del mio verde Lauro*, may be one of the many madrigals in praise of Laura Peverara published between 1582 and 1583 by Ferrarese musicians (see *NewcombMF*). The volume also contains a four-part madrigal descriptive of the seasons. Gabella's preference for pastoral verse is evident in the selection of texts for his second book, which includes a setting of Guarini's popular *Tirsi morir volea*.

DAVID NUTTER

Gabellone [Caballone, Cabellone, Gabbelone], **Gaspare** (*b* Naples, 12 April 1727; *d* Naples, 22 March 1796). Italian composer, son of MICHELE CABALLONE. Though baptized with his father's patronymic, the composer in later life preferred the spelling 'Gabellone', as shown by autograph manuscripts. The facts of his life and works have often been confused with those of his father. Gabellone probably first learnt music from Michele; then, starting in 1738, he studied at the Conservatorio di S Maria di Loreto in Naples as a pupil of Durante. Later he is said to have taught singing and composition there, although no records of tenure have been discovered.

While a young man, Gabellone wrote two *opere buffe* for the Teatro Nuovo in Naples. His high musical repute, however, derived mainly from compositions for the church; according to tradition, Paisiello kept for a model a copy of Gabellone's large-scale *Messa di requiem* (now lost). In 1769 Gabellone was commissioned by the court to write the cantata for soprano solo, *Qui del Sebeto in riva*, to celebrate the birthday of Queen Caroline.

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Gesù Crocifisso (orat, G. Gigli), Naples, Oratorio dei Ventapane, 1781
Gesù deposto dalla Croce (orat), Rome, Congregazione dell'Oratorio, 1786
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Gesù deposto dalla Croce e poi sepolto, Naples, Oratorio dei Ventapane, 1797
Arias and cantatas, *I-Nc, Nf*
Christus e Miserere; 3 Tantum ergo; mass; 2 Passion for Good Friday, 1756; 12 fugues, 1785; symphony: *Nc*
Overture, *B-Bc*
Mass; Christus e Miserere; Inno per il glorioso Patriarca S Giuseppe; Passion for Palm Sunday and Good Friday, inc.; Tantum ergo; 2 fugues: *I-Mc* [according to *EitnerQ*]
Messa di Requiem, lost

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Gabellone, Michele. *See* CABALLONE, MICHELE.

Gabichvadze, Revaz (*b* Tbilisi, 11 June 1913; *d* Moscow, 9 June 1999). Georgian composer. He studied composition with Braginovsky, Shcherbachov and Tuskia at the Tbilisi State Conservatory (1928–35), stayed there for postgraduate studies with Arapov and Ryazanov (1935–8), and taught there from 1938 until 1981. He directed the first light orchestra in Georgia (1941–3) and was executive secretary of the Georgian Composers' Union (1948–52). From 1982 to 1987 he was artistic director of the All-Union House of Composers in Moscow. A continuity runs through his output, albeit through different stages and phased transitions. Early works – the first two quartets and the concertos for violin and cello – contain stylistic and technical features that were summed up in his first transitional piece, the Symphony for strings, piano and timpani (1964), and then further developed to

achieve their maximum expressiveness in compositions of the 1970s and 80s: the last three symphonies (the Chamber Symphony no.4 and the eighth and ninth symphonies) and the ballet *Medea*. His themes show a polar opposition between lyrical monologue – clearly apparent in his songs of the 1940s, 50s and 60s, as well as in the meditative sections of his instrumental works – and tragic outburst, of which the latter is embodied with particular force in the late works mentioned above and in the ballet *Hamlet*. The symphonic principle of synthesis, acting on vivid and dramatic ideas, is important in all his music, the stage works (especially the ballets) as much as the symphonies; in the first three chamber symphonies, symphonic development is combined with an interplay of various musical images, or 'masks'. His distinctive language embraces rhythms and intonational patterns from Georgian folk music, which he quoted directly only at the beginning of his career, alongside 12-note chromaticism and the local use of aleatory devices, texture music and tape (as in the 'Rostock' Symphony, *Hamlet* and *Medea*).

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KETEVAN BOLASHVILI

Gabignet, Pierre. *See* GAVINIÉS, PIERRE.

Gabler, Joseph (*b* Ochsenhausen, Upper Swabia, 6 July 1700; *d* Bregenz, 8 Nov 1771). German organ builder. The son of a carpenter, he first worked with his father at the joinery workshop of Ochsenhausen Abbey. From 1719 he worked in Mainz for the court carpenter and joiner Anton Ziegenhorn (*d* 1720) and his son, carrying on the business himself after the latter's death in 1726. In 1729 he married the widow of Ziegenhorn the younger. Gabler lived in Ochsenhausen from 1729 to 1733, then again in Mainz until 1737, subsequently in Weingarten (until 1750) and various other places, and from 1769 until his death in Bregenz. He probably studied organ building in Mainz, where at that time the organ builders J.J. Dahm, Johann Onimus and J.A.I. Will were active.

Gabler's organs include those for Ochsenhausen Abbey (1729–33; four manuals, 49 stops; rebuilt 1751–5 with three manuals and a detached console), Weingarten Abbey (1737–50; four manuals, 63 stops), Zwiefalten Abbey (1753–5; chancel organ), the pilgrimage church of Maria Steinbach (1755–9), the Martinskirche, Memmingen (1759–60; rebuilding), the Karmeliterkirche and Dreifaltigkeitskirche, Ravensburg (1763–6; rebuildings), the Lateinische Schule, Memmingen (1768; positive), and St Gallus, Bregenz (1769–71).

Like Gottfried Silbermann, Gabler used to characterize the sound of the manuals and the pedal, as in the following examples (taken from the Weingarten organ, 1745): 'pompos' (*Hauptpedal*), 'scharpf' (*Brustpedal*), 'penetrant' (*Hauptwerk*), 'douce' (*Secund Manual* and *Brustpositiv*), and 'lieblich' (*Echopositiv*). His specifications show a predilection for mixtures with a lot of ranks, including Sesquialtera and Cornet (both repeating), strings and Piffaros (not undulating) with several ranks, a preference for 8′ stops, and hardly any mutations. He used only a few reeds, having some difficulties with the scaling of them. In addition to effect stops such as the Timpan (Pauke), Rossignol, Cuculus (Kuckuck) and Cymbala, he built Carillon stops, the pedal Carillon in Weingarten (32 bells) serving as the highest enhancement of the full organ. In Weingarten he used ivory for keys and stop-knobs, and even for pipes. Turned wooden pipes are also found. Gabler cultivated the detached console. The imaginative case at Weingarten is perhaps the most impressive ever built. A full stop-list of the organ at Weingarten Abbey is given in ORGAN, §V, 12, Table 26.

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HANS KLOTZ/ALFRED REICHLING

Gabon Fr. République Gabonaise. Country in West Africa. With an area of 267,667 km², it is a relatively homogeneous cultural unit, despite the great ethnic and linguistic diversity of its population of 1·23 million (2000 estimate). The last waves of Central African migration converged on the Atlantic front of the equatorial forest. With the exception of the 'pygmies', all the present-day peoples of

Gabon thus originated in regions outside the equatorial forest that they now inhabit.

1. Main musical traditions: (i) Pygmy and Kele music (ii) The music of the Tsogho, Miene and related peoples. 2. External influences: (i) From the south (ii) From the north. 3. Musicians and instruments.

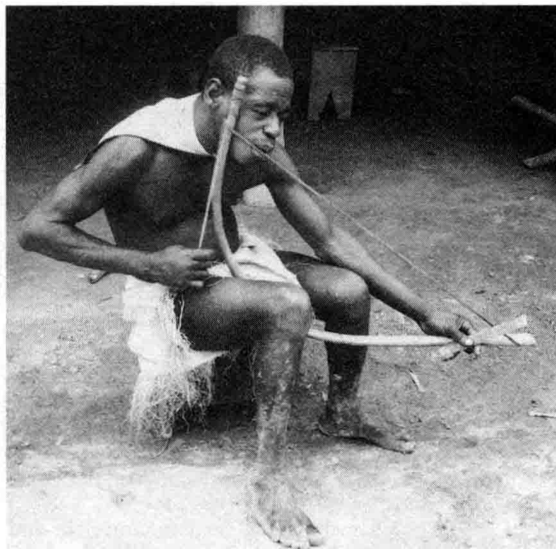
1. Main musical traditions.

(i) Pygmy and Kele music. The music of the 'pygmies' has features in common with that of other hunter-food-gatherer peoples in Africa. These include the use of a pentatonic tonal system incorporating tetratonic forms; the use of alternately ascending and descending intervals of 5ths, 6ths, 4ths and 7ths in songs that combine a yodelling technique with polyphonic imitation; musical development based on a series of distinct melodic and rhythmic cycles, in a kind of canon particularly suited to the resonances of the forest canopy; and a constant use of polyrhythm within ternary structures. The 'pygmies' of northern Gabon conclude each polyphonic sequence with a sustained solo note that turns into a glissando, imperceptible at first. This is amplified by the maximum vocal resonance, and accompanied by a specific gesture that consists of folding back the lobe of the ear by passing the opposite arm over the top of the head.

The Kele were settled in Gabon before the final waves of Bantu migration. They are now dispersed throughout the country where they live in symbiosis with other groups so that the original features of their music are difficult to identify. The first explorers, however, noted their use of an eight-string harp with a brick-shaped box resonator and an extension carved in the shape of a 7. As far as is known, this instrument is unique to Gabon where it is widespread.

(ii) The music of the Tsogho, Miene and related peoples. The Miene-speaking peoples settled on the lakes and on the northern coast in about the 13th century; but the Kande, the Pindji, the Evya and the Tsogho went down the southern tributaries of the Ogooué and settled in the central mountain massif. A civilization that is now typical of the Gabon forest because of its cultural dominance developed among the Tsogho. It is notable for its various initiatory societies, the most famous being the male brotherhood of the Bwete, which give secret instruction through liturgical ceremonies based on music and dance. These comprise a succession of processional choirs, harp music that has a specific initiatory meaning and that accompanies the lyrical improvisations of a principal cantor, the recitation of the myths of origin accompanied by a musical bow, and dances with masks that are staged with skilful lighting.

Almost the total inventory of musical instruments in their functional and symbolic hierarchy is presented in these ceremonies. The liturgical orchestra is based on the *ngombi*, an eight-string harp, and the *bake*, a wooden percussion beam, which rests on two supports and is struck by two players. This ensemble is supplemented by a mouth-resonated musical bow (fig.1); ensembles of vertical drums including the *ndungu* (with laced skin) and the *mosumba* (with nailed skin), which accompany the masked dances; the *soke*, a ritual rattle (formed from two vegetable shells filled with dried seeds and attached to a handle) used by the principal officiant who recites the myths; and various rattles made of vegetable matter and metal, as well as groups of pellet-bells and jingles. The sound of the *ghebomba*, a signal horn, marks the beginning and the end of the ceremonies.



1. Mouth-resonated musical bow of south Gabon

The music of the Miene-speaking Mpongwe, Rungu, Nkomi and Galoa shows certain similarities to that of the Tsogho. It is characterized by a sophistication of the melodic line, especially in women's singing, which although based on a hexatonic scale has a strong D-mode flavour. The singers also use long vocalizations of beautiful liquidity which result from the sonorities of the Miene language, especially its open vowels. A further characteristic is the fullness of the choral ensembles (ex.1), which use harmonies based on the notes of the two overlapping common chords with minor or neutral 3rds, tuned to the harp. Harp playing among both the Miene and the Tsogho is sometimes reminiscent of Iberian improvisation on instruments of the guitar type, and this might imply an early Portuguese influence. The tuning of an Nkomi harp is given in ex.2.

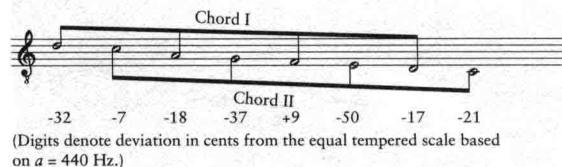
Ex.1 Choral ensemble; rec. and transcr. P. Sallée (Sallée, 1966)

SOLO
a - e
CHORUS
HARP
PERCUSSION

2. External influences.

(i) From the south. Another wave of settlement, this time from the south and south-east, took place as a result of the territorial expansion of the former kingdoms of Kongo and Loango. Their influence was felt well before the 16th century as far as Cape Lopez. The migration

Ex.2 Tuning of Nkomi harp; rec. and transcr. P. Sallée (Sallée, 1966)



(Digits denote deviation in cents from the equal tempered scale based on a = 440 Hz.)

from the south introduced two types of pluriarc, each with five strings. The *tsambi* of the Lumbu, the Vili and the Shira of the plains and lagoons of the south-west is small and carefully made and is also found in Loango and in Bas-Zaïre. The other (shown in fig.2) is large and more crudely made and is called *ngwomi* by the Teke, or Tegue, of the eastern plateau. The term *ngwomi* is a linguistic transformation of *ngombi*, the name by which the peoples of the interior of Oabon know the eight-string harp. The Teke of the Congo generally call this instrument *lukombe*, and it may have originated in the region of the River Kwango and Kasai.

The *sanza* is a lamellophone used for intimate and meditative secular music. It is known in Gabon and the Congo region as *sandza, sandji* and *esandji* and is widespread in the south and south-east of the country. The Gabonese instrument, which has metal keys, corresponds generally with the River Congo type. Some instruments are, however, built on two small boards and are similar to instruments found in the River Kwango and Kasai region. To achieve the greatest possible complexity of timbres, the subtle plucked sounds of the pluriarcs and the *sanza* are systematically prolonged by a continuous buzzing, obtained on the pluriarcs by the addition of metal plates with rattling rings round their edges, and on the *sanza* by trade beads threaded on its keys.

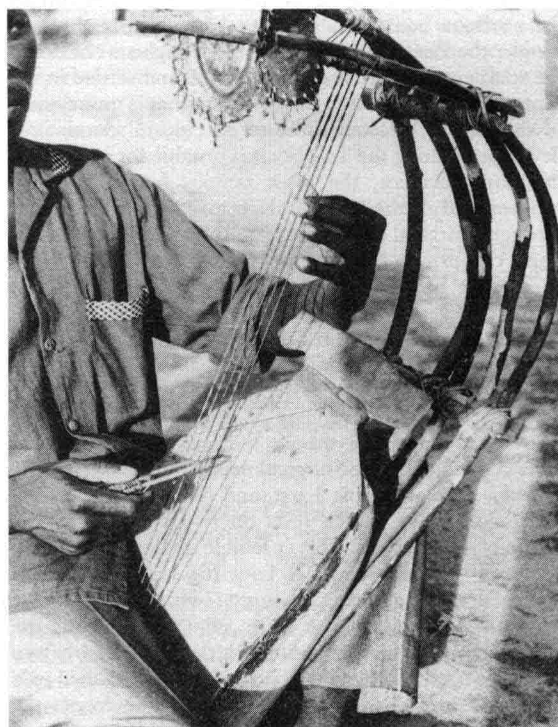
Teke music is particularly original: ensembles of two or three *sanza* with a common tuning are used; polyphonic structures based on different vocal timbres occur in great successive waves in response to a soloist's call-phrase, sometimes sung falsetto. The vocal sound quality, reminiscent of yodelling although produced quite differently, can on occasion induce possession, the possession dances of women's societies being controlled by a soothsayer. The natural singing voice is remarkably soft despite its high register, a combination that sometimes leads to the expressive strangling of particularly high notes, especially characteristic of the Punu.

(ii) From the north. The last of the great migrations produced the present settlements in the north. In the early 19th century, at the time of the first major colonial explorations, the Fang (Faŋ) tribes began to lead a massive exodus of peoples from central Cameroon and from the Ubangi region towards the banks of the Ogooué and the estuary of the Gabon. They were called the Pangwe by the bank-dwellers, and also occupied Equatorial Guinea (Rio Muni) and south Cameroon. They appeared to have something in common with the Zande and introduced instruments of an Ubangl type, such as large wooden lamellophones (which Laurenty termed the *pahouin* type after the Pangwe peoples) called *nkola* or *tamatama*, found also in Cameroon; and xylophones, which were previously unknown in Gabon.

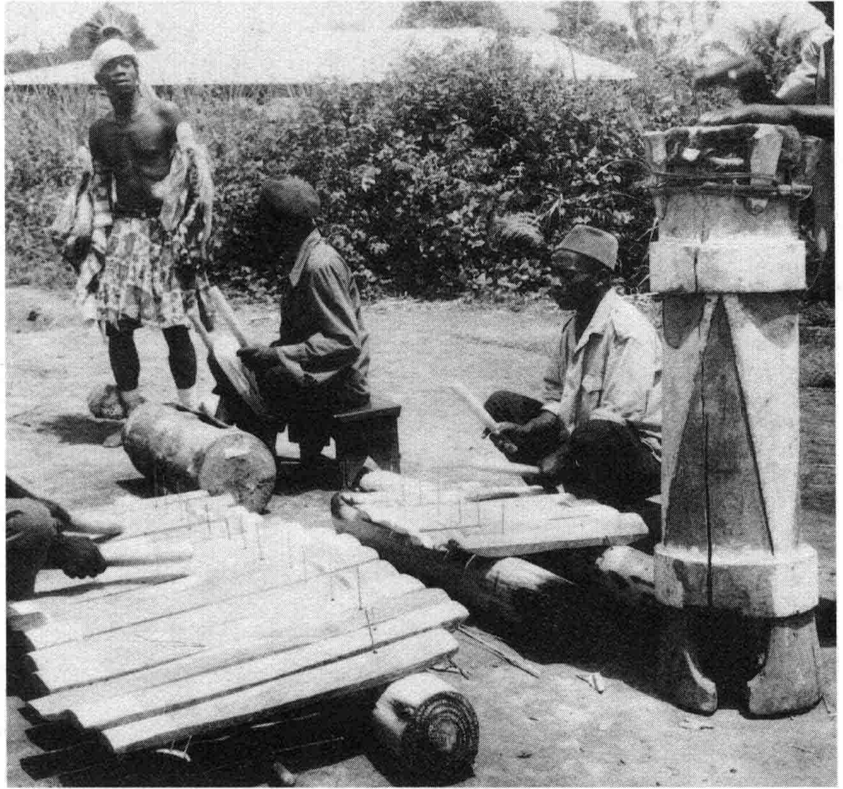
The xylophones are of two types: the *medzang m'biang* (fig.3), a log xylophone whose keys rest on two banana trunks, is reserved for the Melane ancestor cult, and is used in pairs with 15 and 8 keys on each instrument; the second type is portative, its keys being suspended over a frame of light wood beneath which several gourd resonators are fitted. Each of these resonators has a small hole which is covered with a fine membrane to form a mirliton. The keys are struck with two rubber-padded sticks. The portative xylophones are used in groups of five to accompany girls' dances. Each instrument has its own name and range and the instruments are ordered from the highest to the lowest according to the number of keys (9, 9, 8, 6, 2). Xylophone music is like an iridescent carillon of timbres, pitches and note-lengths, based on a major hexatonic scale with no seventh degree. The keys are arranged in the order of the scale in such a way that the alternate or simultaneous use of the sticks produces intervals of 3rds and 4ths.

The Fang are particularly distinguished by their oral epic tradition, which is largely concerned with superhuman struggles. Bards accompany themselves on the MVET, a harp-zither with notched bridge (fig.4), while reciting vehement prose, which is ordered in regular metrical periods against a rigorous isochronous background supplied by pairs of concussion sticks. Each episode in the narrative ends with a raucously sung melodic 'flight' in which intervals of diminished 5ths are curiously interposed; the recitation can last for a whole night.

The harp-zither is also used by the Kota and by the Teke, who combine it with one of their ubiquitous jingles. The Fang formerly used an eight-string harp in their funeral ceremonies, now used exclusively by the syncretic cults in the capital. The resonators of some of these harps are given magnificently carved anthropomorphous extensions in the style of ancestral statues and suggest a relationship with those of the Ngbaka of the Central African Republic.



2. *Ngwomi (pluriarc) of the Teke people*



3. Fang ensemble including a pair of medzang m'biang (log xylophones), single-headed drum and nkul (slit-drum)

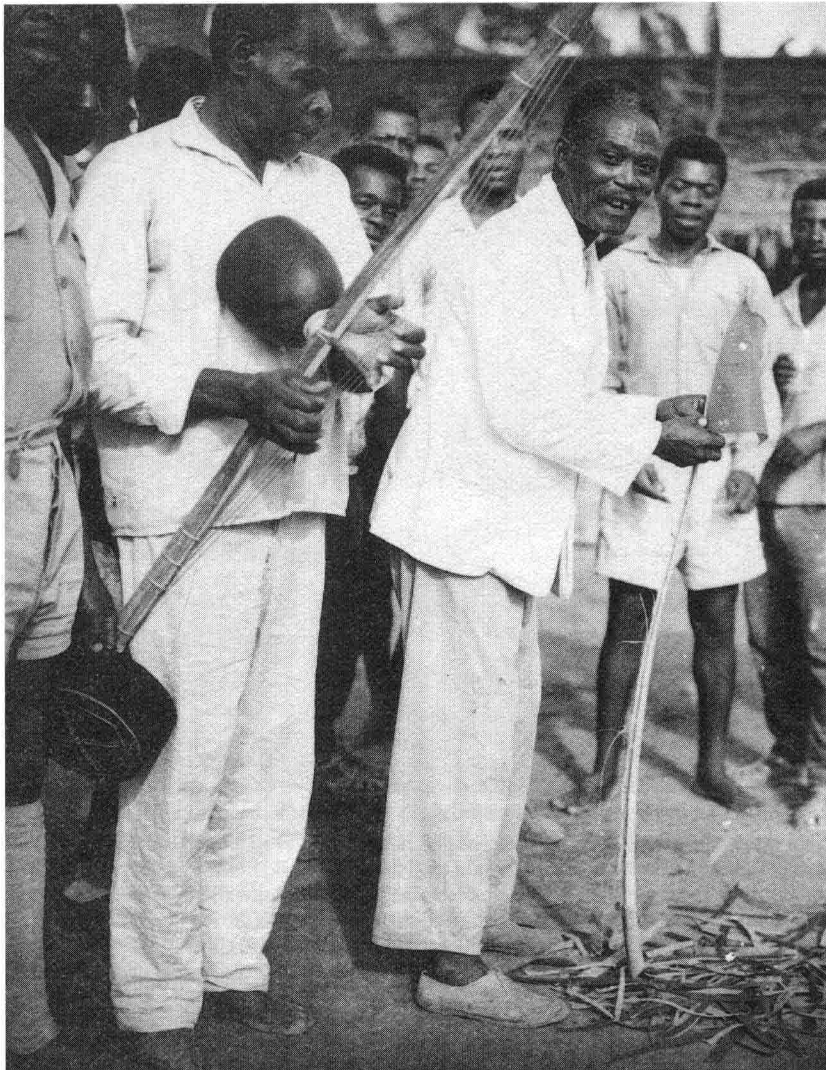
The music of the Fang is sober and remarkably disciplined; it can also be rough and virile, characterized by grandiose accents. The great group dances are sustained by the steady rhythm of two *mbejn*, vertical drums with slightly conical bodies, and they are controlled by the signals of the *nkul*, a large slit-drum. The drummer on the *nkul* uses different pitches and rhythms to indicate the dance movements and to determine the musical periods which start and end in perfect ensemble. The great choral ensembles produce imposing homophony based on sequences of 4ths and 3rds which appear episodically. They are responsorial in structure with, however, one peculiarity: the choral response is in each case established by a long-held unison note which is either the final note of each solo melodic phrase or a degree higher than the final note.

Part of the Kota tradition is associated with the Mungala, mythical protector of fecundity and redresser of ills who presides at the initiation of young boys into manhood. The wearing of masks induces all sorts of sounds, including strange voices which are distorted by a high falsetto, cavernous rumblings, raucous growls from the throat produced after drinking an irritant, and by the use of a mouth or nose mirliton. In addition, dull sounds that seem to come from the earth are obtained by beating a plank resting over a pit. It is dangerous to speak to the Mungala without the magic protection of the *kendo* (an iron bell with bent handle and clapper), which an 'interpreter' continuously shakes. The songs relating to twinhood or circumcision are dedicated to the Mungala. The elementary antiphonal structure of these songs is also found in the fable-songs belonging to the domestic oral tradition of stories and games. The Kota, the Ndzabi and the Fang sing guessing games that are based on such oppositions as heaven and earth, bush and village, male and female, and the animal and human worlds. The player is offered a series of choices, and the answers are guided by the particular inflections, negative or positive, of the instrumental ostinato of a musical bow.

3. Musicians and instruments. Strictly speaking, there is no musical professionalism in Gabon since musical specialization is not the prerogative of any one social caste. Music is common to all and artists engage in the same daily occupations as other members of a village. The talent of an individual is, however, always potentially linked with sorcery and must be approved by a special initiation, where it is assigned a role in the initiatory hierarchy that prevails over every other form of social hierarchy in the traditional organization of the tribe. After a 'revelation' or 'vision', an individual might follow the career of a harpist; the suppleness of the fingers is reputedly increased after incisions have been made at the base of the thumb and on the wrist.

Among the Fang, however, the *mvet* player is semi-professional and is invited by families to play and sing on evenings that have been arranged for important occasions. Some *mvet* players are much sought after and travel long distances in response to these invitations; they are generally paid in money and in kind. The initiation of a *mvet* player is carried out under the sponsorship of a master and takes the form of physical, moral and intellectual tests, including personal sacrifices, the drinking of burning syrups, the eating of the heads of birds captured by a lure and finally the rapid and faultless recitation of complex and lengthy genealogies.

The musical bow is generally considered the primeval instrument and the ancestor of other chordophones. Its



4. *Mvet (stick zither) of the Fang*

stretched string symbolizes the mediation between heaven and earth, and the sounds of its vibrations connect to the 'word' of the first ancestor. String instruments are considered to be of common descent. Thus the harmonics given out by the single string of the musical bow give birth to the eight strings of the harp, and the feminine body of the harp in turn gives birth to sounds and multiplies their vibrations.

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PIERRE SALLÉE

Gabriel, Charles H(utchinson) [Homer, Charlotte G.] (*b* Wilton, IA, 18 Aug 1856; *d* Hollywood, CA, 14 Sept 1932). American composer and editor. In 1892 he moved to Chicago where he established a studio and during the ensuing 23 years became one of the most prolific and successful writers of gospel hymns. He was associated with numerous prominent evangelists, including Gipsy Smith, J. Wilbur Chapman and Dwight L. Moody, as well as the songleader and publisher Rodeheaver, who acquired Gabriel's services in 1912. Gabriel supplied much of the copyrighted material used by the Rodeheaver company for 20 years, often writing both words and music. He frequently employed the pen name Charlotte G. Homer.

Gabriel wrote over 8000 works, the most popular of which were *Send the light* (1891), *When all my labors and trials are o'er* (*The Glory Song*, 1900), *My Savior's Love* (1905) and *Brighten the corner where you are* (1918; *see* GOSPEL MUSIC, ex.2). He also edited 35 gospel songbooks, eight Sunday-school collections, 19 anthem collections and a monthly periodical, the *Gospel Choir* (1915–23) in which he published his memoirs (iv, 1918). His *Gospel Songs and their Writers* (Chicago, 1915) is an interesting first-hand account of the subject.

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MEL R. WILHOIT

Gabriel, Peter (*b* Cobham, Surrey, 13 Feb 1950). English rock singer and songwriter. He was the lead singer with Genesis until 1975 when he left the band to pursue a solo career. Four eponymously named albums released between 1977 and 1982 marked a gradual stylistic shift from the somewhat pretentious progressive rock of Genesis to a more considered style, heavily dependent on slow-moving synthesizer washes (frequently alternating just two or four modally inclined harmonies) and cymbal-less intricate drum patterns, programmed since the third album on a Fairlight computer. Far from writing formulaic songs of interpersonal relationships, Gabriel's approach is always more sophisticated, and frequently troubling, which might derive from his deep interest in Jung. Many songs focus on the need for personal contact (*I Have the Touch*), and warn of the perils of surrender to it (*Here Comes the Flood*). His next two albums, *Peter Gabriel* (1980) and *Peter Gabriel (Security)* (1982), continued this development. While *So* (1986) includes some soul-influenced bass lines, on *Us* (1992) the use of instruments and the influence of styles from different cultures (especially North and West African) is particularly notable. These can be traced to a maturing political conviction evident in the third album's *Biko* which protested against the death of the South African student leader. This led to the formation of WOMAD (an important organization for the promotion of 'world music') in 1982, subsequent recordings with such African stars as Youssou N'Dour and Geoffrey Oryema, and concerts and tours in aid of and outspoken support for such organizations as Greenpeace and Amnesty International and those involved with alternative technologies and anti-apartheid matters. In 1992 he set up Real World Records from his studio near Bath, promoting a wide range of musicians from across the world. Gabriel's ability to set up convincing atmospheres for his challenging songs has also been harnessed to film music, most notably in Parker's *Birdy* (1985) and Scorsese's *The Last Temptation of Christ* (1989).

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ALLAN F. MOORE

Gabriel, (Mary Ann) Virginia (*b* Banstead, Surrey, 7 Feb 1825; *d* London, 7 Aug 1877). English composer. Born into an Irish military family, she studied the piano with Johann Pixis, Theodor Döhler and Sigismond Thalberg and composition with Bernhard Molique and possibly Saverio Mercadante. Her earliest song to be published was *The Blind Boy* (1836). Most of her published music from the 1850s consisted of complex, difficult piano pieces, such as the nocturne *La previdenza* (1852) or the *romance sans paroles La reine des aulnes* (1853), and

elaborate, operatic songs to Italian texts, such as the recitative and aria *Ciel, che veggio!* (1852). She also published somewhat simpler English ballads such as the dramatic *Weep not for me* (1851), written for and sung by Charlotte Dolby. Her first commercial success, *The Skipper and his Boy* (*c*1860), was also sung by Dolby and had reached a third edition by 1865; the impassioned *When Sparrows Build* had reached a 30th edition by 1870.

Gabriel wrote about 12 operettas, dating from the 1860s. The most popular was *Widows Bewitched*, which had a run of several weeks in 1867 by the German Reed company. Several of her librettos were written by her husband George March, whom she married in 1874. Her cantata *Dreamland* was performed at Covent Garden in 1870 but Gabriel had to pay for its publication herself. A second cantata, *Evangeline*, was played at Covent Garden in 1873. She died at the age of 52 after a carriage accident.

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SOPHIE FULLER

Gabriel de Santa Maria. *See* ANNUNCIAÇÃO, GABRIEL DA.

Gabriel de Texerana. Spanish singer, probably identifiable with GABRIEL MENA.

Gabrieli, Andrea (*b* Venice, ?1532/3; *d* Venice, 30 Aug 1585). Italian composer and organist, uncle of Giovanni Gabrieli. He brought an international stature to the school of native Venetian composers after a period when Netherlandish composers had dominated. Although he was not as profound a composer as Giovanni, his music displays an exceptional versatility; he was one of the most important figures of his generation and exerted considerable influence on both later Venetian and south German composers.

1. LIFE. In the register which records Andrea Gabrieli's death on 30 August 1585, the composer is described as 'about 52 years of age'; it is thus most likely that he was born in 1532 or 1533. Since he is frequently referred to as 'Andrea da Cannaregio' in contemporary documents, it would appear that his place of birth was the Venetian *sestiere* of that name. There is some documentary evidence to link his family to the parish of S Geremia: his sister Paola is known to have married a linen-weaver of the parish, and Andrea himself was organist at the church of S Geremia from before June 1555 until at least July 1557. Andrea's father, Domenico, died before 1567. These facts constitute all that is known of the composer's background and early life.

There is indirect evidence that while in his teens or early twenties, Gabrieli was in Verona and was associated in some way with Vincenzo Ruffo (*maestro di cappella* at the cathedral from about 1550). His first published madrigal, *Piangete occhi miei*, appeared in a Ruffo print of 1554. Moreover, Gabrieli's setting of Petrarch's sestina *Giovane donna sott'un verde lauro*, first published in an anthology of 1568, appears to have been intended for the Accademia Filarmonica of Verona.

In 1557 Gabrieli was one of ten unsuccessful applicants for the post of organist at S Marco, Venice, left vacant by the death of Girolamo Parabosco (the winner was Claudio Merulo). Not many years later, however, an important new opportunity arose in the form of a contact with Orlande de Lassus. A document of October 1562, drawn up by a quarter-master employed by the Bishop of Bamberg, lists Gabrieli and Lassus among the retinue of Albrecht V, duke of Bavaria, during a journey from Prague to Frankfurt to attend the coronation of the emperor Maximilian II. It is possible that the two musicians became acquainted in Venice during one of Lassus's frequent trips to Italy to recruit personnel for the Bavarian court chapel. It is also plausible that Gabrieli returned with Lassus on the latter's subsequent journey south at the end of 1562. Whatever the case, there can be little doubt that Lassus provided Gabrieli with a major source of musical and artistic inspiration. Gabrieli's acquaintance with members of the rich and powerful Fugger family of Augsburg may also date from his period abroad.

With the exception of the reference of October 1562, Gabrieli's movements and activities between 1557 and the mid-1560s, when he was appointed to a permanent position at S Marco, are mostly unknown. There is evidence to suggest that he obtained temporary employment at S Marco during September and October 1564, although the documents in question are 18th-century commentaries on originals that can no longer be traced. The decision by the governing body of the ducal chapel, dated 3 November 1566, to grant Gabrieli a reimbursement of 15 ducats 'for the considerable travelling expenses sustained in coming to S Marco' might suggest that the composer remained north of the Alps until summoned to Venice a year or two later. A third possibility is intimated by one interpretation of the madrigal *Per monti e poggi*, published in the *Primo libro di madrigali a cinque voci* of 1566. Here, a shepherd and his flock from a land watered by the rivers Secchia and Scultenna (i.e. in the vicinity of Modena) are invited to settle in a country fed by the Ticino, Lambro and Po (a clear allusion to Milanese territory). It is not impossible that the shepherd/pastor in question is Cardinal Carlo Borromeo, abbot *in commenda* of the abbey of Nonantola (itself situated near a point where the Secchia and Scultenna almost converge), whose solemn entry into Milan (which city was to become his permanent residence) occurred on 23 September 1565. If this is so, Gabrieli was probably residing and working in or near the Lombard capital. Further circumstantial evidence in support of this hypothesis is provided by the admittedly late indications in Paolo Morigia's *La nobiltà di Milano* of 1595: Gabrieli, it is claimed, had a high

regard for a *Salve regina* by the Milanese nobleman Lucio Castelnovato, a piece presumably composed before 1569 (in which year it was apparently submitted to the attention of the pope).

In a deliberation of 12 July 1566 the procurators of S Marco granted Claudio Merulo the sum of 10 ducats (a little more than a month's salary) for services performed between the end of November 1565, after Annibale Padovano had failed to return to his post following a period of leave, and Gabrieli's arrival in Venice: this suggests that Gabrieli took up his appointment as permanent organist of S Marco at the beginning of 1566. His arrival marks an important step in assuring stability in the musical establishment of the Ducal chapel, threatened after the death of Willaert, the short-lived tenure of Cipriano de Rore as *maestro di cappella* and the subsequent disappearance of Padovano. Zarlino, recently appointed as *maestro di cappella*, retained his post until his death in 1590; Merulo, the 'other' organist at the basilica from 1557, remained in his position until 1584; many talented singers and, above all, instrumentalists (the Dalla Casa brothers in 1568; the cornettist Giovanni Bassano in 1576) were added to the payroll in this period. Gabrieli himself remained in his post until his death in August 1585, despite an attempt involving Lassus to recruit him for the service of Duke Wilhelm V of Bavaria in 1574.

Few details are known of Gabrieli's personal and professional life. At about the time of his appointment as organist of S Marco, he appears to have taken on some economic responsibility for the family of his sister Paola: in a legal document of March 1567 he agrees to act as the financial guarantor for Giacomo, elder brother of Giovanni Di Fais (later Gabrieli), who was about to enter a monastery. Documents submitted for tax estimates in 1566 suggest that Gabrieli was then renting two separate living-quarters: one for himself and the other for Paola and her family. The inference is that he had become *de facto* head of the Di Fais household. In 1578 he received a one-off payment of 20 ducats from his employers at S Marco, apparently on account of economic difficulties caused by his (i.e. his sister's) numerous family.

2. WORKS. Gabrieli published music in all the principal forms and styles current in late 16th-century Venice: masses, motets, madrigals, *giustiniane*, *mascherate* and theatre music (including the choruses for Sophocles' *Oedipus tyrannus* in Orsatto Giustiniani's Italian translation, staged in March 1585 for the inauguration of the theatre designed by Andrea Palladio for the Accademia Olimpica, Vicenza: these choruses represent the only surviving example of music written specifically for Renaissance performances of tragic theatre).

The posthumous *Concerti* (1587) include sacred and secular compositions for the most important ceremonies of the Venetian church and state. The text of the motet *Benedictus Dominus Deus* contains an explicit reference to an important military victory, presumably that at Lepanto in 1571. The first performance of *O crux splendidior* probably took place during the ceremony for the foundation of Palladio's church of the Redentore, erected by the Venetian state as thanksgiving for the passing of the plague epidemic of 1575–7. A series of mass sections in five to 16 parts (one to four choirs) was perhaps written on the occasion of the visit of five Japanese princes in June 1585 (though the composer's death notice in late August of that year notes that his fatal illness had begun some five months before). *Hor che nel suo bel seno* and *Ecco Vinegia bella* commemorate the arrival of Henri III of France in 1574. The madrigal *Felici d'Adria*, printed in the *Secondo libro di madrigali* for five, six and eight voices (1570), was written for a visit Archduke Charles of Austria made to Venice in 1565 or 1569.

Gabrieli's large-scale polychoral works correspond in style less to the double-choir psalm-settings published by Willaert in 1550 than to the compositions written by Lassus for the Munich court chapel. It is indeed possible that the Venetian composer's stay north of the Alps was intended as a means of familiarizing him with the ceremonial music in vogue in the great northern courts; his earliest known large-scale motets, the eight-part *Lucida ceu fulgida* and 12-part *Deus misereatur nostri*, appeared in a print largely comprised of motets in honour of various members of the Habsburg family. In comparison with these pieces, his later polychoral compositions tend to exhibit a more clear-cut separation between the various groups of performers, and there is a growing preference for contrapuntal simplicity, chordal textures and homophonic blocks of sound (though modified, presumably, through improvised embellishment); imitation, when present, is as likely to occur between entire groups of voices as single parts. This is perhaps a result of the clear-cut spatial separation of groups of performers in S Marco. The widening of overall range in the supposedly later works (where at times the outer parts reach C and *a'''*) is a clear indication of instrumental participation; in some works, the marking of one choir as 'cappella' indicates that this is the only fully vocal group. Further characteristics of the later works are an increased propensity for the use of V–I harmonic relationships and a growing awareness of the structural possibilities of musical climax through the use of gradually shortening note values and acceleration of the rate of exchange between choirs.

In his madrigals Gabrieli quickly abandoned the Petrarch sonnet in favour of the poetic madrigal. Several texts were set only by him, suggesting that he had direct contact with the poets concerned or that he was required by patrons to set specific texts. As in the motets, there is increasing use of homophonic textures (contrasting with passages in imitative counterpoint) and the verbal underlay becomes more syllabic; variety is increasingly obtained through repetition of phrases in different combinations of voices and at different pitches. Gabrieli's debt to Lassus is particularly evident in his *greghesche* and *giustiniane* (antecedents, in turn, of the madrigal comedies of Orazio Vecchi and Banchieri); the obvious models are Lassus's pieces of 1555.

In his keyboard music Gabrieli adopted the standard forms of toccata, ricercar, canzona and *intonazione*. The *intonazioni* are preludes, written in a quasi-improvisatory style, with chords held in one hand against which the other hand provides decorative figuration. Some toccatas are similar in style, though longer; others are marked by the addition of an imitative, fugal section which, in some cases, comes to dominate the composition as a whole. Venice was clearly an important centre for the development of the form; many composers were active in the city at some time, and six were organists at S Marco. Gabrieli's ricercars are consistently contrapuntal, with a lengthy

development of the main theme set against a succession of counter-themes to which it is often closely related. The canzonas are mostly transcriptions of French chansons, with little adaptation of the original except for ornamentation, above all at cadences.

Gabrieli's popularity as a composer is attested by the numerous reprints of his collections, as well as by the frequent occurrence of his compositions in anthologies. His vocal works continued to be published and recopied in manuscripts in Italy and, until well into the 17th century, in German-speaking regions and the Low Countries, both in their original form and in arrangements for lute or keyboard. As late as about 1640, in Germany or for a German patron, his four-part motets and madrigals and his three organ masses (probably published in the lost fourth book of Gabrieli's organ works) were copied in keyboard tablature in Italy. Evidence of Gabrieli's popularity outside Venice, and north of the Alps in particular, is provided by the dedications of his publications. Of the non-Venetian dedicatees, a clear majority are northerners and all are titled heads of state, high-ranking church dignitaries (including Pope Gregory XIII) or leading bankers. By contrast, the Venetians include no high-ranking patricians, patriarchs or, in general, men of particular wealth, power or influence: the actor, merchant and musician Antonio Molino, the second-rank official Girolamo Molino and Domenico Paruta, abbot of the Venetian monastery of S Gregorio. The family of Giovanni Saracini (dedicatee of the *Primo libro de madrigali a sei voci* of 1574), from Bologna, owned a banking firm in Venice. As for Gabrieli's activities and influence as a teacher, Lodovico Zacconi, in his *Prattica di musica* of 1592, referred to his many pupils and stated that he himself had studied with Andrea. Other pupils were Hans Leo Hassler and Gregor Aichinger (further evidence for Gabrieli's popularity in northern Europe), and, naturally, Giovanni Gabrieli. In 1585 the Venetian musician Marco Facoli made provision in his will for his son's keyboard and general musical studies with Gabrieli, a confirmation of the latter's pre-eminence as a teacher in Venice.

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Primus liber missarum, 6vv (1572) [1572]

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Missa 'Ove ch'io posi', 6vv, 1572

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Missa 'Quando lieta sperai', 6vv, 1572

Missa 'Vexilla regis', 6vv, 1572

Missa, 4vv, *D-Mbs*; P i/1, 167

Missa, 4vv, *Mbs*

Missa (Ky, Gl, San, Bs), 12, 16vv, 1587[16]; Ag xi

Angeli archangeli, 4vv, 1576; P i/2, 399; *I-Tn* Giordano 4 (kbd version)

Angelus ad pastores, 4vv, 1576; *Tn* Giordano 4 (kbd version)

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Angelus Domini descendit, 7vv, 1587[16], AG xi

Ave regina coelorum, 8vv, 1587[16], AG xi

Ave sanctissima Maria, 5vv, 1565

Beata es Maria, 5vv, 1565

Beati immaculati, 8vv, 1587[16], AG xi

Beati quorum remisse sunt, 6vv, 1583; ed. in AMI, ii (1897/*R*1968), 123; G, no.2

Beatus vir qui inventus est, 4vv, 1576, *I-Tn* Giordano 4 (kbd version)

Beatus vir qui non abiit, 6vv, 1587[16], AG xi

Beatus vir qui suffert, 4vv, 1576, P i/2, 457; *Tn* (kbd version)

Benedicam Dominum in omni tempore, 12vv, 1587[16], AG xi; 1603[1] (8vv), 1617[24] (org version), *CH-Bu* F.IX.43 (kbd version)

Benedictus Dominus Deus, 8vv, 1587[16], AG xi; 1617[24] (org version); *PL-Wn* mus. ms. 326 (kbd version)

Bonum est confiteri Domino, 5vv, 1565

Bonum est et suave [= Sonno diletto e caro], 6vv, 1607[20]

Cantate Deo, exultate, justi [= Hor ch'à noi torna], 6vv, 1610[2]

Cantate Domino canticum novum, 5vv, 1565, 1596[19] (kbd version); B i, 1

Caro mea vere est cibus, 4vv, 1576, P i/2 207; *I-Tn* Giordano 4 (kbd version)

Christe rex [= Sonno diletto e caro], 6vv, 1610[3]

Confitebor tibi, Domine, 5vv, 1565, 3/1584 abridged

Congratulamini mihi omnes, 8vv, 1587[16], AG xi; *D-Bsb* mus.ms. 40158 (kbd version), *Rp* C.119 (different kbd version), *PL-Wn* mus. ms. 326 (kbd version entitled 'Confitemini Domino')

Cur te lusit amor [= Con che lusingh'amor], 6vv, 1610[2]

Deo nostro perennis [= Dolcissimo ben mio], 6vv, 1587[14]

De profundis clamavi, 6vv, 1583; P ii/3, 17

Deus, Deus meus, respice in me, 10vv, 1587[16], AG xi

Deus, in nomine tuo, 8vv, 1587[16]

Deus misereatur nostri, 12vv, 1568[6], AG xi; 1587 (modified and abridged) 1617[24] (org version), GA, 71

Deus noster refugium at virtus, 5vv, 1565

Deus qui beatum Marcum, 7vv, 1587[16], AG xi

Deus qui beatum Marcum, 8vv, 1587[16], AG xi

Diligam te, Domine, 4vv, 1576, 1593[11] (lute version), *I-Tn* Giordano 4 (kbd version)

Domine, Deus meus, in te speravi 7vv, 1587[16], AG xi; 1617[24] (org version); *CH-Bu* F.IX.43 (kbd version)

Domine, dominus noster, 5vv, 1565

Domine exaudi orationem (Ps 101), 6vv, 1583; G, no.5

Domine exaudi orationem (Ps 142), 6vv, 1583; G, no.7

Domine, ne in furore (Ps 6), 6vv, 1583; G, no.1

Domine, ne in furore (Ps 37), 6vv, 1583; G, no.3

Domine quid multiplicati sunt, 5vv, 1565

Ecclesiam tuam, Domine, 4vv, 1576, *I-Tn* Giordano 4 (kbd version)

Ego flos campi [= Se vuoi ch'io muoia], 6vv, 1610[2]

Ego rogabo Patrem, 4vv, 1576, 1593[11] (lute version), *Tn* Giordano 4 (kbd version)

Egredimini et videte, 8vv, 1587[16], AG xi; *CH-Bu* F.IX.43 (kbd version), *PL-Wn* mus.ms.326 (different kbd version)

Emendemus in melius, 6vv, 1587[16], AG xi

Eructavit cor meum, 6vv, 1587[16], AG xii; *D-Rp* C.119 (kbd version)

Exaudi Deus orationem meam, 5vv, 1565 (2p. Cor meum conturbatum est, ed. in AMI, ii, 1897/*R*1968, 111); *Mbs* mus.mss. 1640, 1641 (kbd version)

Expurgate vetus fermentum, 8vv, 1587[16], AG xi; *CH-Bu* F.IX.43 (kbd version), *D-Mbs* mus.ms.91 (kbd score), *Rp* C.119 (kbd version)

Exultate iusti in Domino, 10vv, 1587[16], 1603[1] (version for 8vv), *As* Ton. Schl. 39 (kbd score), 1617[24] (org version), *CH-Bu* F.IX.43 (kbd version)

Exurgat Deus, 8vv, 1587[16], AG xi; 1617[24] (org version), *Bu* F.IX.43 (kbd version), *PL-Wn* mus.ms.326 (different kbd version)
Filiae Hierusalem, 4vv, 1576; P i/2, 475; *I-Tn* Giordano 4 (kbd version)
Fuit homo missus a Deo, 4vv, 1576, *Tn* Giordano 4 (kbd version)
Heu mihi, Domine, 5vv, 1565, 3/1584 (modified and abridged)
Hic licet, multi sint [= Non ti sarò signor], 6vv 1610[2]
Hi sunt qui cum mulieribus, 4vv, 1576; *Tn* Giordano 4 (kbd version)
Hodie Christus natus est, 7vv, 1587[16], AG xi
Hodie completi sunt dies Pentecostes, 4vv, 1576, 1599[19] (lute version); *Tn* Giordano 4 (kbd version)
Hodie Simon Petrus, 4vv, 1576; *Tn* Giordano 4 (kbd version)
I am nondicam vos servos, 5vv, 1598[3]
In civitate Dei [= Clori a Damon dicea], 6vv, 1610[10]
Iniquos odio habui, 6vv, 1587[16], AG xi
In tribulatione Dominum [= Dolcissimo ben mio], 6vv, 1610[2]
Isti sunt triumphatores, 6vv, 1587[16], AG xi
Jesu dulcissime [= Aminta mio gentil], 5vv, 1616[8]
Jubilate Deo omnis terra, 8vv, 1587[16], AG xi; 1617[24] (org version)
Judica me Deus, 7vv, 1587[16], AG xi
Laetare Jerusalem, 5vv, 1565
Laudate Dominum in sanctis eius, 10vv, 1587[16], AG xi; 1617[24] (org version)
Laudate Dominum omnes gentes, 5vv, 1565
Levavi oculos meos in montes, 5vv, 1565
Levita Laurentius, 4vv, 1576, P i/2, 342; *I-Tn* Giordano 4 (kbd version)
Libera me, Domine, de viis inferni, 5vv, 1565, 3/1584 (transposed)
Lucia sponsa Christi [= La bella pargoletta], 6vv, 1610[3]
Lucida ceu fulgida, 8vv, 1568[6]
Magnificat, 12vv, 1587[16], GA, 48; *F-Pn* Rés.Vma.851 (kbd score)
Magnum haereditatis, 4vv, 1576; *I-Tn* Giordano 4 (kbd version)
Maria Magdalenae, et altera Maria, 4vv, 1576, P i/2, 146; *Tn* Giordano 4 (kbd version)
Maria Magdalenae, et altera Maria, 4vv [= La bella pargoletta], 6vv, 1610[10]
Maria Magdalenae, Maria lacobi, et Salome, 7vv, 1587[16], AG xi; *D-Mbs* mus. ms. 91 (kbd score) *Rp* C.119 (kbd version)
Maria stabat ad monumentum, 6vv, 1587[16], AG xi; *Rp* c.119 (kbd version)
Miserere mei, Deus, 6vv, 1583, G, no.4
Mulier quae erat, 4vv, 1576, P i/2, 339; *I-Tn* Giordiano 4 (kbd version)
Nativitas tua, Dei genetrix virgo, 7vv, 1587[16], AG xi
Ne confide in forma generosa [= Non ti sdegnar], 6vv, 1607[20]
O crux fidelis, 4vv, 1576; *Tn* Giordano 4 (kbd version)
O crux splendidior, 8vv, 1587[16], AG xii; *CH-Bu* F..43 (kbd version)
O fili Dei, succurre miseris [= Sancta Maria, succurre miseris], 6vv, 1590[5], 1617[24] (org version), *Bu* F.IX.51 (kbd version)
O gloriosa Domina [= O gloriose Domine], 6vv, 1587[16], *Bu* F.IX.43 (kbd version)
O gloriose Domine, 6vv, 1590[5], 1617[24] (org version)
O lux beata trinitas, 5vv, 1565; *D-Mbs* ms. 1641 (kbd version)
O quam metuendus, 4vv, 1576; *I-Tn* Giordano 4 (kbd version)
Oravit sanctus Andreas, 4vv, 1576; *Tn* Giordano 4 (kbd version)
O rex gloriae, Domine virtutem, 5vv, 1565
O rex gloriae, qui triumphator hodie, 5vv, 1588[2]; *D-Rp* C.119 (kbd version)
O sacrum convivium, 5vv, 1565; ed. in AMI, ii (1897/*R*1968), 117
O salutaris hostia, 8vv, 1587[16], AG xi
O spes miserarium [= O dolci parolette], 6vv, 1610[3]
Patefactae sunt ianvae caeli, 4vv, 1576; *I-Tn* Giordano 4 (kbd version)
Pater peccavi in caelum, 5vv, 1565
Pullae saltanti, 4vv, 1576; *Tn* Giordano 4 (kbd version)
Quare fremuerunt gentes, 5vv, 1565, 3/1584 (2p. abridged)
Quem vidistis pastores, 8vv, 1587[16], AG xi; *D-Rp* C.119 (kbd version)
Sacerdos et Pontifex, 4vv, 1576, P i/2, 481; *I-Tn* Giordano 4 (kbd version)
Sancta et immaculata, 4vv, 1576; *Tn* Giordano 4 (kbd version)
Sancta et immaculata, 5vv, 1565
Sancta Maria succurre miseris [= O fili Dei, succurre miseris], 6vv, 1587[16], AG xi
Sic Deus dilexit mundum, 5vv, 1565; *D-Rp* C.119 (kbd version)
Spiritus meus attenuabitur, 5vv, 1565, 3/1584 (transposed)
Surge formosa mea, propera sponsa mea [= Dolcissimo ben mio], 6vv, 1610[10]
Surge formosa mia amica [= Caro dolce ben mio], 5vv, 1616[8]
Te Deum patrem, 4vv, 1576, P i/2, 193; *I-Tn* Giordano 4 (kbd version)
Tollite jugum meum, 4vv, 1576, P i/2, 450, *Tn* Giordano 4 (kbd version)
Unicuique suam viro puellam [= Se vuoi ch'io moia], 6vv 1587[14]
Usquequo Domine, 7vv, 1587[16], AG xi
Veni, dilecta mea [= Sonno diletto e caro], 6vv, 1610[10]
Veni, O Jesu mi [= Vieni Flora gentil], 6vv, 1610[2]
Veni sponsa Christi, 4vv, 1576, P i/2, 513; *Tn* Giordano 4 (kbd version)
Verba mea auribus percipe, 5vv, 1565
Videntes stellam, 4vv, 1576; *Tn* Giordano 4 (kbd version)
Viri sancti, 4vv, 1576; *Tn* Giordano 4 (kbd version)
Voce mea ad Dominum clamavi, 5vv, 1565, 3/1584 (modified and abridged)

MADRIGALS

Il primo libro di madrigali, 5vv (1566) [1566]
Il secondo libro di madrigali, 5, 6, 8vv (1570, 3/1588 with slightly different contents) [1570, 3/1588]
Greghesche et Iustiniane . . . libro primo, 3vv (1571) [1571]
Il primo libro de madrigali, 6vv (1574) [1574]
Libro primo di madrigali, 3vv (1575) [1575]
Il secondo libro de madrigali, 6vv (1580) [1580]
Concerti . . . continenti musica di chiesa, madrigali, & altro . . . libro secondo, 6–8, 10, 12vv, insts (1587[16]) [1587[16]]
Il terzo libro de madrigali, 5vv (1589[14]) [1589[14]]
Madrigali e ricercari, 4vv (1589) [1589]
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A caso un giorno mi guidò la sorte (Tansillo), 3vv, 1575, AG vi, M i
Ahimè tal fu d'amore (Quirino), 5vv, 1566, M iii–iv
Ah le guancie di rose, 8vv, 1587[16], AG xi, M xi
Aldì vel prego (Molino), 3vv, 1571, M i
Al dolce volo di Cillenio, 5vv, 1589[14], M v–vi
Alma beata e bella (Sannazaro), 5vv, 3/1588, AG iii, M v–vi
Alma serena, 5vv, 1570, AG iii, M iii–iv
Ama l'Aquila Giove (Casoni), 5vv, 1592[15], M v–vi
Amami vita mia, 5vv, 1570, AG iii, M iii–v
Aminta mio gentil [= Jesu dulcissime], 5vv, 1566, M iii–iv
Amor che de mortali, 5vv, 1570, AG iii, M iii–iv
Amor crudel infido, 6vv, 1574, M vii–viii
Amor mi strugge 'l cor (Petrarch), 6vv, 1574, M vii–viii
Ancor che col partire (Molino, parody of D'Avalos), 3vv, 1570[17], M i
Angel dal terzo ciel, 5vv, 1570, AG iii, M iii–iv
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Ben mille volte il dì (Cassola), 5vv, 1570, AG iii, M iii–iv
Cando pinso (Molino), 4vv, 1564[16], M ii
Cantiam di Dio, 12vv, 1590[11], M xii
Canto, canto! Fest fuga, 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)
Canzon se l'esser meco (Petrarch), 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)
Cari cumbagni (Molino), 7vv, 1564[16], M x
Caro dolce ben mio perchè fuggire [= Iam non dicam = Surge formosa mea amica], 5vv, 1576[5], M v–vi; 1593[11] (lute version); 1600[18] (another lute version); *I-Mc* Tarasconi (kbd score)
Che giova posseder (Bembo), 3vv, 1575, AG vi, M i
Che piangi alm'e sospiri (Molino), 6vv, 1580, AG viii, M ix
Chiaro sol di virtute, 6vv, 1586[7], M x
Chichi lichi cucurucu, 6vv, 1574, M vii–viii
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Cinto m'avea tra belle e nude braccia, 6vv, 1580, AG viii, M ix; 1600[6] (lute version), *PL-Tu* Kat.II, XIV, 13a (kbd version)
Clori a Damon dicea, Dolce ben mio [= In civitate Dei], 6vv, 1580, AG viii, M ix; 1600[5a] (lute version entitled 'Gloria di amor dicea'), *Tu* Kat.II, XIV, 13a (kbd version entitled 'Gloria Damon')
Come avrò pace in terra, 5vv, 3/1588, AG iii, M v–vi
Com'esser può che non sei stanco, 6vv, 1580, AG viii, M ix
Come vuoi tu ch'io viva, se m'uccidi, 6vv, 1580, AG viii, M ix; 1600[6] (lute version), *Tu* Kat.II, XIV, 13a (kbd version)
Como viver (Molino), 5vv, 1564[16]
Con che lusingh' amor tradito [= Cur te lusit amor], 6vv, 1574, M vii–viii

Cor mio s'egli è pur vero, 5vv, 1589[14], M v–vi
Così ogni vostra voglia (Parabosco), 5vv, 1570, AG iii, M iii–iv
Da le cimerie grotte, 6vv, 1574, M vii–viii; *I-Mc* ms. Tarasconi (kbd score of pts 2 and 4)
Da poi che su'l fiorire (Cassola), 5vv, 1566, M iii–iv
Deh, dove, senza me (Ariosto), 3vv, 1575, M i
Deh, qual prova maggior (Parabosco), 5vv, 1570, AG iii, M iii–iv
Del gran Tuonante, 10vv, 1587[16], AG xi, M xii
Dimmi, cieco, 5vv, 1570, AG iii, M iii–iv; *Mc* ms. Tarasconi (kbd score)
Dionora, vien, 3vv, 1570[17], M i
Dolcissimo ben mio [= Deo nostro perennis; = In tribulatione Dominum; = Surge, formosa mea, propera sponsa mea], 6vv, 1580, AG viii, M ix; 1600[5a] (lute version), 1600[18] (different lute version), *PL-Tu* Kat.II, XIV, 13a (kbd version), *I-Mc* ms. Tarasconi (kbd score)
Donna cinta di ferro e di diamante (giustiniane), 6vv, 1580, AG viii, M ix; *PL-Tu* Kat.II, XIV, 13a (kbd version)
Donna la vostr'ingiusta crudeltade, 6vv, 1574, M vii–viii
Donna per aquetar vostro desire (Gottifredi), 5vv, 1566, M iii–iv
Due rose fresche (Petrarch), 5vv, 1566, M iii–iv; *Tn* ms. Kat. II IV, 13a (kbd version)
Dunque-baciar si bell'e dolce labbra (Ariosto), 3vv, 1575, AG vi, M i
Dunque fia ver dicea (Ariosto), 3vv, 1575, AG vi, M i
Dunque fia vero, 7vv, 1587[16], AG xi, M ix–x
Dunque il comun poter, 4vv, 1589, M ii; *I-Tn* Foà 4 (kbd version)
Ecco l'aurora (Quinno), 5vv, 1566, M iii–iv; *Mc* Tarasconi (kbd score)
Ecco la vaga aurora, 8vv, 1587[16], AG xi, M xi
Ecco Vinegia bella, 12vv, 1587[16], AG xi, M xii
E dove non potea la debil voce (Ariosto), 3vv, 1575, AG vi, M i
Ella non sa se non invan dolersi (Ariosto), 3vv, 1575, AG vi, M i
Fame pur canto mal (Molino), 3vv, 1571, AG vi, M i
Febo, Febo, noi cantiamo, 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)
Felici d'Adria, 8vv, 1570, AG iii, M xi
Fontana d'eloquenza, 6vv, 1579[2], M ix–x
Forestier inamorato (Molino), 3vv, 1570[17], M i
Fradei la xé cusì! le no xé fuse (mascherata), 3, 4, 10vv, 1601[11]
Fuggi speme mia (C'ini), 5vv, 1570, AG iii, M iii–iv
Fuor fuori a sì bel canto, 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)
Gentil madonna, 5vv, 1570, AG iii, M iv–v
Giovane bella, 5vv, 1566, M iii–iv
Giovane donna sott'un verde lauro (Petrarch), 4vv, 1568[13], M ii; *Tn* Foà 4 (kbd version)
Gira longa stagion, 5vv, 1570, AG iii, M iii–iv
Giunto m'havea, 6vv [Cinto m'havea]
Gloria damon, 6vv [= Clori à damon dicea]
Goda hor beato il Po (Magno), 6vv, 1574, M vii–viii
Gratie ch'a poch'il ciel largo destina (Petrarch), 6vv, 1574, M vii–viii
Gratie che'l mio signor, 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)
Hor ch'à noi torna [= Cantate Deo, exultate, justi], 6vv, 1580, AG viii, M ix–x
Hor che nel suo bel seno, 8vv, 1587[16], AG xi, M xi
I'diè guard'a San Pietro, 3vv, 1586[12], M i
Il dolce sonno mi promise pace (Ariosto), 3vv, 1575, AG vi, M i
In dar natura a voi, 5vv, 1583[12], M v–vi
In nobil sangue (Petrarch) (2p. G. Gabrieli: Amor s'è in lei), 6vv, 1587[16], AG ii, M ix–x
In quest'amate sponde, 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)
Io mi sento morire, 7vv, 1587[16], AG xi, M ix–x
Ite caldi sospiri (Petrarch), 5vv, 1566, M iii–iv; *Mc* ms. Tarasconi (kbd score)
I' vidi in terra angelici costumi (Petrarch), 5vv, 1562[6], M v–vi
I' vo piangendo (Petrarch), 5vv, 1562[6], M v–vi
I' vo piangendo (Petrarch), 6vv, 1587[16], AG xi, M ix–x
La bella pargoletta (Tasso) [= Lucia sponsa Christi; = Maria Magdalenae, et altera Maria], 6vv, 1580, AG viii, M ix; *PL-Tu* ms. Kat.II, XIV, 13a (kbd version)
Lasso amor mi transporta (Petrarch), 6vv, 1574, M vii–viii
Laura soave (Cassola), 5vv, 1570, AG iii, M iii–iv
La verginella è simile alla rosa (Ariosto), 3vv, 1575, AG vi, M i
La virtù, la bontà, 5vv, 1566, M iii–iv
La viva neve (Amalteo), 5vv, 1570, AG iii, M iii–iv
Le chiome a l'aura, 5vv, 1566
Ma da qual atro cor, 5vv, 1570[15], M v–vi
Manoli chie faremo? (Molino), 3vv, 1571, M i
Mentre io vi miro, 5vv, 1589[14], M v–vi
Mentre la belle Dori e le compagne, 6vv, 1580, AG viii, M ix; 1584[13] (lute version)
Mentre la greggia errando, 5vv, 1589[14], M v–vi
Mirami vita mia, mirami un poco 5vv, 1589[14], M v–vi
Mi xé stao in tutte cande (Molino), 4vv, 1564[16], M ii
Molino à le virtù, 5vv, 1570, AG iii, M iv–v
Nel bel giardin entrate, 6vv, 1587[16], AG xi, M x
Neve e rose ha nel volto (Casone), 6vv, 1574, M vii–viii
Non così bell'appar in Oriente, 5vv, 1589[14], M v–vi
Non mi pesa mio bene, 6vv, 1574, M vii–viii; *Mc* Tarasconi (kbd score)
Non pur quell'una bell'ignuda mano (Petrarch), 6vv, 1570, AG iii, M iii–iv
Non ti sarò signor (see Con che lusingh' amor tradito)
Non ti sdegnar, o Filli, ch'io ti segua [= Gott ist getrew; = Ne confide in forma generosa], 6vv, 1580, AG viii, M ix; 1584[13] (lute version), 1594[19] (lute version), *PL-Tu* Kat.II, XIV, 13a (kbd version)
Non vedi ò sacr' Apollo, 5vv, 1570, AG iii, M iv–v
Nu semo arlievi dell'antighitae (mascherata), 3, 4, 10vv, 1601[11]
Nu tutti buni cumpagni (mascherata), 5vv, 1601[11]
O agapimu glicchimu (Molino), 3vv, 1571, M i
O agnima morusa (Molino), 3vv, 1571, M i
O belli e vaghi pizzi, 4vv, 1589, M ii; *I-Tn* Foà 4 (kbd version)
O beltà rara, 5vv, 1566, M iii–iv
Occhi sereni, angeliche parole, 4vv, 1575[15], AG viii, M ix; 1589[12] (Canto only with four new parts by Lodovico Balbi), *Tn* Foà 4 (kbd version)
O Dea, che tra le selve, 8vv, 1587[16], AG xi, M xi
O dolci parolette of dolce riso (Cassola) [= O spes misererium], 6vv, 1570, A iii, M vii–viii; *Mc* ms. Tarasconi (kbd score)
O in primavera eterna, 5vv, 1582[5], M v–vi
O mia canzun (Molino), 3vv, 1571, M i
O mia morusa (Molino), 3vv, 1571, M i
O passi sparsi (Petrarch), 12vv, 1587[16], AG xi, M xiii
O soave al mio cor dolce catena, 6vv, 1580, AG viii, M ix
Passato è 'l tempo (Petrarch), 5vv, 1566, M iii–iv
Perchè di fiamm'ancor, 5vv, 1566, M iii–iv
Perchè madonna (Molino), 3vv, 1571, M i
Per farmi Amor d'ogn' altro più contento (Gallani), 6vv, 1580, AG viii, M ix; *F-Pn* ms. Rés. Vma. 851 (kbd score)
Per monti e poggi, 5vv, 1566, M iii–iv; *I-Mc* Tarasconi (kbd score)
Piangeranno le Gratie, 5vv, 1589[14], M v–vi
Piangete occhi miei, 5vv, 1554[29]
Piangi pur Mus'ogn'hor (giustinian), 5vv, 1576[5], M v–vi
Pront' era l'alma mia, 8vv, 1587[16], AG xi, M xi
Quand'havrà fin' Amore (Martelli), 8vv, 1587[16], AG xi, M xi
Quand'io talor mi doglio (Molino), 6vv, 1574, M vii–viii
Quand'io v'odo parlar (Petrarch), 5vv, 1566, M iii–iv
Quando lieta ver' noi, 5vv, 1566, M iii–iv
Quando nel cor m'entrasti (Molino), 6vv, 1574, M vii–viii
Quando penso a quel loco, 5vv, 1566, M iii–iv
Quando spirti divini, 5vv, 1570, AG iii, M iii–iv
Quanti sepolti, 5vv, 1570, AG iii, M iii–iv
Quel dolce suono e quel soave canto, 6vv, 1580, AG vii, M ix
Quel gentil fuoco, 5vv, 1577[7]
Rendete al Saracini, 6vv, 1574, M vii–viii
Rimanti Amor in Sempiterno oblio, 5vv, 1576[5], M v–vi
Ringrazio e lodo il ciel (Tansillo), 6vv, 1574, M vii–viii
S'al 'amorose calde parole, 6vv, 1574, M vii–viii
S'al ciel piace signora, 5vv, 3/1588, AG iii, M v–vi
Saranda volde (Molino), 4vv, 1564[16], M ii
Sassi palae (Molino), 5vv, 1564[16], M ii
Se mai degnasti Amore, 5vv, 1589[14], M v–vi
Sento, sent'un rumor, 8vv, 1587[16], AG xi, B i, 203, M xi
Se per lasciar di te memoria eterna, 5vv, *I-VEaf* 220
Se sol pensando, 5vv, 1570, AG iii, M iii–iv
Se tu m'ami i t'adoro, 6vv, 1580, AG xi, M ix; 1594[19] (lute version)
Se vuoi ch'io muoia ò nuovo Basilisco [= Ego flos campi, and Unicuique suam viro puellam], 6vv, 1580, AG viii, M ix
Signor cui fu già poco, 5vv, 1586[1], v–vi
Sonno diletto e caro [= Bonum est, and Christe rex = Veni dilecta mea], 6vv, 1580, AG viii, Mix; 1600[6] (lute version); *PL-Tu* Kat.II, XIV, 13a (kbd version)
Sperar non si potea da sì bell' Alba, 6vv, 1579[3], M ix–x
Tirsi che fai, 8vv, 1587[16], AG xi, M xi
Tirsi morir volea (Guarini), 7vv, 1587[16], AG xi, M ix–x
Tirsi vicin'à morte, 5vv, 1589[14], M v–vi
Tria gerundas (Molino), 3vv, 1571, M i
Tu mi piagasti à morte, 6vv, 1574, M vii–viii; *I-Mc* Tarasconi (kbd score)
Tu vuoi lasso ch'io pera, 6vv, 1580, AG viii, M ix

Una felice etate (G.B. Zuccarini), 5vv, 1586[11]
Vaghi augelletti, 5vv, 1570, AG iii, M iii–iv
Vago uccelletto (Petrarch), 5vv, 1566, M iii–iv
Veggo fra i raggi d'oro, 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)
Vezzosa Filli, 8vv, 1590[11], M xi
Vieni Flora gentil vieni e discaccia [= Veni O Jesu mi], 6vv, 1580, AG viii, M ix; 1600[5a] (lute version)
Vieni vieni Imeneo che già sen fugg'il sole, 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)
Vieni vieni Imeneo vieni dunque, 8vv, 1590[11], M xi
Vita de la vita mia, 5vv, 1589[14], M v–vi
Voi non volete donna (Veggio), 6vv, 1580, AG viii, M ix
Voi sete in grand'errore, 5vv, 1586[10], M v–vi
Volto di mill'e mille gratie adorno, 6vv, 1574, M vii–viii
Vorrei mostrar madonna, 4vv, 1589, M ii; *Tn* Foà 4 (kbd version)
Vostro fui e sarò, 5vv, 1570, AG iii, M iii–iv
Zentil donn'e segnuri (Molino), 3vv, 1571, M i

THEATRE

Chori in musica . . . sopra li chori della tragedia di Edippo tiranno (Venice, 1588); AG xii, ed. in L. Schrade: *La représentation d'Edippo tiranno au Teatro olimpico* (Paris, 1960):
Choro I: Santo oracol di Giove, 3vv; Trema la ment'in me stupida, 4vv; Sacro, e possente dio, 3vv; Quali son hor le tue risposte?, 1v; Dinnelo hor tu, 3vv; O del gran Giove nata, 4vv; E te Feb'ancor chiamo, 4vv; Hor qui benigni ancor, 6vv; Giance da morb'afflitto, 6vv; Già de li frutti suoi ricca, 3vv; Come spessa d'augei, 3vv; Ma la misera turba, 5vv; E le tenere spose, 2vv; Si raddoppiano gl'inni, 4vv; Levaci tu da tanti strazi homai, 2vv; Et da questa cittade, 3vv; Questo, o Giove, 4vv, Deh ci consenta, il ciel, 3vv; E tu Bacco non meno, 6vv
Choro II: Qual ê, qual ê colui, 4vv; Temp'è già, 4vv; C'homai di Giove il figlio, 3vv; E per compagne ha seco, 3vv; Però che da le parti più secrete, 6vv; Il qual per folte selve, 6vv; Qual tauro afflitto suole, 5vv; Così fuggir sperando, 5vv; Ben gravemente mi spaventa, 4vv; Che si come non sono, 4vv; Onde dubbia ho la mente, 2vv; E in certa speme, 2vv; Che dianzi unqua non seppi, 3vv; Ne ancor saperlo posso, 1v; Che raggion non consente, 3vv; E stolta cosa è inver, 6vv; Ma fermament'in me, 4vv; Quando a lui già la monstruosa Sfinge, 6vv
Choro III: O voglia'l ciel, 2vv; E quel tant'habbia sol, 3vv; Queste non fia, 2vv; Però ch'in esse occulte, 3vv; Ben la ingiustitia, 4vv; Giunta nel maggior colmo, 6vv; Prenda pur cura ognuno, 4vv; Chi la giustitia sprezza, 5vv; E chi pien d'avaritia, 3vv; Ne le sceleratezze, 4vv; Da malvaggio, 4vv; Ma chi fia tra mortali, 6vv; A che debb'io, 2vv; Qual di religion pietoso zelo, 3vv; O a visitar gl'eccelsi, 4vv; Ma tu ch'a voglia tua reggi e governi, 4vv; Hor gl'oracoli antique, 6vv
Choro IV: Misera humana prole, 4vv; Quinci a l'essempio tuo mirando, 4vv; Poscia che tu, 3vv; O come, ò sommo Giove, 4vv; Tu quasi torre ben fondata, 2vv; Quinci ottenuto havendo Regal titolo, 2vv; Ma chi più di te, 6vv; Tu quell'utero istesso, 3vv; Ma com'è che'l paterno, 3vv; Te manifesta al fine, 6vv; O del seme di Laio, 4vv; Me la tua dura sorte, 6vv; Verò dirò, 6vv

INSTRUMENTAL

Madrigali et ricercari, 4vv (1589):
Ricercar del primo tuono, B i, 45; Ricercar del secondo tuono, B i, 54; Ricercar del secondo tuono, B i, 64; Ricercar del sesto tuono, B i, 74; Ricercar del settimo tuono, B i, 68; Ricercar del nono tuono, B i, 81; Ricercar del duodecimo tuono, B i, 86
Intonationi d'organo di Andrea Gabrieli et di Gio: suo nipote . . . libro primo (1593[10]) (works by A. Gabrieli are wrongly attrib. G. Gabrieli in 1607[29]):
Del Primo tono, PI 3; Del secondo tono, PI 4; Del terzo tono, PI 5; Del quarto tono, PI 6; Del quinto tono, PI 7; Del sesto tono, PI 8; Del settimo tono, PI 9; Del ottavo tono, PI 10; Toccata del primo tono, PI 11; Toccata del sesto tono, PI 12; Toccata del ottavo tono, PI 18; Toccata del nono tono, PI 23
Ricercari . . . composti et tabulati per ogni sorte di stromenti da tasti . . . libro secondo (1595[13]):
Ricercar del primo tuono, PR i, 3; Primo tuono alla quarta alta, PR, i, 8; Secondo tuono alla quarta alta, PR, i, 12; Terzo tuono, PR ii, 26; Quarti toni, PR ii, 29; Quinti toni, PR i, 16; Sesto tono, PR i, 20; Settimo tono, PR i, 24; Nono tono, PR i, 28; Undecimo tono, PR i, 33; Duodecimo tono, PR i, 36
Il terzo libro de ricercari . . . tabulati per ogni sorte di stromenti da tasti (1596[19]):
Ricercar del primo tono, PR ii, 3; Secondo tono, PR ii, 6; Quinto tono, PR ii, 10; Quinto tono, PR ii, 14; Nono tono, PR ii, 16; Nono tono, PR ii, 19; Fantasia allegra del duodecimo tono, PC i, 3; Anchor che co'l partire (on Rore's madrigal), PC ii, 38; Cantate Domino (on A. Gabrieli's motet), a 5, PC ii, 35; Canzon ariosa, PI 29; Io mi son giovinetta (on madrigal by 'Giachet', attrib. D. Ferrabosco in Einstein, 1949, iii, 56), PI 32; Pass'e mezzo antico, PI 36
Canzoni alla francese et ricercari ariosi, tabulate per sonar sopra istromenti da tasti . . . libro quinto (1605[18]): Frais & Gaillard (on Crecquillon's chanson), a 4, PC i, 9; Martin menoit (on Janequin's chanson), a 4, PC i, 14; Ricercar sopra Martin menoit (on Janequin's chanson), PC i, 17; Orsus au coup (on Crecquillon's chanson), PC i, 21; Ricercar sopra Orsus au coup (on Crecquillon's chanson), PC i, 24; Pour ung plaisir, PC i, 27; Ricercar sopra Pour ung plaisir, PC i, 29; Susanne un jour (on Lassus's chanson), a 5, PC i, 6; 4 ricercar arioso, PC i, 32–43
Canzoni alla francese per sonar sopra istromenti da tasti . . . libro sesto (1605[19]): Con lei foss'io, a 4, PF 32; Ricercar sopra Con lei foss'io, a 4, PF 36; Je ne diray mot bergiere, PF 30; Je prens en gre, PF 14; Le bergier, a 4, PF 19; Orsus (on model attrib. 'Jacob'), a 4, PF 23; Petit Jacquet, a 4, PF 12; Qui la dira (on Janequin's chanson), a 4, PF 26; Qui la dira, a 4, PF 3; Ung gay bergier, a 4 (on Crecquillon's chanson), PF 7

Ricercar per sonar, a 8, 1587[16], AG xi, B i, 25
Aria della battaglia per sonar d'istrumenti da fiato, 1590[11]; B i, 93
Toccata del sesto tuono, 1593[9]
Toccata del decimo tuono, 1593[9]; ed. in AMI, iii (*c*1902/*R*), 77
3 organ masses: Messa domenichal; Messa della beata virgine; Messa apestolorum: *I-Tn*; all ed. S. Dalla Libera (Milan, 1959)
[Madrigal] di Andrea Gabrieli, 3vv, *Tn* Foà 4 (kbd score), AG xvii
Canzoni alla francese per sonar sopra stromenti da tasti (Venice, 1571); lost or spurious, mentioned in J. von Wasielewski: *Geschichte der Instrumentalmusik im XVI. Jahrhundert* (Leipzig, 1878)

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DAVID BRYANT

Gabrieli, Giovanni (*b* ?Venice, *c*1554–7; *d* Venice, Aug 1612). Italian composer and organist, nephew of ANDREA GABRIELI. Together with Willaert, Andrea Gabrieli and Merulo, he was one of the leading representatives of 16th- and early 17th-century Venetian music.

1. LIFE. Giovanni was one of five sons and daughters of Piero di Fais 'called Gabrieli', a native of Carnia who resided for some time in the parish of S Geremia, Venice. Little is known of his early years. It is possible that he was brought up by Andrea, to whom, in the dedication to *Concerti ... continenti musica di chiesa, madrigali, & altro* (RISM 1587[16]), he described himself as 'little less than a son'; precise information regarding the relationship between uncle and nephew is, however, scant. Like Andrea, Giovanni spent a period of study and apprenticeship under Orlande de Lassus at the court of Duke Albrecht V in Munich. One of his first published madrigals, *Quand'io ero giovinetto*, appeared in *Il secondo libro de madrigali a cinque voci de floridi virtuosi* (RISM 1575[11]), a collection of works by composers in Albrecht's service. Gabrieli remained in Munich for some years, and in 1578 the court records show him to be in receipt of both salary and livery. He probably left this employment either in the following year or shortly after, as part of the exodus of musicians after the death of Duke Albrecht in 1579. He was in Venice in 1584, acting as temporary organist at S Marco on the vacation of that post by Claudio Merulo. His appointment was made permanent when he was successful in the competition held on 1 January 1585, and he retained the post until his death: for some months during 1585 the two Gabrielis – uncle and nephew – served together as organists of the ducal chapel.

After Andrea Gabrieli's death in 1585, Giovanni edited a large number of his uncle's works for publication: in particular, the *Concerti* (1587), a collection of large-scale sacred, secular and instrumental pieces (see illustration), and the *Terzo libro de madrigali a cinque voci* (1589). To both of these volumes he added several of his own compositions. A number of his organ *intonazioni*and ricercares were published in Andrea's *Intonationi d'organo ... libro primo* (1593) and *Ricercari ... libro secondo* (1595), both of which were probably edited by Giovanni together with other volumes of his uncle's keyboard compositions. A further sign of the close affinity between uncle and nephew is the fact that, after 1585, Giovanni took over Andrea's role as the principal composer of ceremonial music for S Marco. In the same year he composed music for at least one of the pastoral plays given in the ducal palace several times annually.

In 1585 Gabrieli was elected to succeed Vincenzo Bellavere as organist to the Scuola Grande di S Rocco, with a salary of 24 ducats. He took up his duties on 13 February of that year and held the post for the rest of his life. He was required to be present in the confraternity on so regular a basis as might seem quite incompatible with

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Appresso Angelo Gardano. 1587.

Title-page of Andrea and Giovanni Gabrieli's 'Concerti' (Venice: Angelo Gardano, 1587)

his service at S Marco, and he undoubtedly sent substitutes on many occasions. Besides playing for the confraternity's monthly Mass, held on the first Sunday of each month, he was required to be present for Mass and/or Vespers on no fewer than 24 major feast days, as well as for Sunday Vespers (except during Advent and Lent) and Friday Compline. Particularly sumptuous was the music performed annually on the confraternity's name day, which occurred on 16 August. Besides the regular organist and singers of the *scuola*, the list of payments to musicians in 1603 mentions the following participants in the ceremonies: Giovanni Bassano, his company of players and an extra four instrumentalists; three violinists; one violone; four lutenists; a company of singers from Padua; eight other singers from Padua; a bass singer from S Marco and 'other special singers'. Gabrieli was given an extra payment for having procured '7 organs at 21 lire each'.

The first comprehensive collection of Gabrieli's works was the *Sacrae symphoniae* (1597); the contents undoubtedly reflect, in particular, his duties at S Marco, but it is not unlikely that several of the pieces were written for and first performed at the confraternity of S Rocco or in the various parish and monastic churches of Venice, where Gabrieli frequently participated in music-making on major feast days. Many of the works in the 1597 volume were quickly reprinted north of the Alps, notably in two volumes of *Sacrae symphoniae* printed by Kauffmann of Nuremberg in 1598 (RISM 1598[2]; the collection

was edited by Caspar Hassler). Gabrieli's fame in German-speaking lands is also reflected in the fact that he was engaged to teach pupils sent to Venice by several northern princes: Alessandro Tadei was sent from Graz for two and a half years beginning in March 1604 and, on his return, was appointed as organist to Archduke Ferdinand; in 1599, Morgens Pedersøn, Hans Nielsen, the organist Melchior Borchgrevinck, two choirboys and two other singers were sent to Venice for a year at the expense of the king of Denmark; a further group from Denmark in 1602–4 included Nielsen and Hans Brachrogge; Pedersøn was back in Venice from 1605 to 1609; Johannes Grabbe was sent from Westphalia from 1607 to 1610; and Schütz was sent from the Saxon court from 1609 until shortly after Gabrieli's death in 1612; Christoph Clemsee was probably in Venice during the last years of Gabrieli's life. There were Venetian pupils as well. Francesco Stivori dedicated a collection of instrumental music to 'the most magnificent, my dear master, signor Giovanni Gabrieli' (*Ricercari, capricci et canzoni, libro terzo*, 1599), and an unnamed 'pupil of sig. Gio. Gabrieli' was elected as organist of the Dominican convent of SS Giovanni e Paolo on 26 July 1602. A further pupil was the Augustinian friar Taddeo dal Guasto, a member of the Venetian convent of S Stefano, and organist there from 1605. In recording their decision to elect Taddeo, the friars recalled Gabrieli's positive judgement of his student's abilities and referred to the close relationship existing between composer and monastery. Taddeo dal Guasto, himself a member of the S Marco ensemble, was the executor of Giovanni's will and editor of the posthumously published *Canzoni et sonate* of 1615.

Few details are known of Gabrieli's family circle and financial situation. His father almost certainly died before 1572; this, over and above all musical considerations, would explain the almost filial relationship between uncle and nephew. On 9 September 1587, a notarial document drawn up 'in the house of the undermentioned brothers' describes an arrangement by which Giovanni, his brothers Domenico and Matteo, and his sister Marina agree to supplement with 100 ducats each the dowry of their sister Angela who, according to another notarial document of January 1586, was about to enter the Venetian convent of S Giovanni Laterano. These references might explain the decision of the *procuratori* of S Marco on 30 December 1586 to pay the musician the uncommonly large sum of a year's salary in advance, in part out of 'respect for his needs'. Both notarial documents specify that the composer was now living in the parish of S Vidal; he was, indeed, buried in the convent church of S Stefano, in the same parish. In a letter of 1604, the composer refers to his 'numerous family': it is unclear whether his dependents are his own children or those of his sister or sisters-in-law. An entry in the Venetian necrology under 12 August 1612 records the composer's death, apparently from a kidney stone, and gives his age as 58 (indications of age in these documents are, however, notoriously unreliable).

2. Works. Unlike his teachers and most of his colleagues, who are known to have composed in a wide variety of genres, Giovanni is known almost entirely through his vocal and instrumental music for the church: large-scale motets and other settings for ensembles of voices and instruments, large- and smaller-scale music for instrumental ensembles, and compositions for organ. The light secular forms such as the villanella and canzonetta are all but absent from his output. All Gabrieli's surviving madrigals were composed in the 16th century and are published in anthologies dominated by the works of other composers. The occasional character of several of his madrigals is apparent from their texts. The eight-part *O che felice giorno* is an expanded version of the text in the *rappresentazione* given before the Doge Pasquale Cicogna on St Stephen's day 1585 (the madrigal was later reworked as *Hodie Christus natus est*, a motet for Christmas Vespers). *Udite, chiari e generosi figli*, which contains an explicit reference to the 'fair and noble sons of happy Hadria', was probably intended for insertion in another pastoral play. Other madrigals celebrate distinguished personages: *Sacro tempio d'honor* forms part of a cycle of twelve sonnets composed in honour of the Venetian noblewoman Bianca Capello on the occasion of her marriage to Francesco de' Medici, Grand Duke of Tuscany; *Sacri di Giove augei* honours Jacob Fugger, dedicatee of the *Concerti* (RISM 1587[16], where the madrigal was published); *Quando Laura, ch'or tant' illustr'e bea* forms part of an anthology dedicated to the soprano Laura Peverara for her wedding to count Annibale Turco in February 1583; the six-part *Scherza Amarilli e Clori* is Gabrieli's contribution to the marriage celebrations of Georg Gruber of Nuremberg and Helen Joanna Kolmann in 1600.

Many of Gabrieli's motets are liturgically appropriate to the major occasions in the Venetian church and State calendar. On these occasions, ceremonial required the doge to be present in S Marco or in one or other of the city's churches for the celebration of mass and/or vespers. Thus *Deus, qui beatum Marcum* was probably intended for performance on the feast of St Mark or during the investiture ceremony for a doge or some other high-ranking Venetian state official (for which the text is also prescribed). Other texts in honour of St Mark are *Iubilemus singuli* and *Virtute magna operatus est*. Several motets are for the Ascension Day festivities, which combined the liturgical celebrations of Mass and Vespers with the ceremony of the Wedding of Venice to the Sea, an allegorical ceremony which symbolized Venetian domination over the Adriatic. Textual analysis of *In ecclesiis* and *Dulcis Iesu patris imago* suggests that their origins lie in the annual ceremonies held on the third Sunday in July, when the doge and other high-ranking officials were required to attend Mass in the church of the Redentore, in thanksgiving for the passing of the plague epidemic of 1575–7. Several motet texts are drawn from Christmas Vespers, celebrated at the Benedictine church of S Giorgio Maggiore in the presence of major state dignitaries. There are also large-scale motets for Easter, Pentecost, Holy Trinity, Corpus Christi and the feasts of the Blessed Virgin. Other texts are generically celebrative in nature and are appropriate for use on a wide variety of liturgical occasions. It is tempting to speculate that at least some of these pieces were written for use on the major festivities in the various parish and monastic churches, of which there were some 150 in Venice. The presence of large musical ensembles was normal on such occasions.

Gabrieli's earliest music shows his indebtedness to Lassus and, above all, to his uncle Andrea. Five large-scale motets and five madrigals were included in Andrea's *Concerti* (1587[16]). As in Andrea's late works, the writing is basically chordal, and word-setting is syllabic. Some

expressive chromaticism arises occasionally from harmonic rather than melodic considerations, lively rhythms often produce cross-accents and syncopations, harmonies are simple and counterpoint frequently all but non-existent. Imitation between choirs occurs in the form of repetition of materials and, especially towards climaxes, the use of strettos. In the double-choir works the contrasting groups take the form of a *coro superiore* and a *coro grave*. The bass line frequently descends to low C and clearly requires instrumental participation, though the use of voices to perform these parts is not to be ruled out (the parts in question are, indeed, supplied with text). Like Andrea's, too, the lowest part of the upper choir is frequently not a real bass in the tuttis. Gabrieli's interest in texture and sonority is always apparent. The overall feeling of the music is one of power: an appropriate musical symbol for the state church of Venice.

Most of the music written before 1597 uses *cori spezzati*. The *Sacrae symphoniae* of 1597 show Gabrieli moving towards a style in which thematic material is developed dynamically in dialogue form, as opposed to being stated in one choir and answered almost exactly in the other (at most, with transposition), as is more typical of Andrea. The harmonic idiom is still simple and essentially diatonic, with many cadential passages caused by frequent interchanges between the choirs. In general, however, Gabrieli now tends to make greater use of dissonance and employ a wider range of tonal centres. Textures are, if anything, further simplified. The melodic element is of greater importance than in the *Concerti*. Naturally, in the three- and four-choir works, harmony tends to be simpler than in double-choir pieces. These large-scale works, however, exploit colour contrasts more than ever before.

In general, the function of Gabrieli's large-scale motets as musical adjuncts to what seems in no small degree to have been a series of quite unrelated, special occasions celebrated not only in S Marco but also, probably, in other churches in Venice, determines a variety of styles and manners of performance. The considerable range in the number of voices – from six to 16 in the *Sacrae symphoniae* of 1597, from seven to 19 in the *Symphoniae sacrae* of 1615 – is itself indicative of a certain heterogeneity of intention. So are some apparent 'inconsistencies' of orchestration as described in contemporary archival documents: mass or vespers may be celebrated 'solemnly by the *capella*', 'with singers and organ' or 'with all manner of instruments'. As a rule, however, the greatest occasional events and liturgical commemorations (above all, Christmas, Easter, Ascension, Pentecost, Holy Trinity, St Mark) required the participation both of the salaried instrumentalists of the Basilica (three such players were engaged permanently in 1568, a fourth in 1576) and of extra musicians specially hired for the ceremony in question. Archival evidence (presented in Quaranta) suggests that Gabrieli's employment of mixed vocal and instrumental ensembles in his festive church music represents a mere continuation of what, in Venice, were normal performance practices inherited from previous centuries.

Payment records for the years 1586–7 mention up to 12 supplementary instrumentalists: mostly cornetts and trombones, but also up to two violins. By the early 17th century, the use of strings increased but winds still dominated: a payment to extra musicians brought in for Christmas Day 1603, for example, lists four cornetts, five trombones, one bassoon, two violins and one *violone*. A list of singers drawn up in the mid 1590s by the *maestro di cappella* Baldassare Donato names 13 resident adults: two sopranos (castratos), four contraltos (male), three tenors and four basses. Obviously, in the same way as the instrumentalists, extra singers could be hired on an occasional basis. Little information is available on the participation of boy singers. However, beside the 24 adult singers mentioned in a list of 1562 are the names of five boys who were required to participate daily in the performance of polyphonic music; of 14 extra singers hired for first Vespers *in festo ascensionis Domini*, 1604, three were 'putti soprani'.

In a resolution drawn up by the governing body of the basilica on 2 April 1607, some five years before Gabrieli's death, not only is it strongly implied that the singers, organists and other instrumentalists were regularly present during the greatest religious solemnities, but also that one unfortunate consequence of their division into spatially separated groups could prove of no little embarassment to their employers. In the document the *procuratori*, having emphasized how important it is 'to perform music in the organ lofts at such times as the Most Serene Prince and the Most Serene Signoria come to church', underlined the necessity of placing one of the best musicians in each loft 'to beat the time as it is regulated by the *maestro*'. For this purpose, Giovanni Bassano (together, presumably, with at least some of the instrumentalists, since he was *capo dei concerti*) was assigned to Gabrieli's loft and one of the singers to the other; the *maestro di cappella* generally stood with a group of singers in a hexagonal pulpit positioned in the nave of the church to the right of the iconostasis. This would explain why the term 'cappella' is applied, in no fewer than 16 of his extant works (as, indeed, in Andrea's large-scale mass movements of the *Concerti*), to a single, usually four-part choir, whose part-ranges lie comfortably within the medium range and which is generally harmonically self-sufficient (necessarily so, since it is distant from the other groups of performers). In turn, the use of 'cappella' to describe a group of ripieno singers suggests that some or all of the parts with text underlay in the other choirs were performed by vocal soloists, not only in those parts which bear the specific designation 'Voce' (which occurs in 22 of Gabrieli's compositions, all for *cori spezzati*) but also, by inference, in the other works. Some large-scale works, it would appear, did not involve the ripieno singers. The 11-part *Surrexit Christus* (1615), for example, contains specifications for two cornetts, two violins, four trombones and three solo voices. The specifications which accompany the printed parts of the ten-part *Iubilate Deo omnis terra* (1615) show that instruments could be used both to double voice parts and to replace them: three parts are labelled 'cornett and voice *si placet*', 'trombone and voice *si placet*' and 'bassoon and voice *si placet*' respectively. A surviving copy of the second *Symphoniae sacrae* (in *PL-Wu*) includes early 17th-century German annotations to *Attendite popule meus* – in which all eight parts have text underlay and each of the upper four parts is assigned to a vocal soloist using the printed label 'Voce' – prescribing the use of stringed instruments for the lower four parts. The same commentator describes choir I of the 15-part *Salvator noster* as the 'violin choir', though, in the composition as

printed, text underlay occurs in all parts of the work and instruments are not specified (one vocal soloist is mentioned in connection with choirs I and III, and two in connection with choir II). How much this practice of instrumentation corresponds to Venetian usage is open to doubt: archival documentation suggests that mixed consorts were more common in Venice, as opposed to the homogeneous timbres frequently described in German-speaking regions. Though Praetorius's indications for instrumental participation are also valuable for these pieces, these too must be used with some caution since they also reflect German taste and are of a later date than the music to which they refer: in line with the annotations in the *Symphoniae sacrae II*, Praetorius describes how certain choirs were performed by homogeneous groups of instruments, such as violins, flutes or cornetts for the upper choirs, trombones or bassoons for those of lower tessitura (in these choirs, he adds, at least one part must be sung to ensure textual completeness). The increased number of indications for specific instruments in the *Symphoniae sacrae* of 1615 is perhaps due to an all-too-literal approach to what, in Gabrieli's original performing materials, may well have been mere annotations regarding individual performances: in general, usage appears to have been highly flexible. Yet, in several of the late works, the parts marked for instruments are treated quite differently from the vocal parts. Likewise, solo voices are clearly differentiated from the ripieno choir by florid writing and greater concertante play between parts. The use of the basso continuo allows solo voices to be accompanied by the organ as well as instrumental groups. Other instruments are specified in *basso seguente* parts (*D-Kl* mus. 51a and 62f; though these two manuscripts were compiled in Germany and are thus not necessarily representative of Venetian practice): the three such parts in the 18-part *Hic est filius Dei* are marked 'basso continuo' (probably organ), 'violone' and 'lute' respectively, while the 19-part *Alti potentis Domini* has a 'basso grande' for lute.

Gabrieli's music for instrumental ensemble consists of canzonas and sonatas. Like the motets, these were probably designed for use in S Marco during mass and vespers on the most important liturgical commemorations and greatest occasional events; they certainly exploit the exceptionally large resources available in the church and the virtuosity of several players, in particular Girolamo Dalla Casa and Giovanni Bassano. As in some of Gabrieli's late motets, the ornamentation applied to the melodic lines is similar to that set out in the treatises of these two virtuoso cornett players. One is tempted to see, in the frequent contrast between a few highly embellished lines and the plainer main body of instruments, a deliberate exploitation of their presence in the instrumental band of the basilica.

The appointment of Monteverdi as *maestro di cappella* at S Marco in 1613 meant that Gabrieli's impact on Venetian composers during the first half of the 17th century was comparatively small. G.B. Grillo, his successor as organist of the S Rocco confraternity and himself appointed to S Marco in 1619, was one of the few to follow his ideas, writing not only a *Sonata pian e forte* but also concertante motets in a similar style to some of those published in the *Symphoniae sacrae* of 1615. Like Andrea, Giovanni was most influential north of the Alps. His many German pupils have already been mentioned. His organ music was included in several tablatures using German notation, such as Bernhard Schmid's *Tablatur Buch* (RISM 1607^{29}) and Johann Woltz's *Nova musices organicae tabulatura* (RISM 1617^{24}). Much of his church music was printed by German publishers and the popularity of polychoral music in northern Europe can be traced largely to his model. Schütz's *Psalmen Davids* of 1619 show direct links with Gabrieli's motet style, not only in the general layout of instruments and voices but also in details of cadential progressions and formal design. Smaller-scale German church music also owed much to works such as the chromatically expressive *Timor et tremor*; music by Schein and others displays a similar attitude to word-painting and uses a similar melodic and harmonic style rather than exploiting the potential of the basso continuo. Schütz's *Cantiones sacrae* (1625) were particularly indebted in this way, and Gabrieli's music was one of the most influential Italian models in Germany before Monteverdi. It was probably this strong German interest which led to the rediscovery of his music in the early 19th century by Winterfeld, whose transcriptions of most of Gabrieli's sacred music and some pieces for instrumental ensemble are still extant (in *D-Bsb*).

WORKS

numbers refer to the Thematic Catalogue

Editions: *Giovanni Gabrieli: Opera omnia*, ed. D. Arnold and R. Charteris, CMM, xii (1956–) [A i–xi]

Giovanni Gabrieli: Composizioni per organo, ed. S. Dalla Libera (Milan, 1957–9/*R*) [L i–iii]

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SACRED VOCAL

Concerti . . . continenti musica di chiesa, madrigali, & altro . . . libro primo, 6–8, 10, 12, 16vv, insts (1587^{16}) [1587]

Sacrae symphoniae, 6–8, 10, 12, 14–16vv, insts (1597) [1597]

Symphoniae sacrae . . . liber secundus, 7–8, 10–17, 19vv, insts (1615) [1615]

Works in 1590^4, 1600^2, 1612^3, 1612^{18}, 1613^2, 1615^2, 1617^{24}

43–5 Kyrie, 12vv, 1597; A ii
71–3 Kyrie, 12vv, 1615; A iv
46 Gloria, 12vv, 1597; A ii
47 Sanctus-Benedictus, 12vv, 1597; A ii
74 Sanctus-Benedictus, 12vv, 1615; A iv
144 Alti potentis Domini, 19vv, *D-Kl* (inc.); A ix
5 Angelus ad pastores ait, 12vv, 1587, *Rp* (org), *PL-PE* (org); A i
23 Angelus Domini descendit, 8vv, 1597, *A-LIm* (lute), *SK-Le* (org); A i
60 Attendite popule meus, 8vv, 1615, 1617^{24} (org); A iii
122 Audi Domine hymnum, 7vv, 1612^3, *PL-Wn* (org); A vii
145 Audite caeli quae loquor, 12vv, *D-Kl* (inc.); A ix
123 Audite principes, 16vv, 1615^2; A vii
146 Audite principes, 16vv, *Kl* (inc.; much material shared with C123); A ix
8 Beata es, virgo Maria, 6vv, 1597, *SK-Le* (org); A i
18 Beati immaculati in via, 8vv, 1597, 1617^{24} (org), *D-Bsb* (org), *PL-Wn* (org); A i
21 Beati omnes, qui timent Dominum, 8vv, 1597, 1617^{24} (org), *D-Bsb* (org), *Mbs* (kbd), *GB-Ob* (lute), *PL-PE*(org), *Wn* (org), *SK-Le* (org); A i
33 Benedicam Dominum in omni tempore, 10vv, 1597, 1617^{24} (org), *PL-PE* (org); A ii
62 Benedictus es Dominus, 8vv, 1615; A iii
11 Benedixisti Domine, 7vv, 1597, *D-Tl* (kbd), *SK-Le* (org); A i
84 Buccinate in neomenia tuba, 19vv, 1615, 1617^{24} (org), *PL-GD* (org, 4 pts); A v
6 Cantate Domino, 6vv, 1597, 1612^{18} (lute), 1617^{24} (org), *D-Bsb* (org), *Rtt* (org, inc.), *GB-Ob* (lute), *I-Tn* (kbd); A i
61 Cantate Domino, 8vv, 1615; A iii

76 Confitebor tibi, Domine, 13vv, 1615; A iv

154 Confitebor tibi, Domine, 13vv, 1615^{2} (much material shared with C76), 1617^{24} (org); A iv

54 Congratulamini mihi, 6vv, 1615, *Tn* (kbd); A iii

4 Deus, Deus meus, ad te, 10vv, 1587, 1617^{24} (org), *CH-Bu* (org), *D-Esl* (kbd); A i

124 Deus, Deus meus, respice in me, 12vv, 1615^{2}; A vii

59 Deus, in nomine tuo, 8vv, 1615; A iii

125 Deus, in nomine tuo, 8vv, *Kl*; A vii

36 Deus, qui beatum Marcum, 10vv, 1597, *SK-Le* (org); A ii

126 Diligam te, Domine, 7vv, 1600^{2}, *D-Mbs* (kbd, inc.); A vii

26 Diligam te, Domine, 8vv, 1597, *PL-Wn* (org); A ii

127 Domine, Deus meus, ne, quaeso, 6vv, 1615^{2}, *I-Tn* (kbd); A vii, L iii, 15

22 Domine, Dominus noster, 8vv, 1597, 1617^{24} (org), *PL-Wn* (org); A i

15 Domine exaudi orationem meam, 8vv, 1597, *Wn* (org), *SK-Le* (org); A i

34 Domine exaudi orationem meam, 10vv, 1597, 1617^{24} (org), *D-Bsb* (org), *Esl* (kbd), *SK-Le* (org); A ii

128 Dulcis Iesu patris imago, 20vv, *D-Kl*; A vii

2 Ego dixi; Domine miserere mei, 7vv, 1587, *I-Tn* (kbd); A i

129 Ego rogabo Patrem, 6vv, 1590^{4}, *A-LIm* (lute); A vii

147 Ego rogabo Patrem, 6vv, *D-Rp* (inc.; much material shared with C129); A ix

29 Ego sum qui sum, 8vv, 1597, *PL-Wn* (org), *SK-Le* (org); A ii

12 Exaudi Deus orationem meam, 7vv, 1597, 1617^{24} (org); A i

67 Exaudi Deus orationem meam, 12vv, 1615, 1617^{24} (org); A iv

7 Exaudi Domine iustitiam meam, 6vv, 1597, 1617^{24} (org), *I-Tn* (kbd); A i

82 Exaudi me, Domine, 16vv, 1615; A v

27 Exultate iusti in Domino, 8vv, 1597, 1617^{24} (org), *D-Bsb* (org), *PL-PE* (org), *Wn* (org), *SK-Le* (org); A ii

53 Exultavit cor meum in Domino, 6vv, 1615, *I-Tn* (kbd); A iii

130 Exultet iam angelica turba, 14vv, 1615^{2}; A vii

131 Exultet iam angelica turba, 17vv, *D-Kl*; A vii

138 Gloria Patri, 8vv, *Bsb*; A viii

132 Hic est filius Dei, 18vv, *Kl*; A viii

28 Hoc tegitur sacro, 8vv, 1597, *Rtt* (org), *SK-Le* (org); A ii

133 Hodie Christus a mortuis, 12vv, *D-Kl*; A viii

40 Hodie Christus natus est, 10vv, 1597, *PL-GD* (partial org score), *SK-Le* (org); A ii

134 Hodie completi sunt dies Pentecostes, 7vv, 1600^{2}, *A-LIm*, *D-Bsb* (org), *SK-Le* (org); A viii

148 Hodie completi sunt dies Pentecostes, 7vv, *D-Esl* (inc.; much material shared with C134)

57 Hodie completi sunt dies Pentecostes, 8vv, 1615; A iii

20 Iam non dicam vos servos, 8vv, 1597, *PL-Wn* (org), *SK-Le* (org); A i

1 Inclina Domine aurem tuam, 6vv, 1587; A i

78 In ecclesiis, 14vv, 1615; A v

30 In te Domine speravi, 8vv, 1597, *SK-Le* (org); A ii

16 Iubilate Deo omnis terra, 8vv, 1597, 1617^{24} (org), *A-LIm* (lute), *I-Tn* (kbd), *PL-Wn* (org); A i

136 Iubilate Deo omnis terra, 8vv, 1613^{2}; A viii

135 Iubilate Deo omnis terra, 8vv, *D-Bsb*; A viii

65 Iubilate Deo omnis terra, 10vv, 1615; A iii

51 Iubilate Deo omnis terra [= Iubilate omnes], 15vv, 1597, *SK-Le* (org); A ii

31 Iubilemus singuli, 8vv, 1597, *PL-PE* (org); A ii

38 Iudica me, Domine, 10vv, 1597, *SK-Le* (org); A ii

149 Laetentur omnes qui sperant in te Domine, 14vv, *D-Lr* (inc.); A ix

19 Laudate nomen Domini, 8vv, 1597, *SK-Le* (org); A i

63 Litaniae BVM, 8vv, 1615; A iii

32 Magnificat, 8vv, 1597, *PL-Wn* (org), *SK-Le*(org); A ii

48 Magnificat, 12vv, 1597, *Le* (org); A ii

75 Magnificat, 12vv, 1615; A iv

79 Magnificat, 14vv [= Laudabo Deum Dominum], 1615; A v

83 Magnificat, 17vv, 1615; A v

150 Magnificat, 20 or 28vv, *A-Wn* (inc.); A ix

151 Magnificat, 33vv, *Wn* (inc.); A ix

35 Maria virgo, 10vv, 1597, *PL-PE* (org), *SK-Le* (org); A ii

137 Miserere mei Deus, 4vv, *D-Bsb*; A viii

9 Miserere mei Deus, 6vv, 1597, *PL-Wn* (org), *SK-Le* (org); A i

17 Misericordias Domini, 8vv, 1597, 1617^{24} (org), *PL-Wn*(org); A i

69 Misericordia tua, Domine, 12vv, 1615; A iv

50 Nunc dimittis, 14vv, 1597, *SK-Le* (org); A ii

14 O Domine Iesu Christe, 8vv, 1597, 1617^{24} (org), *D-Esl* (kbd), *I-Tn* (kbd), *PL-Wn* (org), *SK-Le* (org); A i

68 O gloriosa virgo, 12vv, 1615, *D-Kl* (as O gloriose Iesu); A iv

139 O Iesu Christe, 6vv, 1615^{2}, 1617^{24} (org), *I-Tn* (kbd, entitled O doctor optime); A viii, L iii, 11; [model for Schütz, Iesu dulcissime]

24 O Iesu mi dulcissime, 8vv, 1597, *D-Bsb* (org), *PL-Wn* (org), *SK-Le* (org); A i

56 O Iesu mi dulcissime, 8vv, 1615; A iii

140 O Iesu mi dulcissime, 8vv, *D-Bsb*; A viii

3 O magnum mysterium, 8vv, 1587; A i

52 Omnes gentes plaudite manibus [= Matri sanctae plaudite filii], 16vv, 1597, 1617^{24} (org), *D-Bsb* (org); A ii

81 O quam gloriosa hodie beata Maria processit, 16vv, 1615; A v

10 O quam suavis, 7vv, 1597, 1617^{24} (org), *GB-Ob* (lute); A i

58 O quam suavis, 8vv, 1615; A iii

41 Plaudite, psallite, iubilate Deo omnis terra [= Virgini iubilemus], 12vv, 1597, 1617^{24} (org), *PL-PE* (org); A ii

77 Quem vidistis, pastores, 14vv, 1615; A v

39 Quis es iste qui venit, 10vv, 1597, *D-Bsb* (org), *SK-Le* (org); A ii

49 Regina coeli laetare, 12vv, 1597, *Le* (org); A ii

80 Salvator noster hodie dilectissimi natus est, 15vv, 1615; A v

55, 153 Sancta et immaculata virginitas, 7vv, 1615 (copy in *PL-Wu* with addl pt in MS by Staden), *I-Tn* (kbd); A iii, ix

25 Sancta et immaculata virginitas, 8vv, 1597, *PL-PE* (org), *SK-Le* (org); A i

13 Sancta Maria succurre miseris, 7vv, 1597, 1600^{2} (with opening words 'O fili Dei succurre miseris'), 1617^{24} (org), *SK-Le* (org); A i

66 Surrexit Christus, 11vv, 1615; A iii

141 Surrexit Christus, 12 or 16vv, *D-Kl*; A viii

37 Surrexit pastor bonus, 10vv, 1597, *SK-Le* (org); A ii

70 Suscipe clementissime Deus, 12vv, 1615; A iv

142 Timor et tremor, 6vv, 1615^{2}; A viii

143 Timor et tremor, 6vv, *D-Bsb* (related to C142); A viii

42 Virtute magna operatus est, 12vv, 1597, *SK-Le* (org); A ii

64 Vox Domini super aquas Iordanis, 10vv, 1615; A iii

SECULAR VOCAL

Concerti . . . continenti musica di chiesa, madrigali, & altro . . . libro secondo, 6–8, 10, 12, 16vv, insts (1587^{16}) [1587]

Works in 1575^{11}, 1575^{15}, 1583^{11}, 1586^{1}, 1586^{11}, 1587^{6}, 1589^{14}, 1590^{11}, 1591^{23}, 1592^{11}, 1595^{5}, 1600^{5a}, 1601^{18}, 1607^{29}

118 A Dio, dolce mia vita, 10vv, 1587; A vi

88 Ahi, senza te, pretiosa Margherita, 4vv, 1595^{5}; A vi

85 Alma cortes'e bella [= My soul is deeply wounded], 3vv, 1587^{6}; A vi

120 Amor, dove mi guidi, 12vv, 1590^{11}; A vi

180 Amor s'è in lei con honestate aggiunto (F. Petrarch) (2p. of A. Gabrieli, In nobil sangue), 6vv, 1587; A vi

117 Chiar'angioletta semb'agl'occhi miei, 8vv, 1590^{11}, *A-LIm* (lute); A vi

99 Da quei begl'occhi ove s'accese il foco, 5vv, 1589^{14}; A vi

89 Deh, di me non ti caglia, amico vero, 4vv, 1595^{5}; A vi

100 Dimmi, dimmi ben mio, 5vv, 1589^{14}; A vi

112 Dolce nemica mia, 7vv, 1587, *LIm* (lute); A vi

105 Dolci, care parole, 5vv, 1589^{14}; A vi

93 Donna leggiadra e bella, 5vv, 1583^{11}; A vi

115 Dormiva dolcemente la mia Clori, 8vv, 1590^{11}, *LIm* (lute); A vi

116 Fuggi pur se sai, 8vv, 1590^{11}; A vi

90 Labra amorose e care [= How long shall fading pleasure], 4vv, 1595^{5}, 1607^{29} (org); A vi

113 Lieto godea sedendo [= Auxilium promisit Deus; Ein Kindlein fein; Fröhlich zu sein; Heilig ist Gott; Quam pulchra es amica mea], 8vv, 1587, 1600^{5a} (lute), 1601^{18} (lute), *LIm* (lute), *D-WINtj* (org, inc.); A vi

114 O che felice giorno [= Hodie Christus natus est], 8vv, 1590[11], *A-LIm* (lute); A vi

94 O ricco mio thesoro [= Nos autem gloriari oportet], 5vv, 1583[11]; A vi

152 Però di prego, 3vv, *D-Dl* (text lacking); A ix

91–2 Quand'io ero giovinetto, 5vv, 1575[11]; A vi

106–07 Quando Laura, ch'or tant'illustr'e bea, 5vv, *I-VEaf*; A vi

102 Queste felici herbette, 5vv, 1589[14]; A vi

119 Sacri di Giove augei, sacre fenici [= Sancti Ignatii socii Iesu festam], 12vv, 1587; A vi

95–6 Sacro tempio d'honor (G.B. Zuccarini), 5vv, 1586[11]; A vi

103–04 S'al discoprir de l'honorata fronte, 5vv, 1589[14]; A vi

111 Scherza Amarilli e Clori [= Alleluia quando iam emersit], 6vv, *Honori et amori Georgii Gruberi* (Nuremberg, 1600); A vi

110 Se cantano gl'augelli (O. Guargante) [= Blandina maine Schöne and Dass Musica die schöne], 6vv, 1592[11]; A vi

97–8 Signor, le tue man sante, 5vv, 1586[1]; A vi

109 S'io t'ho ferito, non t'ho però morto, 6vv, 1591[23]; A vi

121 Udite, chiari e generosi figli, 15vv, *D-Kl*; A vi

101 Vagh'amorosi e fortunati allori, 5vv, 1589[14]; A vi

86–7 Voi ch'ascoltate in rime spars'il suono (Petrarch), 4vv, 1575[15]; A vi

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C1 Alleluia quando iam emersit [= Scherza Amarilli e Clori], 6vv, 1615[2], *I-Tn* (kbd); A ix, L iii, 20

C2 Auxilium promisit Deus [= Lieto godea sedendo], 8vv, *D-Esl*; A ix

C3 Blandina meine Schöne [= Se cantano gli augelli], 6vv, 1612[13]; A ix

C4 Dass Musica die schöne [= Se cantano gli augelli], 6vv, 1619[16]; A ix

C5 Ein Kindlein fein [= Lieto godea sedendo], 8vv, *D-Rp*; A ix

C6 Fröhlich zu sein [= Lieto godea sedendo], 8vv, 1624[16]; A ix

C7 Heilig ist Gott [= Lieto godea sedendo], 8vv, *Bsb*; A ix

C8 Hodie Christus natus est [= O che felice giorno], 8vv, 1615[2]; A ix

C9 How long shall fading pleasure [= Labra amorose e care], 4vv, *GB-Och*; A ix

C17 Iubilate omnes [= Iubilate Deo omnis terra], 15vv, 1597 (MS addn to pr. ptbks in *D-Rp*); facs. in A ix

C10 Laudabo Deum Dominum [= Magnificat C79], 14vv, *Kl*; A ix

C18 Matri sanctae plaudite filii [= Omnes gentes plaudite manibus], 16vv, 1597 (MS addn to pr. ptbks in *Rp*); facs. in A ix

C11 My soul is deeply wounded [= Alma cortes'e bella], 3vv, *GB-Och*; A ix

C12 Nos autem gloriari oportet [= O ricco mio thesoro], 5vv, 1604[11], *PL-PE* (org); A ix

C13 Quam pulchra es amica mea [= Lieto godea sedendo], 8vv, 1599[5]; A ix

C14 Sancta Maria virgo [= Amor dove mi guidi], 12vv, 1590[11] (MS addn to pr. ptbks in *B-Br*); A ix

C15 Sancti Ignatii socii Iesu festam [= Sacri di Giove augei], 1587 (MS addn to pr. ptbks in *D-Rp*); A ix

C16 Virgini iubilemus [= Plaudite, psallite, iubilate Deo omnis terra], 12vv, 1597 (MS addn to pr. ptbks in *Rp*); facs. in A ix

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171–85 Sacrae symphoniae, 6–8, 10, 12, 14–16vv, insts (1597), A x: Canzon primi toni, 8vv; Canzon primi toni, 10vv; Canzon quarti toni, 15vv; Canzon septimi toni, 8vv (inc. org version in *D-Mbs*); Canzon septimi toni, 8vv; Canzon septimi et octavi toni, 12vv; Canzon noni toni, 12vv; Canzon noni toni, 8vv (org version in *A-LIm*); Canzon duodecimi toni, 8vv; Canzon duodecimi toni, 10vv; Canzon duodecimi toni, 10vv; Canzon duodecimi toni, 10vv; Canzon in echo duodecimi toni, 10vv; Canzon in echo duodecimi toni, 10vv (alternative version to C180: 'variata di concerto, con l'organo insieme'); Sonata octavi toni, 12vv; Sonata pian e forte, 8vv

195–214 Canzoni et sonate, 3, 5–8, 10, 12, 14–15, 22 insts, bc (org) (1615), A xi: Canzon I, 5vv; Canzon II, 6vv (kbd version in *A-Wm*); Canzon III, 6vv (kbd version in *Wm*); Canzon IV, 6vv (kbd version in *Wm*); Canzon V, 7vv; Canzon VI, 7vv; Canzon VII, 7vv; Canzon VIII, 8vv; Canzon IX [= C190 below]; Canzon X, 8vv; Canzon XI, 8vv; Canzon XII, 8vv; Sonata XIII, 8vv; Canzon XIV, 10vv; Canzon XV, 10vv; Canzon XVI, 12vv; Canzon XVII, 12vv; Sonata XVIII, 14vv; Sonata XIX, 15vv; Sonata XX, 22vv; Sonata XXI 'con tre violini', 4 or 5vv

186 Canzon I 'La Spiritata', 4vv, 1608[24], 1601[18] (lute), 1609[33] (kbd), 1617[24] (org), 1622[17] (kbd version by G. Diruta), *D-Esl* (kbd), *I-Tn* (kbd), *PL-PE* (org); A x

187 Canzon II, 4vv, 1608[24], *I-Tn* (kbd); A x

188 Canzon III, 4vv, 1608[24], *A-Wm* (kbd); A x

189 Canzon IV, 4vv, 1608[24], *Wm* (kbd); A x

190 Canzon XXVII 'Fa sol la re', 8vv, 1608[24], repr. 1615 as Canzon IX; A ix, x

191 Canzon XXVIII 'Sol sol la sol fa mi', 8vv, 1608[24]; A x

192 Canzon in echo, 12vv, *D-Kl*; A x

193 Canzon, 12vv, *Kl*; A x

194 Canzon, 4vv, *I-VEcap*, 1599[19] (lute), *A-Wm* (kbd); A x

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240–50 Intonationi d'organo . . . libro primo (1593[10]) (wrongly attrib. A. Gabrieli in 1607[29]), A xii: Del primo tono; Del secondo tono; Del terzo et quarto tono; Del quinto tono; Del sesto tono; Del settimo tono; Dell'ottavo tono; Del nono tono; Del decimo tono; Dell'undecimo tono; Duodecimo tono

215 Ricercar ottavo tono, 1595[13], *I-Tn* (org); A xii

216 Ricercar decimo tono, 1595[13] *D-Bsb* (org), *I-Tn* (org); A xii

217, 219–22 5 ricercars (org), *I-Tn*; A xii

218 Ricercar, *PL-Kj* (attrib. Erbach in *D-Bsb*); A xii

223 Canzon, *PL-Kj*; A xii

224 Ricercar, *Kj* (attrib. Erbach in *D-Bsb* and *Mbs*); A xii

225 Canzon, *PL-Kj* (designated 'Ricercar' in *D-Mbs*); A xii

226 Ricercar noni toni, *D-Bsb*; A xii

227 Fantasia quarti toni, *Bsb*; A xii

228–9 2 fugues, *I-Tn* (org); A xii

230 Canzon, *Tn*, attrib. 'Gabrieli' (org); A xii

231 Canzon, *Tn* (org); A xii

232 Canzon francese, *Tn* (org) (attrib. both Gabrieli and Hassler); A xii

233 Canzon, *Tn* (org) (attrib. Erbach in *D-Bsb*); A xii

234 Canzon, *I-Tn* (org) (attrib. Erbach in *D-Bsb* and *Mbs*); A xii

235 Canzon, *F-Pn* (attrib. Erbach in *D-Bsb*; Merulo in *I-Tn*); A xii

236 Toccata del secondo tono, 1593[9]; A xii

237–8 2 toccatas, *I-Tn* (org); A xii

239 Toccata primi toni, *Tn* (org) (attrib. Merulo elswhere in MS); A xii

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DAVID BRYANT

Gabrieli Consort and Players. English vocal and period-instrument ensemble. They are recognized principally for enterprising, meticulously researched reconstructions of liturgical musical events, especially from Venice in the 16th and 17th centuries. Founded by their director Paul McCreesh in 1981, they have given concerts in major festivals around the world and have made numerous recordings. In 1990 they won a Gramophone Award for a reconstruction of Doge Marino Grimani's coronation in 1595. Similar programmes include Vespers at S Marco, Palestrina in the Cappella Sistina and a Mass for Christmas Day at Wolfenbüttel (Praetorius). More recently, the group's thrilling, incisive tutti textures have been admired in performances of Handel oratorios.

JONATHAN FREEMAN-ATTWOOD

Gabrielli, Adriana. *See* FERRARESE, ADRIANA.

Gabrielli [Gabrieli], **Caterina** [La Cochetta] (*b* Rome, 12 Nov 1730; *d* Rome, 16 Feb or 16 April 1796). Italian soprano. She was probably a pupil of Porpora in Venice (1744–7) and is said to have made her début at Lucca in 1747 and to have sung in Jommelli's *Didone* at Naples in 1750. In 1754–5 she sang in Venice at the Teatro S Moisè. After a highly successful concert début at the Burgtheater in Vienna in 1755, she was given a contract there until 1758–9. Metastasio instructed her in the declamatory style and she soon appeared in works by Gluck (*Le cinesi*, *La danza* and *L'innocenza giustificata*, 1755; *Il re pastore*, 1756). In 1758 she was at the Regio Ducal Teatro, Milan; at Padua with the castrato Gaetano Guadagni, one of her most important teachers, she was involved in scandals and had to leave precipitately.

From 1759 Gabrielli often sang in operas by Traetta, creating at Parma the leading roles in his *Ippolito ed Aricia* (1759) and *I tintaridi* (1760). In Vienna, she created the title parts in Gluck's *Tetide* (1760) and Traetta's *Armida* (1761). In Italy again in 1761, she sang in Padua (1761), Lucca (1761–2), Reggio nell'Emilia (1762), Turin (1762), Milan (1763) and Naples (1763–5), then retired briefly to live with a young nobleman; in 1766–7 she again sang in Naples. She then had a three-year engagement at Palermo, and in 1771 was at Milan, where Mozart met her. She was then engaged at St Petersburg

(1772–5), probably at Traetta's request, for she again appeared in his operas (*Antigona*, 1772; *Amore e Psiche*, 1773; *Lucio Vero*, 1774). After a season (1775–6) in London, she returned to Italy, singing until 1782 in Naples, Venice, Lucca and Milan. Gabrielli was one of the most eminent and perfect singers of her time. Burney called her 'the most intelligent and best-bred virtuosa' with whom he had ever conversed; to immense technical powers and knowledge she seems to have joined exceptional personal charms, and accordingly the protection of several noble personalities (such as Prince Kaunitz). Mozart, however, hearing her after her prime, described her as a 'manufacturer of passage-work and roulades ... who cannot sing' (1778).

Francesca Gabrielli (*b c*1735), probably her sister, often appeared with her as seconda donna.

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GERHARD CROLL, IRENE BRANDENBURG

Gabrielli, Domenico ['Minghino dal violoncello'] (*b* Bologna, 19 Oct 1659; *d* Bologna, 10 July 1690). Italian composer and cello virtuoso. The first part of his nickname ('Mingéin dal viulunzèl' in Bolognese dialect) is a diminutive of 'Domenico'. He studied composition with Legrenzi in Venice; he was also one of the best students of Franceschini in Bologna, where on 20 December 1680, after Franceschini's death, he succeeded him as a cellist at S Petronio. He was elected to the Accademia Filarmonica on 23 April 1676 and became president in 1683. During the 1680s he became widely recognized as a cello virtuoso and composer of vocal music. He turned to the composition of operas in 1683 and in seven years wrote 12, which received their premières in Venice, Modena and Turin as well as in Bologna. This undoubtedly caused him to travel a good deal, and because of his prowess on the cello he also often performed at the Este court at Modena. He was granted frequent leave of absence from S Petronio, but it is no surprise that he was dismissed on 14 October 1687 for neglect of his duties: he failed to play on the feast of St Petronius, the most important function of the year. He immediately went to Modena for a short time, where he entered the regular service of Duke Francesco II d'Este. His prestige, however, was such that he was reinstated at S Petronio on 23 March 1688, but he soon contracted the incurable illness that led to his death.

Gabrielli's historical significance lies primarily in his virtuosity on the cello, which was just becoming popular, and as the composer of some of the earliest music for it. His canons, ricercares and sonatas reflect both an advanced performing technique and an acute awareness of the sonority inherent in the instrument: his ricercares for unaccompanied cello contain florid passage-work and double, triple and quadruple stops. Except for occasional brilliant passages for the cello, Gabrielli's other chamber music is strongly influenced by the uncomplicated style of the Emilian school of instrumental music as represented by G.B. Vitali and Corelli. This music includes his op.1 and a set of 12 pairs of dances, each pair in a different key, ranging from C minor to B minor and from E♭ to A.

Gabrielli further demonstrated his interest in the cello by employing it as an obbligato instrument in his trumpet sonatas and vocal works. He composed sonatas for one or two trumpets and orchestra (six of which are extant) specifically for S Petronio. They reveal his mature grasp of this new genre which was so popular in Bologna in the late 17th century. They consist of four to six movements, slow and fast ones generally alternating as in the Bolognese sonata tradition. One remarkable movement contains a concertante duet between cello and trumpet with continuo – basically a trio sonata texture. Gabrielli also used the cello and trumpet, as well as other instruments, in a concertante manner in his vocal music, especially in his operas and oratorios. His opera *Flavio Cuniberto*, for example, contains several extended florid arias supported by obbligato instruments including cello and theorbo (one aria each), trumpet (two arias) and violin (three).

Gabrielli's vocal music, the work of a fine craftsman, reflects his Venetian training and background. While his sacred music is more reserved, his cantatas, oratorios and operas reveal a flair for the dramatic. The recitatives are seldom of the secco variety and he often emphasized expressive features in the texts. The way in which he constructed scenes also reflects his desire for relative freedom in organizing recitative, aria and arioso for dramatic purposes. The forms of his arias range from strophic and binary pieces to those built on ostinatos and full-blown da capo arias, and they vary from the simple to the florid. Instrumentally accompanied arias are used for dramatic emphasis, a feature particularly evident in the oratorio *S Sigismondo*.

Gabrielli's sacred works, written predominantly for up to five soloists, one ripieno choir and a five-part string ensemble without trumpets, recall G.P. Colonna's skilful use of S Petronio-style counterpoint, particularly in the final sections of mass movements and psalms and in the contrasts between virtuoso solo sections and homophonic choir passages. The influence of Gabrielli's former teacher, Franceschini, is evident in his use of short, dynamic rhythmic cells. Other characteristics are the clear polarization between melodic upper parts and walking bass lines, and the frequent use of melodic sequences in the style of the organ compositions of G.B. Degli Antoni and Bartolomeo Monari.

WORKS

OPERAS

Flavio Cuniberto (M. Noris), Venice, S Giovanni Grisostomo, 1682, Modena, Fontanelli, 1688, *I-Bc*, *MOe*

Il Cleobulo (G.B. Neri), Bologna, Formagliari, Aug 1683, lib (Bologna, 1683)

Il Gige in Lidia (Neri), Bologna, Formagliari, 1683, *MOe*

Teodora Augusta (A. Morselli), Venice, Vendramin, carn. 1685, lib (Venice, 1685); rev. Bologna, 1687 (text rev. G. Rapparini, music rev. G.A. Perti), lib (Bologna, 1687); rev. as Teodora clemente, Piacenza, Nuovo Teatro Ducale, 1689, arias in *MOe*, lib (Parma, 1689)

Clearco in Negroponte (A. Arcoleo), Venice, S Moisè, 1685, *MOe*

Rodoaldo, re d'Italia (T. Stanzani), Venice, S Moisè, 1685, *MOe*, lib (Venice, 1685)
Le generose gare tra Cesare e Pompeo (D.R. Cialli), Venice, Vendramin, carn. 1686, *MOe*
Il Maurizio (Morselli), Venice, Vendramin, 26 Dec 1686, lib (Venice, 1687), rev. Modena, 1689, *MOe*; rev. as Tiberio in Bisanzio (J. Paci and D. Ciufetti), Lucca, 1694, lib (Lucca, 1694)
Il Gordiano (Morselli), Venice, Vendramin, 21 Jan 1688, *MOe*, lib (Venice, 1688)
Carlo il grande (Morselli, after L. Ariosto), Venice, S Giovanni Grisostomo, Feb 1688, *MOe*, lib (Venice, 1688)
Silvio, re degli Albani (P. d'Averara), Turin, Regio Ducale, 1689, *MOe*, lib (Turin, 1689)

ORATORIOS

S Sigismondo, re di Borgogna (D. Bernardoni), Bologna, 1687, *MOe*, lib
Elia sacrificante (P.P. Sita), Bologna, 1688, lib (Bologna, 1688)
Il martirio di S Felicita (F. Sacrati), Modena, 1689, lib (Modena, 1689)
Il battesimo di Carlo, antico imperatore il Magno, Lucca, 27 Dec 1718, lost

OTHER VOCAL

[11] Cantate a voce sola (Bologna, 1691/*R*)
Cantata, Stanco di piu soffriti, 1v, bc, in Melpomene coronata da Felsina (Bologna, 1685[1])
Motet, Vexillum pacis, 1v, vns, bc, in Motetti sagri (Bologna, 1695[1])
Over 50 secular works (cants., serenatas and ariettas) and sacred works (mass movts, pss and hymns), *I-Bc*, *Bsp*, *MOe*

INSTRUMENTAL

Balletti, gighe, correnti, alemande, e sarabande, 1 vn, vle, vn 2 ad lib, op.1 (Bologna, 1684); no.9 ed. E. Schenk (Vienna, 1953)
Sonata IIII, F, in Sonate a tre di vari autori (Bologna, ?1700)
Two sonatas for violins in parts, one by Signor Caldara and the other by Signor Gabrielli (London, 1704)
Ricercares for vc solo, vc with bc; canon, 2 vc; 2 sonatas, vc, bc: all *I-MOe* (facs. (Bologna, 1998)); solo ricercares ed. G. Epperson (New York, 1965)
Concerto, 4 vn, 6 sonatas, 1 or 2 tpt, str, *Bsp*; sonata no.2 in D ed. E. Tarr (London, 1968)

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L. Busi: *Il Padre G.B. Martini* (Bologna, 1891/*R*)
E. van der Straeten: *History of the Violoncello* (London, 1915/*R*)
F. Vatielli: 'Primordi dell'arte del violoncello', *Arte e vita musicale a Bologna* (Bologna, 1927/*R*), 117–48
E. Albini: 'Domenico Gabrielli, il Corelli del violoncello', *RMI*, xli (1937), 170–75
K. Marx: *Die Entwicklung des Violoncells und seiner Spieltechnik bis J.L. Duport (1520–1820)* (Regensburg, 1963)
U. Zingler: *Studien zur Entwicklung der Italienischen Violoncellosonate von den Anfängen bis zur Mitte des 18. Jahrhunderts* (Frankfurt, 1967), 20–30, 227, 230, 236
S.E. Watts: *The Stylistic Features of the Bolognese Concerto* (diss., Indiana U., 1969), 334ff
E. Cowling: *The Cello* (London and New York, 1975/*R*)
E. Enrico: *The Orchestra at San Petronio in the Baroque Era* (Washington DC, 1976)
C. Sartori: 'I ricuperi dell'Ufficio ricerche fondi musicali: Domenico Gabrielli, Carlo Pallavicino, Freschi, Legrenzi, Sartori e Marcantonio Ziani', *NRMI*, xiv (1980), 548–54
E. Selfridge-Field: *Pallade veneta: Writings on Music in Venetian Society 1650–1750* (Venice, 1985)
A. Chiarelli: *I codici di musica della raccolta estense: ricostruzione dall'inventario settecentesco* (Florence, 1987)
O. Gambassi: *La cappella musicale di S. Petronio: maestri, organisti, cantori e strumentisti dal 1436 al 1920* (Florence, 1987), 144–6, 328, 478
V. Crowther: *The Oratorio in Modena* (Oxford, 1992)
O. Gambassi: *L'Accademia Filarmonica di Bologna* (Florence, 1992), 284–5, 299
M. Vanscheeuwijck: 'La cappella musicale di San Petronio ai tempi di Giovanni Paolo Colonna (1674–1695): organizzazione esemplare di una istituzione musicale', *La cappella musicale nell'Italia della Controriforma*, ed. O. Mischiati and P. Russo (Cento, 1993), 303–24
M. Vanscheeuwijck: *De religieuze muziekproduktie in de San Petronio-kerk te Bologna ten tijde van Giovanni Paolo Colonna (1674–1695)* (diss., U. of Ghent, 1995)
M. Vanscheeuwijck: 'The Baroque Cello and its Performance', *Performance Practice Review*, ix (1996), 78–96

JOHN G. SUESS (with MARC VANSCHEEUWIJCK)

Gabrielli, Francesca. *See* FERRARESE, ADRIANA.

Gabrielli, Count **Nicolò** [Nicola] (*b* Naples, 21 Feb 1814; *d* Paris, 14 June 1891). Italian composer. His teachers included Carlo Conti and, at the Naples Conservatory, Zingarelli and Donizetti. In about 1835 he began writing for the theatre, and from 1840 to 1854 directed the ballets at the royal theatres in the kingdom of Naples. Summoned by Napoleon III, he lived from 1854 in Paris, where he dedicated himself to composition, writing operas and ballets, some of them for the Opéra. He was successful until the fall of Napoleon III in 1871, after which he stopped composing almost completely. His output included about 20 operas and about 60 ballets.

Fétis acknowledged Gabrielli's gift for dramatic effect, but observed that his ballets, for instance, were written unimaginatively. His melodic lines often have a pleasing dance-like quality, though they are generally weak in substance. (See *GroveO*.)

WORKS

Ops: I dotti per fanatismo, Naples, 1835; La lettera perduta, Naples, 1836; La parola di matrimonio, Naples, 1837; L'americano in fiera, Naples, 1837; L'affamato senza danaro, Naples, 1839; Il padre della debuttante, Naples, 1839; La marchesa e il ballerino, Naples, 1840; Il condannato di Saragozza, Naples, 1842; Sara, ovvero La pazza di Scozia, Palermo, 1843; Il gemello, Naples, 1845; Una passeggiata sul palchetto a vapore, Venice, 1845; Giulia di Tolosa, Naples, 1847; Don Gregorio, perf. Paris, 1859 as Don Grégoire, ou Le précepteur dans l'embarras; Le petit cousin, operetta, Paris, 1860; Les mémoires de Fanchette, Paris, 1865; Ester, n.d.; Il bugiardo veritiero, n.d.; *c*3 others
Ballets: L'assedio di Schiraz, Milan, 1840; Gemma, Paris, 1854; Les elfes, Paris, 1856; L'étoile de Messine, Paris, 1861; *c*55 others, incl. Edwige, Il rajà di Benares, La sposa veneziana, Paquita (perf. Naples); Les almées (perf. Lyons); Yotte (perf. Vienna)
Simon Bolivar, march, orch, after 1870, pf score (Paris, 1883)

FRANCESCO BUSSI (with JOHN BLACK)

Gabrilovich [Gabrilowitsch], **Ossip (Salomonovich)** (*b* St Petersburg, 26 Jan/7 Feb 1878; *d* Detroit, 14 Sept 1936). American pianist, conductor and composer of Russian birth. From 1888 he studied the piano with Anton Rubinstein and composition and theory with Navrátil, Lyadov and Glazunov at the St Petersburg Conservatory, graduating in 1894 as winner of the Rubinstein Prize. On Rubinstein's advice he spent the next two years studying with Leschetizky in Vienna. His first public appearance was in Berlin in October 1896, after which he made frequent successful tours in Europe. Gabrilovich's first American tour was in 1900, followed by numerous others. From 1910 to 1914 he was conductor of the Munich Konzertverein.

Gabrilovich settled in the USA in 1914, and in 1916 was appointed conductor of the Detroit SO, which he conducted until his death and which he brought to a high standard. He kept up his public appearances as a pianist. His style was one of great finish, delicacy and restraint, frequently more reflective than dramatic, though not lacking in power or in depth of expression. Among his notable achievements was a series of historical concerts, showing the development of the piano concerto, in which

he played 18 such works. In 1909 Gabrilovich married Mark Twain's daughter, Clara Clemens, a contralto, who appeared with her husband in recitals. He composed an *Ouverture rhapsodie* for orchestra, an *Elegy* for cello, and piano pieces, several of which he included in recital programmes.

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C. Clemens: *My Husband Gabrilowitsch* (New York and London, 1938/*R*)

B. Walter: *Theme and Variations: an Autobiography* (New York, 1946; Ger. orig., 1947)

C. de Horvath: 'Ossip Gabrilovich was my Teacher', *News Bulletin of the Leschetizky Association* (1964), June, 14–16

RICHARD ALDRICH/JAMES METHUEN-CAMPBELL

Gábry, György (*b* Istanbul, 23 April 1927). Hungarian musicologist. At the Liszt Academy of Music, Budapest, he studied composition with Ferenc Szabó (1947–51) and musicology (1952–7). From 1957 he worked in the music collection of the Hungarian National Museum, and in 1974 he was appointed a research fellow at the Music History Museum of the musicology institute of the Hungarian Academy of Sciences. From 1979 until his retirement in 1987 he worked in the music collection of the Ethnographic Museum, Budapest. In his research Gábry has concentrated on the history of instruments, particularly those of the Baroque period, with special emphasis on Hungarian instruments. His chief interest in his museum work has been the surviving evidence of Liszt's activity in Hungary.

WRITINGS

'Brandenburgi Katalin virginálja', *Folia archaeologica*, xi (1959), 179–85 [with Ger. summary]

'Marie Antoinette aranyhárfája' [The golden harp of Marie Antoinette], *Folia archaeologica*, xiii (1961), 269–76 [with Fr. summary]

'Das Meisterbuch der Pester Instrumentenmacher-Innung', *SMH*, ii (1962), 331–44

'II. József gyermekkori csembalója' [The childhood harpsichord of Joseph II], *Arrabona*, vi (1964), 143–8 [summaries in Fr., Ger.]

'Das Klavier Beethovens und Liszts', *SMH*, viii (1966), 379–90

'Das Reiseklavichord W.A. Mozarts', *SMH*, x (1968), 153–62

'Neuere Liszt-Dokumente', *SMH*, x (1968), 339–52

Régi hangszerek [Old musical instruments] (Budapest, 1969; Eng. trans., 1969, 2/1976)

'Symphonia Ungarorum', *SMH*, xii (1970), 291–7

'Le "tárogató", ancien chalumeau hongrois', *SMH*, xiii (1971), 61–72

'The Evolution of the Hungarian National Museum Music Collection', *SMH*, xiv (1972), 430–38

'Adalékok Balassi Bálint énekelt verseinek dallamaihoz' [The melodies of Balassi's poems], *Filológiai közlöny*, xix/1–2 (1973), 71–86

'Liszt Ferenc zongorái' [Liszt's pianos], *Folia historica*, ii (1973), 123–34 [with Ger. summary]

'Franz Liszt-Reliquien im Nationalmuseum Budapest', *SMH*, xvii (1975), 407–23

'A virgina', *Magyar zene*, xviii (1977), 406–18

'Paraszti életrajzok a Pátria népzenei hanglemezek tükrében II' [Rustic life as reflected in Patria folk music recording II], *Magyar zene*, xxiii (1982), 295–308

'Liszt Ferenc és C.F. Weitzmann', *Magyar zene*, xxiv (1983), 305–11

EDITIONS

J.G. Albrechtsberger: *Partita in F*, Musica rinata, xvii (Budapest, 1970); *Due Partite*, Musica rinata, xix (Budapest, 1971)

VERA LAMPERT

Gabucci, Giulio Cesare. *See* GABUSSI, GIULIO CESARE.

Gabunia, Nodar (*b* Tbilisi, 9 July 1933). Georgian composer, pianist and teacher. He studied at the Tbilisi Conservatory and then at the Moscow Conservatory with Goldenweiser for piano and Khachaturian for composition. In 1962 he returned to the Tbilisi Conservatory to teach the piano, and in 1984 he was appointed rector of that institution as well as president of the Georgian Composers' Union. Recognition as both pianist and composer came to him early, at a time when he belonged to a group of Georgian composers moving towards Stravinsky, Prokofiev and, most of all, Bartók. Gabunia's *Igav-araki* ('Fable', 1964) is one of the most successful syntheses of these Eastern European compositional models with a clear Georgian musical identity. The piece is a kind of madrigal comedy in the modern form of a concert satire. Many aspects of it were new to Georgian music – polyrhythm and polymetre, the sharp dissonance of polytonal chords, the variation of short motifs, the freshness and richness of timbre – and yet these features were organically connected to the modal and polyphonic particularities of west Georgian folk music. Bartók was the guiding spirit, as throughout Gabunia's creative life. Another continuity lies in his adherence to chamber and chamber-orchestral music, allowing a deepening and emotional intensification of style which is realized with particular fullness in his Second Quartet, one of his best known works. For the piano he writes as a virtuoso, using modernist devices – clusters, mechanical rhythms, new modes of playing – alongside lyrical episodes that suggest a feeling for nature and an elegiac-pensive mood. His later compositions are simpler and more diatonic.

WORKS
(*selective list*)

Stage: Kvarkvare Tutaberi (musical comedy, after P. Kakabadze), 1973

Orch: Pf Conc. no.1, 1961; Poėma-ėlegiya, ob, str, timp, 1963; Sym. no.1, 1972; Pf Conc. no.2, 1976; Vn Conc., 1981; Sym. no.2, 1984; Sym. no.3 'Giocconda', 1988; Pf Conc. no.3, 1996

Chbr and solo inst: Pf Sonata, 1966; Pf Sonata, 1968; Str Qt, 1978; Sonata, tpt, pf, perc, 1980; Str Qt, 1982; Pf Sonata, 1987; other works for pf, org, chbr ens

Vocal: Igav-araki: Soplis mshenebelni [Fable: Builders of the Countryside] (after S.S. Orbeliani), spkr, T, Bar, B, fl, 3 cl, bn, db, pf, 1964, rev. vv, chbr orch, 1983; Stanzas (A. Chavchavadze, Besiki), song cycle, B, pf, 1977; works for chorus

Film scores, incid music

Principal publishers: Muzfond Gruzii, Muzgiz, Muzika, Sovetskiy kompozitor

WRITINGS

'Akhalgazrda kompositorebis shemokmedeba' [The works of young composers], *Sabchota khelovneba* (1976), no.6, pp.13–17

'Kartvel kompozitorta shemokmedebiti Angarishi' [Creative report of Georgian composers], *Sabchota khelovneba* (1978), no.7, pp.23–7

'Ra aris Bartokis sidiade' [What is Bartók's greatness], *Sabchota khelovneba* (1981), no.7, pp.48–53

'Khalkhuri traditsia da novatoroba' [Folk tradition and innovation], *Literaturuli sakartvelo* (1984), no.48, pp.12–13

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M. Byalik: 'U kompozitorov Gruzii' [With the Georgian composers], *Muzïkal'naya zhizn'* (1974), no.6, pp.4–5

I. Nest'yev and Ya. Solodukho: 'Grunzinskaya muzïka segodnya' [Georgian music today], *SovM* (1977), no.8, pp.29–35

G. Orjonikidze: 'Kartvel kompozitorta shemokmedebiti Angarishi' [Creative report of Georgian composers], *Sabchota khelovneba* (1977), no.8, pp.28–40

G. Orjonikidze: 'Musikos shemokmedta aghzvdis shesakheb' [On the education of creative musicians], *Sabchota khelovneba* (1977), no.9, pp.49–62

G. Orjonikidze: 'Gzebi da perspektivebi: tanamedrove kartuli musikis ganvitarebis zogierti sakitkhi' [Ways and perspectives: some problems in the development of contemporary Georgian music], *Sabchota khelovneba* (1978), no.10, pp.56–69

N. Zeifas: 'Vecher gruzinskikh kvartetov' [An evening of Georgian quartets], *SovM* (1986), no.3, pp.55–7

LEAH DOLIDZE

Gaburo, Kenneth (Louis) (*b* Somerville, NJ, 5 July 1926; *d* Iowa City, 26 Jan 1993). American composer. He was awarded an MM from the Eastman School (1949) and the DMus from the University of Illinois, Champaign (1962), and undertook special studies at the Accademia di S Cecilia in Rome on a Fulbright scholarship (1954–5), at the Berkshire Music Center (1956) and at the Princeton Seminar in Advanced Musical Studies (1959). His teachers included Petrassi and Bernard Rogers. He taught at Kent State University (1949–50), McNeese State University (1950–54), the University of Illinois (1955–68) and the University of California, San Diego (1968–75). In 1975 he founded Lingua Press, which issues scores, books, records, audio tapes, videotapes and films. He received a George Gershwin Memorial Award (1954), an award from the Berkshire Music Center (1956), a UNESCO Creative Fellowship (1962), a Guggenheim Fellowship (1967) and grants from the Deutscher Akademischer Austauschdienst (1971), the NEA (1975–6), and other sources. Among the bodies which commissioned his works were the Fromm Foundation and the Koussevitzky Foundation.

Gaburo was a prolific composer; his early compositions (for example, *Three Dedications to Lorca*, 1953) were orientated towards tonality. From 1954 to 1959 his works were based on serial principles and complex structural systems (for example, *Ideas and Transformations* no.1 for violin and viola). In 1959 he began to investigate the physiological, acoustical, and structural domains of language as compositional elements; this led to a conception of 'compositional linguistics' on which many of his subsequent works were based, among them *Antiphonies II* and *III* (1962–3) and the *Lingua* series (from 1965). These works involve in various ways live and electronically processed voices, texts clearly articulated and phonetically fragmented, synthesized electronic sound and *concrète* mixes, live instrumental ensembles, and theatrical elements. Gaburo founded and conducted several groups under the title 'New Music Choral Ensemble' (NMCE) between 1962 and 1975; these were virtuoso groups which gave numerous performances of contemporary works. NMCE IV (1972–5), supported by a Rockefeller grant, included theatrical elements – a mime, an actor, a virtuoso speaker, a gymnast and a sound-movement artist.

WORKS
(*selective list*)

DRAMATIC AND MULTIMEDIA

Stage: The Snow Queen (op, 3, M. Wilson), Lake Charles, LA, 1952; Blur (op, 1, Gaburo), actors, tape, 1955, Urbana, IL, 1956; Tiger Rag (incid music, S. Schochen), 1957; The Widow (op, 1, Gaburo, after H. Melville), Saratoga Springs, NY, 1961; The Hydrogen Juke Box (incid music, Schochen), tape, 1964

Lingua project: Lingua I (Poems and Other Theatres), 1965–70: Poesies, 7 pfmrs, tape, Glass, S, A, T, B, 4 perc, Cantilena III, S, vn, Dante's Joynte, 6 spkrs, lighting, 16 mm film, 2-track tape, Inside, db, Mouthpiece, tpt, 3 slide projectors, The Flight of the Sparrow (actor, tape)/2 actors; Lingua II (Maledetto), 7 spkrs, 1967–9; Lingua III (In the Can), 40 actors, slides, film, tape, 1970; Lingua IV (The Flow of $(i)_2$), various media, 1970

Scratch Project, theatre piece and installation, 1982–8: Testimony (How it Is), tape, video, paper documentation, 1982–7, Antiphony VIII (Revolution), perc, 4-track tape, lighting, 1983–4, Pentagon/y, spkr, 1987, inc., De/bate, 3 actors, tape, 1972–88, inc.

Other linguistic, sound/movement, music theatre: Privacy One: Words without Song, graphics, text, 1950–74; 20 Sensing (Instruction) Compositions, 1968–73; Collaboration I, text, cptr graphics, 6 scribers, slides, 2-track tape, 4-track tape, 1972, collab. H. Brün; Dwell 'a collection-collecting of generative grammars in memory: Arnold Schönberg', 1973; My, my, my, what a wonderful fall, 5 dancers/acrobats, 4-track tape, light, 1974; Whole language language, spkr, slides, 1976–7; Serious music making in San Diego and other happy memories, pfmrs, tape, text, slides, 1977; Essays on Damage – and Other, spkr, 1987–91: ISIT, LA, AH DIO

Film and video: The Party (film, J. Thoreen, dir. Gaburo), 1973; Show-Tellies, video compositions, 1974: Give-Take, Minim-Telling One, Two, Three; Testimony, tape, video, paper documentation, 1982–7 [part of Scratch Project]

ELECTRONIC

El-ac: Antiphony I (Voices), 3 str groups, tape, 1958; Antiphony II (Variations on a Poem of Cavafy), S, SATB, tape, 1962; Antiphony III (Pearl-White Moments) (V. Hommel), 16vv, tape, 1963; Antiphony IV (Poised) (Hommel), pic, b trbn, db, tape, 1967; Antiphony V, pf, tape, 1968, inc; Antiphony VI (Cogito) (Hommel), str qt, 2 slide projectors, 2-track tape, 4-track tape, 1971; … Ringings, 3 choruses, slides, tape, film, 1976; Antiphony VIII, perc, 4-track tape, 1983–4 [part of Scratch project] Antiphony IX (… A DOT is no mere thing …), orch, children performers, tape, 1984–5; Antiphony X (Winded), org, 8-track tape, 1989–91

Tape: The Wasting of Lucrecetzia, 1964; Fat Millie's Lament, 1965; Lemon Drops, 1965; For Harry, 1966; Dante's Joynte, 1966 [incl. in Lingua I]; Kyrie, 1974; Rerun, 1983; Of Metal, 1983; Few, 1985, collab. H. Chopin; Tapestry, 1986; Hiss, 1992; Mouthpiece II, 1992

INSTRUMENTAL

Orch: 3 Interludes, str orch, 1948; Pf Concertante, 1949; On a Quiet Theme, 1950; Elegy for a Small Orch, 1956; Shapes and Sounds, 1960

Chbr and solo inst: 5 Postludes, pf, 1948; Two Shorts and a Long, pf, 1948; 4 Inventions, cl, pf, text, 1954; Music for 5 Insts, fl, cl, tpt, trbn, pf, 1954; Ideas and Transformations, 1955: no.1, vn, va, no.2, vn, vc, no.3, va, vc, no.4, str trio; Pugliano, 5 poems with pf, 1955; Str Qt, 1956; Line Studies, fl, cl, va, trbn, 1957; Inside, db, 1969 [part of Lingua I]; Mouthpiece, tpt, 1970 [part of Lingua I]

VOCAL

Choral: Snow and the Willow (W. De La Mare), SATB, 1950; Alas, Alack (De La Mare), SA, 1950; 3 Dedications to Lorca, SATB, 1953; Humming, SATB, 1955; Ad te domine, SATB, 1956; Ave Maria, SATB, 1956; Laetentur caeli, SATB, 1956; Terra tremuit, SATB, 1956; Mass, TB, 1958; Ps, SATB, 1965; Never 1–4, 4 groups male vv, 1966–7; Circumcision, 3 groups male vv, 1966–8; December 8, 40 male vv, 1967; Carissima I, II, SA, 1968; Dirige (Antiphonae) in memory: Igor Stravinsky, choral ens, 1971; ENOUGH! … (not enough) … (B. Franklin), 40vv, perc, 1987–8

Solo vocal: Cantilena I (after R. Tagore), S, 1951; The Night is Still (Tagore), S, pf, 1952; Cantilena II, Bar, 1955; Stray Birds (Tagore), S, pf, 1959; TWO (Hommel), Mez, a fl, db, 1962; Glass, S, A, T, B, 4 perc, 1966 [part of Lingua I]; Cantilena III, S, vn, 1967 [part of Lingua I]; The Flow of (U), S, A, Bar, 1974; Subito, 1v, tpt, va, db, 1977–8; Cantilena IV (G.M. Hopkins), S, trbn, 1975

MS in *US-NYp*

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Gabussi [Gabucci, Gabusi, Gabutio, Gabutius, Gabuzzi], **Giulio Cesare** (*b* Bologna, *c*1555–8; *d* Milan, 12 Sept 1611). Italian composer. He first studied music at Ravenna and Loreto under Costanzo Porta, and then became *maestro di cappella* at Forlì Cathedral. In 1582 Porta recommended him to Cardinal Borromeo, and in 1583 he took up the post of *maestro di cappella* at Milan which had been vacated by Pietro Pontio in 1581 or 1582. Briefly, between March 1601 and July 1602, he was employed by King Sigismund III in Warsaw, after which he returned to Milan where he took up his former duties in the cathedral. He remained there until his death.

Gabussi's works show transitory stylistic features; his early motets and madrigals are late Renaissance in style while his later sacred music is typically Baroque. According to De Gani and Garbelotto, Gabussi was, after Gaffurius, the first composer to write music adapted to the Milanese Ambrosian rite, as well as being one of the first to put into practice the instructions issued by the Council of Trent concerning polyphonic music. Both Marcello in his *Trattato delle consonanze armoniche* (MS, 1707) and G.B. Martini in his *Esemplare ossia Saggio fondamentale pratico di contrappunto* (1774–5) praised Gabussi's command of counterpoint.

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Magnificat X, 5, 6vv, quibus in obitu Caroli Cardinalis Borromaei motectum, 8vv, & Te Deum laudamus, 4vv, adijciuntur (Milan, 1589)

44 sacred works, 1596[1], 1604[2], 1610[1], 1619[3], 1619[4], 1621[2], 1623[3]

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MIROSŁAW PERZ

Gabussi, Vincenzo (*b* Bologna, 1800; *d* London, 12 Sept 1846). Italian composer and teacher, elder brother of the singer Rita Gabussi De Bassini. He studied counterpoint with Stanislao Mattei at the Liceo Musicale in Bologna and became a teacher of singing and the piano. He made his successful début as an opera composer with *I furbi al cimento* (Modena, 1825). In the same year he went to London, where he lived for many years, highly regarded as a teacher chiefly of amateurs of the best society. His second opera, *Ernani* (Paris, 1834), was subjected to typically spiteful criticism by Bellini, whose *I puritani* followed it on the stage of the Théâtre Italien. But *Ernani* proved a fiasco, receiving only three performances, and was no threat to Bellini who thereafter sarcastically referred to its composer as 'the great Gabussi'. Also unsuccessful was *Clemenza di Valois* (Venice, 1841), which most excited its audiences through having caused its composer's friend Rossini to make his first visit to Venice for 17 years. Gabussi's true sphere was that of vocal salon music, in which his output includes *canzoncine* and *romanze* for one and two voices. While amateurish in construction and mediocre in musical and dramatic content, his works reveal him to have been a facile and modish melodist, and this quality ensured the contemporary success of the large number of romanzas, ariettas and, particularly, duets which he published mostly in London and Milan.

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Ernani (dramma serio, 3, G. Rossi, after V. Hugo), Paris, Italien, 25 Nov 1834; excerpts, pf acc. (Paris, n.d.)
Clemenza di Valois (melodramma, 3, Rossi, after E. Scribe: *Gustave III*), Venice, Fenice, 20 Feb 1841; *I-Mr**, *Vt*, vs (Milan, 1841)
Vocal: over 30 songs, 100 duets; trios; qts

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GIOVANNI CARLI BALLOLA

Gace Brule (*b c*1160; *d* after 1213). French trouvère. Gace's shield was banded in red and silver (*burelé de gueules et d'argent de huit pièces*; see illustration), and his name is merely a description of this blazonry, altered through the transposition of two letters. The name can be traced in two documents of 1212 and 1213: the first indicates that he owned land in Groslière (département Eure-et-Loire, arrondissement Dreux) and that he had dealings with the Knights Templar; the second records a gift from the future Louis VIII. Apart from these facts, all other biographical information about Gace rests on clues provided within his poetry. It is reasonably certain that he was born in Champagne, and that his home may have been Nanteuil-les-Meaux (département Seine-et-Marne,



'Li plusour ont d'amours chanté' by Gace Brule, with illuminated capital showing the trouvère as an armoured knight, late 13th–early 14th centuries (I-Rvat Reg.lat.1490, f.18r); marginal annotations formerly attributed to Claude Fauchet (1530–1601)

arrondissement Meaux). He appears to have spent some time at the court of Count Geoffrey II of Brittany, son of King Henry II and Eleanor of Aquitaine. The Count of Brittany is mentioned in *Li plusour ont d'amours chanté*, and a Count Geoffrey is the dedicatee of *A la doucour* and *Sans atente de gueredon*; the identity of the two is probable, but not beyond question. The count was intensely interested in literature, and was the patron of Guiot de Provins and of the troubadours Bertran de Born, Gaucelm Faidit and Guiraut de Calanson. *Gace, par droit me respondés*, one of the earliest jeux-partis in Old French, involves the Count of Brittany and Gace, and may be by them jointly.

Gace apparently also spent time at the court of Marie de France, Countess of Brie and Champagne, and half-sister of Geoffrey II. She was active in literary circles, having been the patroness of Richart de Berbezill, Gautier d'Arras, Chrétien de Troyes and Conon de Béthune. Gace was also familiar with others in the highest ranks of the nobility, including the counts of Blois and Bar (presumably Louis and Thibaut I, respectively) and Guillaume V de Garlande, known under the sobriquet 'Noblet'. It would appear that Gace was on fairly close terms with a number of the earliest generation of trouvères, including Blondel de Nesle, Conon de Béthune, Gautier de Dargies, Gilles de Vies Maisons, Pierre de Molins, Bouchart de Marly, Amauri de Craon, and perhaps even Hugues de Berzé and the Chastelain de Couci. Several of these took part in the crusades of the time, and there are hints in *Les consirers de mon päis*, *Tres grant amours* and *Bien cuidai toute ma vie* that Gace may have taken part in either the Third or Fourth Crusade, possibly in both.

Gace Brule was not only the most prolific of the earliest trouvères, but also one of the best known. *En cel tens*, *Quant flours et glais* and *Bien cuidai* were quoted by Jean Renart in the *Roman de la rose ou de Guillaume de Dole*, the first of the *romans* to incorporate such quotations. *Cil qui d'amour*, *Ne me sont pas*, *Pour verdure* and *Bien cuidai* were inserted into the closely contemporaneous *Roman de la violette* by Gerbert de Montreuil, the two tales having been written probably between 1220 and 1230. *Cil qui d'amour me conseille* and *Li plusour* appear in the *Méliacin ou la Conte du cheval de fust*, while *Au renouveau de la doucour d'esté* and *Pour verdure ne pour pree* are included, misattributed, in the *Roman du castelain de Couci et de la dame de Fayel*. Yet another work, *Ire d'amour*, was cited by Dante in *De vulgari eloquentia*, but with an erroneous attribution to Thibaut IV of Champagne. Brief quotations of works by Gace or allusions to him appear in chansons by Gontier de Soignies (R.433), Gautier de Dargies (R.708), Gilles de Vies Maisons (R.1252) and Guillaume Le Vinier (R.691 and 1859). A number of poems by Gace provided the models for later imitations; *De bone amour et de loial amie* in particular served as model for four other trouvère songs and for one by a German Minnesinger as well. Latin contrafacta include works by Philippe de Grève and Adam de la Bassée.

The great popularity enjoyed by Gace derives more from the fact that he satisfied admirably the conventions of his time than from particular originality of situation, imagery, or structure. The poet followed faithfully, and seldom strayed from, the paths laid by earlier troubadours. Among the many chansons attributed to Gace, only three, *L'autrier estoie*, *Quant bone dame* and *Quant voi l'aube*, do not begin with the rhyme scheme *ABAB*. Of the remainder, ten continue this pairing of rhymes still further; the rest are built in the standard pattern of two equal *pedes* and contrasting cauda. The continuation of the paired rhyme scheme in *Quant voi la flor botoner* is deceptive in that the musical structure would seem to indicate that the work was conceived in terms of *pedes* of four lines each. Most poems consist of either five or six strophes. Usually there are seven or eight verses per strophe, although there may be as many as 11 and as few as six. The largest single group of works is composed of isometric, decasyllabic strophes, while others intermingle decasyllables with shorter verses. Isometric heptasyllabic and octosyllabic verses are also fairly frequent. In the few more complex poems, Gace employed three or four different line lengths.

There is a corresponding lack of variety in the larger aspects of the musical structures. Among the original settings of the works certainly or very probably by Gace there is only one, *Bien ait amours*, that is not in bar form; it follows instead the scheme *ABCDEFA'B'*. On the other hand, the treatment of the cauda itself is more flexible: about two dozen melodies use new material throughout the concluding section, while the remainder display repetition patterns of different kinds. More than half of the original settings have finals on *d*, and there is a heavy preponderance of authentic modes. A curiosity worthy of some note is the appearance of *f*♯ in three chansons having a final on *d*, *Au renouveau*, *Desconfortés, plain de dolor* and *Ne puis faillir*; *c*♯ is notated in *Quant l'erbe muert*, while *e*♭ appears in *De bone amour*. A few chansons use common motifs, such as the leap from *d* to *a* that appears at the opening of several phrases. The rhythmic construction of the melodies is quite variable: in *F-Pn* fr.846 (Chansonnier Cangé), *Chanter me plaist*, *De bone amour*, *Tant m'a mené*, and large portions of *Ne me sont pas achoison de chanter* are notated in 3rd mode; in the same source *Sorpris d'amors* and large parts of *Quant define*, *Quant noif* and *Quant voi la flor* are notated in 2nd mode. Normally, however, there are few indications of regular rhythmic patterns in the music, although there is a perceptible tendency to increase rhythmic activity towards the end of the phrase, a trait common in the works of many other trouvère composers.

See also TROUBADOURS, TROUVÈRES.

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Abbreviations: (R) etc. indicates a MS (using Schwan sigla: *see* SOURCES, MS) containing a late setting of a poem; where the siglum is italicized the poem occurs only in that MS.
(nm) – *no music*

A la doucour de la bele saison, R.1893 (V)
A malaise est qui sert en esperance, R.225
Au renouveau de la doucour d'esté, R.437 [model for: Anon., 'Chancon ferai puis que Dieus m'a doné', R.425]
Bel m'est quant je voi repairier, R.1304 (nm)
Biaus m'est estés, quant retentist la breuille, R.1006 (M)
Bien ait Amours qui m'enseigne, R.562(=115) (nm)
Bien ait l'amour dont l'en cuide avoir joie, R.1724 (V)
Chancon de plain et de soupir, R.1463 (*R*)
Chanter m'estuet ireement, R.687 (V)
Chanter me plaist qui de joie est nouris, R.1572 (V)
Cil qui aime de bone volenté, R.479
Cil qui d'amour me conseille, R.565(=567) [model for: Anon., 'Buer fu nes qui s'apareille', R.563], *NOHM*, ii, 230 (R,V)
Cil qui tous les maus essaie, R.111 (V)
Compaignon, je sai tel chose, R.1939
Contre le froit tens d'iver qui fraint pluie, R.1193a(=867) (nm)
Dame, merci, se j'ain trop hautement, R.686 (M, R)
De bien amer grant joie atent, R.643 (V)
De bone amour et de loial amie, R.1102 [model for: Anon., 'Souvent me vient au cuer la remembrance', R.247; Thibaut IV, 'De bone amour et de loial amie/Vaurai chanter', R.1102a; Anon., 'Loer m'estuet la roine Marie', R.1178 (nm); Anon., 'Chanter m'estuet de la vierge Marie', R.1181a (different melody); Rudolf von Fenis-Neuenburg, 'Minne gebuitet mir daz ich singe']
De la joie que desir tant, R.361
Desconfortés, plain de dolor et d'ire, R.1498 (V)
Desconfortés, plain d'ire et de pesance, R.233 [model for: Oede de la Couroierie, 'Trop ai longuement', R.210, and 'Deconfortes com cil qui est sans joie', R.1740]
Des or me vuel esjoir, R.1407(=1408) (nm)
Douce dame, gres et graces vous rent, R.719 [contrafactum: Philippe de Grève, 'Pater sancte dictus Lotharius'] (V)
En cel tens que voi frimer, R.857(=2027)
En chantant m'estuet complaindre, R.126 (V)
En dous tens et en bone heure, R.1011 (V)
En tous tens ma dame ai chiere, R.1324 (nm)
Foille ne flour ne rousee ne mente, R.750 (M)
Gace, par droit me respondés, R.948 (nm) (respondent to the Count of Brittany; work of possible joint authorship)
Grant pechié fait qui de chanter me prie, R.1199(=1751) (V)
Ire d'amour qui en mon cuer repaire, R.171 (V)
Iriés et destrois et pensis, R.1590
Je ne m'en puis si loing foir, R.1414 (V)
Je n'oi piec'a nul talent de chanter, R.801
L'autrier estoie en un vergier, R.1321
Les consirers de mon pais, R.1578 (M)
Les oiselés de mon pais, R.1579
Li plusour ont d'amours chanté, R.413 (R)
Ma volentés me requiert et semont, R.1923 (nm)
Merci, Amours, qu'iert il de mon martire, R.1502
Ne me sont pas achoison de chanter, R.787
Ne puis faillir a bone chançon faire, R.160 (V)

N'est pas a soi qui aime coraument, R.653 (V)
Oiés pour quoi plaing et soupir, R.1465 (V)
Pensis d'amours vueil retraire, R.187 (M,V, a)
Pour verdure ne pour pree, R.549
Quant bone dame et fine amour me prie, R.1198 (V)
Quant define fueille et flour, R.1977 (R,V)
Quant flours et glais et verdure s'esloigne, R.1779(=2119) [model for: Anon., 'Quant glace et nois et froidure s'esloigne', R.1778]
Quant je voi la noif remise, R.1638 (M,V)
Quant je voi l'erbe reprendre, R.633 (V)
Quant l'erbe muert, voi la fueille cheoir, R.1795 (R,V)
Quant li tens reverdoie, R.1757 (M)
Quant noif et gel et froidure, R.2099 (M,V)
Quant voi la flor botoner, R.772 (V)
Quant voi le tens bel et cler, R.838
Qui sert de fausse proiere, R.1332 (V)
Sans atente de gueredon, R.1867 (V)
Sorpris d'amors et plains d'ire, R.1501 (V)
Tant de soulas come j'ai pour chanter, R.826(=788) (V)
Tant m'a mené force de signorage, R.42 (V)
Tres grant amours me traveille et confont, R.1915 (nm)

DOUBTFUL WORKS

A grant tort me fait languir, R.1422
A la doucour d'esté qui reverdoie, R.1754 (V)
Amours qui a son oes m'a pris, R.1591 (nm)
Bien cuidai toute ma vie, R.1232
Dieus saut ma dame et doint honour et joie, R.1735
Fine amours et bone esperance, R.221 [model for: Anon., 'Fine amours et bone esperance/Me fait', R.222; Anon., 'L'autrier par une matinee', R.530a(=528); Anon., 'Douce, dame, vierge Marie', R.1179] (R)
Ire d'amours, anuis, et mescheance, R.230 (nm)
Ja de chanter en ma vie, R.1229
J'ai oublié paine et travaus, R.389 (V)
Las, pour quoi m'entremis d'amer, R.762
Li biaus estés se resclaire, R.183
Moins ai joie je ne seuil, R.998 (V)
Mout ai esté longuement esbahis, R.1536 (V)
Or ne puis je celer, R.773 (nm)
Par quel forfait ne par quele ochoison, R.1876a(=1872=1884) (R)
Pour faire l'autrui volenté, R.477 (nm)
Pour mal tens ne pour gelee, R.522 (nm)
Quant fine amour me prie que je chant, R.306 (V)
Quant je voi le dous tens venir, R.1486
Quant voi l'aube du jour venir, R.1481 (nm)
Quant voi paroir la fueille en la ramee, R.550 [model for Adam de la Bassée, 'O quam fallax est mundi gloria'] (V)
Quant voi reverdir l'arbroie, R.1690
Trop m'est souvent fine amours anemie, R.1106 (nm)

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Gaci, Pjetër (*b* Shkodra, 27 March 1931; *d* Tirana, 27 March 1995). Albanian composer and violinist. Jakova enabled him to study the violin at the Jordan Misja Art Lyceum, Tirana (1948–52). He then studied at the Moscow Conservatory (1952–6) with Yampol'sky and others. On his return to Albania he led the orchestra at the Tirana Opera and taught the violin at the Jordan Misja Art Lyceum (1958–67). After serving as artistic director of the Tirana Circus, the 'Estrada' Revue Theatre and the Puppet Theatre, he moved in 1970 to Shkodra, where he received a full salary from the state in order to devote himself full-time to composition as a 'free professional composer'.

Although he was one of the first Albanian composers to study in Moscow, Gaci did not remain in the forefront of musical life. Though he is known principally for his patriotic canatatas and songs, such as *Për ty atdheu* ('For Thee, O Fatherland', 1961) and *Gryka e Kaçanikut* ('The Passage of Kaçaniku', ?1980), his concert works, such as the Violin Concerto (1959), with its remote echoes of Dvořák and Khachaturian, and the spontaneous one-movement Concertino (1979), demonstrate an inexhaustible melodic inventiveness, enriched by his knowledge of Shkodran folksong. His operas, meanwhile, especially the masterly *Toka jöne* ('Our Land'), demonstrate a keen sense of drama and stage timing, and of the qualities of the Albanian language.

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Dramatic: Marifetet e tetos Sherifesë [The Guiles of Aunt Sherifé] (comedy-vaudeville, 3, A. Pano), Durrës, House of Culture, 1961; Përtej mjergulës [Beyond the Fog] or Minatorët [Mine Workers] (op, 1, S. Kasapi), Tirana, Theatre of Opera and Ballet, 27 May 1971; Luftëtarët e lirisë [Freedom Fighters] (ballet, 1, Gaci, choreog. P. Kanaçi), ?1974; Toka jonë [Our Land] (op, 3, K. Jakova and N. Luca), Tirana, Theatre of Opera and Ballet, 6 June 1981; 6 ballet scenes, all Tirana, 1961–8, 6 film scores, 1963–85, and incid music for two plays by F. Kraja, Shkodra, 1978, 1979
Choral-orch: Festë e madhe [The Great Festivity], cant., S, A, T, B, mixed chorus, orch, 1961; Kantate për 20 vjetorin e Partisë [Cant. for the 20th Anniversary of the Party], ?solo vv, mixed chorus, orch, 1961; Epopea e lavdishme [The Glorious Epopee], cant., solo vv, mixed chorus, orch, 1962; Për ty Atdheu [For Thee, O Fatherland] (Gaci), B, mixed chorus, orch, 1964; O moj Shqipni, e mjera Shqipni [O Albania, Poor Albania] (cant., P. Vasa), S, Mez, T, Bar, mixed chorus, orch, 1968; Përse mendohen këto male [Why are these Mountains so Pensive] (I. Kadare), S, mixed chorus, orch, before 1982; Partisë [To the Party] (cant., F. Kraja), Bar, mixed chorus, orch, 1984; Firma e popullit tim [The Signature of my People] (vocal-sym. poem, K. Petriti), S, mixed chorus, orch, 1989–, ?unfinished
Orch: Conc., b, vn/fl, orch, 1959; Rhapsody, pf, orch, perf. Tirana, May 1967; Vallja no.1 [Sym. Dance], 1971; Vallja no.2 'Sqiponjat' [Eagles], 1974; Vallja no.3 'Heroizmi e ditëve tona' [The Heroism of our Days], 1974; Concertino 'Gëzim i fëmijeve' [Children's Joy], vn, orch, 1977; Rhapsody, a, vn, orch, 1983–4; Prelude, vn, orch, 1984
Other inst: Vallja, 10 vn, 1990; 7 pieces for vn, pf (Tirana, 1986)
Songs: Kur bie Fyelli e Çiftelia [When the Fyell and the Çifteli play], female v, orch, before 1980; Grusht bashkuar rreth partisë [Like a Fist United Around the Party] (Gaci), T, small chorus, orch, before 1980; Poeti partizan [Partisan Poet] (R. Qatipi), T, orch, before 1980; Shqiponjë e lirë [Free Eagle] (Gaci), female v, orch, before

1980; Të atdheut jemi ushtarë [We are Soldiers of our Fatherland], 1v, orch, before 1980 [orchd K. Uçi]; Gryka e Kaçanikut [The Passage of Kaçaniku] (P. Shtjefni), 1v, mixed chorus, orch, ?1980; Sot flamujit ngrihen [Today Banners Rise], before 1983; Mes jush [Among You], before 1983; Biri i Shqipërise [Sons of Albania] (Qatipi), T, orch before 1983; Syni i kaltër [Blue Eyes], after 1983; Asht liqeni bahçja jonë [When you put your Hand on my Hand] (Shtjefni), after 1983; Kush e vret pranverën tonë [Who has Killed our Spring] (Shtjefni), after 1983; Shpirt i trazuar [A Soul in Confusion] (Shtjefni), after 1983

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GEORGE LEOTSAKOS

Gade, Niels W(ilhelm) (*b* Copenhagen, 22 Feb 1817; *d* Copenhagen, 21 Dec 1890). Danish composer, conductor, violinist, educationist and administrator. For his wide-ranging musical activity Gade ranks as the most important figure in 19th-century Danish music.

He had musical parents, his father being a cabinet maker who about the time of Gade's birth began to specialize in making musical instruments. Gade showed a pronounced musical talent at an early age, and plans for him to join his father's business as an apprentice were quickly overtaken by his desire to become a musician. At 15 he began to study the violin with F.T. Wexschall and theory and composition with A.P. Berggreen, a leading figure in the Danish folk-ballad movement. He made his début as a violinist in May 1833, and in the following year he was engaged as a junior violinist in the Royal Orchestra.

During the 1830s Gade developed his talents, playing chamber music with friends from the Royal Orchestra (Beethoven's string quartets were a particular favourite), and composing feverishly. His early attempts at composition include songs, chamber music, ballet music and orchestral overtures, although the results were inconsistent. Some of the songs were successful, but the overture *Socrates* was not: the Royal Orchestra played it for Gade, whereupon he burnt it in disappointment. Of far greater importance to his intellectual development during these years was his contact with friends of his own age, in particular musicians and actors, through whom he became acquainted with German Romantic literature and with contemporary music.

The breakthrough for Gade came in 1840, when he won a competition arranged by the Copenhagen Music Society (founded in 1836) with his concert overture *Efterklange af Ossian* ('Echoes of Ossian'). The adjudicators were Spohr and Friedrich Schneider; Mendelssohn was also appointed, but owing to the pressure of work did not attend. Particularly in the light of the compositions of the 1830s, the *Ossian* overture is an extraordinary work, being extremely individual and expertly written. Gade succeeded in matching his melodic capacity to his ambitions in instrumental and particularly symphonic music. The new features in his work, an archaizing ballad manner and the generally regular thematic formation, are reflected in the motto of the overture: 'Formel hält uns nicht gebunden, unsre Kunst heisst Poesie' ('Formula does not constrain us; our art is called Poetry') (Uhland).

When Gade's First Symphony (1841–2) was not accepted for performance in Copenhagen, he sent the work to Mendelssohn, who received it with enthusiasm and performed it with great success in March 1843. Following this success a government grant enabled Gade to go to Leipzig, where he met Mendelssohn and Schumann, performed his First Symphony at the Gewandhaus, and was engaged as assistant conductor of the Gewandhaus Orchestra and as a teacher at the Leipzig Conservatory under Mendelssohn. Schumann wrote appreciatively of him in the *Neue Zeitschrift für Musik*. After Mendelssohn's death in 1847, Gade was appointed chief conductor, but when in the spring of 1848 war broke out between Prussia and Denmark he returned to Copenhagen. His works composed during his stay in Leipzig, including the Third Symphony (1847) and the String Octet (1848), show a development away from the nationally inspired style towards that of Mendelssohn, whose influence was to remain a characteristic feature of Gade's music until his death, as may clearly be seen in the String Quartet in D (1890).

On his return to Copenhagen, Gade took upon himself the reorganization of the Music Society, which had languished for some years; under his leadership it began to flourish again. Following the model of H.C. Lumbye's Tivoli orchestra, he established a permanent symphony orchestra and chorus with which he raised Copenhagen's concert life to international standard. With these forces Gade gave the Danish première of Beethoven's Ninth Symphony and the first performances of a number of his own major works; he also introduced the Baroque revival to Denmark, including the first performance there of Bach's *St Matthew Passion*.

Gade was married twice: in 1852 to Emma Sophie Hartmann (1831–55) and in 1857 to Mathilde Staeger (1833–1915). In 1851 he became the organist at the Garnison Church and in 1858 at the Holmens Church. In 1866 he was appointed director, with his father-in-law J.P.E. Hartmann, and H.S. Paulli, of the newly established Copenhagen Conservatory. When Gade died he was internationally recognized as a composer and conductor, had undertaken many concert trips to Germany, the Netherlands and Great Britain, and was acknowledged as a leading figure in Danish musical life.

While Gade's position in Danish musical life over a 40-year period is unchallenged, his role as a composer has been the subject of intense debate. What enthused both the Danish and the international public was the distinctive 'Nordic' colour of Gade's early music, which originated partly from the combination of his melodic style with elements of Danish or Nordic folk music. The assessment of Gade's work became for many people a question of whether he remained faithful to national folk colour or whether he 'betrayed' it in favour of the more international style he had refined in Leipzig under the influence of Mendelssohn. Such a view is hugely simplistic and Gade became weary of being measured against this 'Nordic' yardstick. 'One becomes tired of patriotism', Grieg reported him to have said.

Gade was, nevertheless, a conservative composer, and he did not strive for a new creative aesthetic in the 'New German' sense. It is also true that his music after the 1850s does not show overtly innovative stylistic features, rather a subtle internal intensification of expression. Grand rhetorical gestures were alien to him; he even used



Niels Gade

strong thematic contrasts with caution. Clarity of expression and firmness of form remained his hallmark, even in many works where Nordic colour is prominent. Unfortunately, the issue of national colour has largely deflected attention from Gade's imaginative instrumentation and fine sense of thematic development.

The backbone of Gade's orchestral works consists of the eight symphonies and eight overtures. The First Symphony in C minor builds thematically on Gade's own ballad-like melody for *Paa Sjølunds fagre sletter* ('On Sjoland's fair plains') and is the work – together with the *Ossian* overture and *Elverskud* ('The Elf-King's Daughter') where Nordic colour is most clearly apparent. Symphonies nos.2 (1843), 3 (1847) and 4 (1850) are more classically orientated. No.5 is distinguished by the inclusion of an obbligato piano part, which attracted considerable attention at the first performance. The last three are heavier, more serious and more personal in expression than the others, and without a major content of 'Nordic' elements. Of the overtures, only the *Ossian* overture, the *Michel Angelo* overture and – in a lighter genre – the overture to the singpspiel *Mariotta* are generally played today.

Most of Gade's chamber music was published during his lifetime. A notable exception, however, are the string quartets, among which only the Quartet in D major op.63 (1889) was printed. The Octet op.17, composed about the time of his return to Copenhagen from Leipzig, is one of Gade's most widely played works and represents his most Mendelssohn-influenced style. The Piano Trio op.42 (1863) and the Fantasy pieces for clarinet and piano op.43 (1864) are also among his most popular works. The Sextet op.44 (1864) – somewhat undeservedly – has never achieved the same popularity. Among the violin sonatas, the D minor Sonata op.21 (1850) merits particular mention. In his piano works Gade shows himself to be a master of the short Romantic character piece. Although he was an organist, Gade wrote few organ works. Among his relatively modest production of stage music, Gade wrote parts of two ballets *Napoli* (Act 2 only, 1842) and *Et folkesagn* ('A Folk Tale', Acts 1 and 3 only, 1854), and these are still frequently performed.

Gade's vocal works are dominated by the large cantatas for soloists, choir and orchestra. The first in the series, *Comala* (1846), was composed in Leipzig on a theme from Ossian, and is one of the works which Schumann most admired. The one which is most frequently played – almost in the nature of a Danish national cantata – is *Elverskud* (1854), composed shortly after his return to Copenhagen, with themes from the Danish folk ballads about Elverskud (the Elf-King's daughter) and Elvehøj (Elf Hill). *Balders drøm* ('Baldur's Dream') also takes its theme from Nordic legend, and is one of the few works in which a certain new German influence can be discerned. In the later cantatas the themes move from the Nordic region to more southern latitudes, and the Nordic colour – logically enough – gives way to Gade's more internationally orientated style. *Zion* (1874) and *Psyke* (1882) were composed for the Birmingham Festival. In addition to his cantatas, Gade composed a large number of choral songs (for children's choir, male choir and mixed choir) and solo songs, many of which are at the centre of the Danish treasury of song.

About half of Gade's output was unpublished during his lifetime, and the first appearance of many works in the collected edition of his works (1995–) should enable a fuller understanding of his music and its aesthetic basis.

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MSS in DK-Kk

STAGE

Agnete og Havmanden (incid music, H.C. Andersen), op.3, 1838–42
Faedrelandets muser [The Muses of our Fatherland] (ballet), 1840
Napoli (ballet, A. Bournonville), 1841–2 [Act 2 only]
Mariotta (Spl, C. Borgaard, after E. Scribe), 1848–9
Et folkesagn [A Folk Tale] (ballet, 3, Bournonville), 1853–4, arr. for pf 4 hands (Copenhagen, 1896) [Act 2 by J.P.E. Hartmann]

CHORAL

op.	
11	Six Songs, 4 male vv, 1845 (Leipzig, 1846)
12	Comala (after Ossian) (cant.), solo vv, chorus, orch, 1846 (Leipzig, 1885)
13	Five Songs, 4vv, 1846 (Leipzig, 1846)
16	Reiterleben (C. Schultes), 6 songs, 4 male vv, 1848 (Leipzig, 1848)
30	Elverskud [Elf-King's Daughter] (C.F. Molbech, C. Andersen and G. Siesbye), solo vv, chorus, orch, 1851–4 (Leipzig, 1865)
23	Frühlings-Fantasie (E. Lobedanz), solo vv, orch, pf, 1852 (Leipzig, 1853)
26	Five Songs, 4 male vv, 1853 (Leipzig, 1853)
—	Mindekantate over Fru Anna Nielsen [Cant. in Memory of Fru Anna Nielsen], 1856
—	Baldurs drøm [Baldur's Dream] (cant.), 1856–7 (Copenhagen, 1897)
33	Five Songs, 4 male vv, 1858 (Leipzig, 1858)
35	Frühlings-Botschaft (E. Geibel) (cant.), chorus, orch, 1858 (Leipzig, 1858)
—	Mindekantate over Overhofmarschal Chamberlain Levetzau [Cant. in Memory of Count Chamberlain Levetzau], 1859
—	Mindekantate over skuespiller Nielsen [Cant. in Memory of the Actor Nielsen], 1860
40	Die heilige Nacht (cant., after A. von Platen), A, chorus, orch, 1861 (Leipzig, 1862)

38	Five Songs, 4 male vv, 1862 (Leipzig, 1862)
46	Ved solnedgang [At Sunset] (cant., A. Munch), chorus, orch, 1865 (Leipzig, 1865)
50	Korsfarerne [The Crusader] (cant., C. Andersen), solo vv, chorus, orch, 1865–6 (Leipzig, 1866–)
54	Gefion (cant., Oehlenschläger), Bar, chorus, orch, 1869
48	Kalanus (cant., C. Andersen), solo vv, chorus, orch, 1869 (Leipzig, 1871)
—	Ved Danmarksstøtten [At the Danish Monument] (F. Paludan-Müller), 4vv, pf, 1869 (Copenhagen, 1869)
51	Aartidsbilleder [Pictures of the Seasons], solo vv, female chorus, pf 4 hands, 1871 (Leipzig, 1876)
—	Festmusik ved den nordiske industriudstillings aabningsfest 1872 [Festival Music for the Northern Industrial Exhibition, 1872] (Copenhagen, 1873)
52	Den bjergtagne [The Mountain Thrall] (cant., G. Hauch, after trad. Norse ballad), solo vv, male chorus, orch, 1873
49	Zion (cant., Gade and Carl Andersen), Bar, chorus, orch, 1874 (Leipzig, 1877)
—	Festmusik i anledning af Universitetets 400 aars jubelfest juni 1879 [Festival Music for the 400th Anniversary of the University of Copenhagen, 1879] (Copenhagen, 1879)
60	Psyke (cant., C. Andersen), solo vv, chorus, orch, 1881–2 (Leipzig, 1882)
—	Festmusik ved det nordiske kunstnermøde [Festival Music for the Northern Artists' Congress], 1883
64	Der Strom (cant., after J.W. von Goethe: *Mahomet*), solo vv, chorus, orch, pf, 1889 (Leipzig, 1893)

ORCHESTRAL

1	Efterklange af Ossian [Echoes of Ossian], ov., 1840 (Leipzig, 1854), GW I/9
5	Symphony no.1 'Paa Sjølunds fagre sletter', 1842 (Leipzig, 1844)
10	Symphony no.2, E, 1843 (Leipzig, 1844), GW I/2
7	I højlandene [In the Highlands], ov., 1844 (Leipzig, 1844), GW I/9
14	Overture no.3, C, 1846 (Leipzig, 1847), GW I/9
15	Symphony no.3, a, 1847 (Leipzig, 1848), GW I/3
20	Symphony no.4, B♭, 1849–50 (Leipzig, 1851), GW I/4
—	Nordische Sennfahrt [A Mountain Trip in the North], ov., 1850 (Copenhagen, 1887)
25	Symphony no.5, d, 1852 (Leipzig, 1853)
32	Symphony no.6, g, 1857 (Leipzig, 1858)
37	Hamlet, ov., 1861 (Leipzig, 1862)
39	Michel Angelo, ov., 1861 (Leipzig, 1861)
—	Sørgemarsch ved Kong Frederik d. 7. Død [Funeral March for Frederik VII], 1863
45	Symphony no.7, F, 1864 (Leipzig, 1865)
47	Symphony no.8, b, 1869–71 (Leipzig, 1872), GW I/8
53	Novelletter, F, str orch, 1874 (Leipzig, 1876)
—	Capriccio, a, vn, orch, pf score (Berlin, 1878)
55	En sommerdag paa landet [A Summer's Day in the Country], 5 pieces, 1879 (Leipzig, 1880)
56	Violin Concerto, d, 1880 (Leipzig, 1881)
58	Novelletter, E, 1883, rev. 1886 (Leipzig, 1890)
61	Holbergiana, suite, 1884 (Leipzig, 1884)
—	Ulysses-marsch: forspil til Holberg's Ulysses von Ithaca, 1884

CHAMBER

—	Scherzo, c♯, pf qt, 1836, GW II/3
—	String Quartet, a, 1836 [1 movt], GW II/2
—	String Quintet, f, 2 vn, va, 2 vc, 1837 [1 movt], GW II/1
—	Piano Trio, B♭, 1839, inc., GW II/3
—	String Quartet, F, 1840, inc., GW II/2
6	Sonata no.1, A, vn, pf, 1842 (Leipzig, 1843)
8	String Quintet, e, 2 vn, 2 va, vc, 1845 (Leipzig, 1846–7), GW II/1
17	Octet, F, 4 vn, 2 va, 2 vc, 1848–9 (Leipzig, 1849), GW II/1
21	Sonata no.2, d, vn, pf, 1849 (Leipzig, 1850)
—	String Quartet, f, 1851, GW II/2
29	Novelletter, pf trio, 1853 (Cologne, 1854), GW II/3
42	Piano Trio, F, 1862–3 (Leipzig, 1864), GW II/3
44	String Sextet, E♭, 2 vn, 2 va, 2 vc, 1863–4 (Leipzig, 1865), GW II/1
43	Fantasiestücke, cl, pf, 1864 (Leipzig, 1865)
—	String Quartet, e, 1877, rev. 1889, GW II/2
59	Sonata no.3, B♭, vn, pf, 1885 (Leipzig, 1887)
62	Folkedanse, vn, pf, 1886 (Leipzig, 1887)
63	String Quartet, D, 1887–9 (Leipzig, 1890), GW II/2

KEYBOARD

28	Piano Sonata, e, 1840, rev. 1854 (Copenhagen, 1854)
2b	Foraarstoner [Spring Flowers], 3 pieces, pf, 1840–41 (Copenhagen, 1842)
4	Nordiske tonebilleder, pf 4 hands, 1842 (Copenhagen, 1843)
18	Tre karakterstykker, pf 4 hands, 1848 (Copenhagen, 1848)
19	Akvareller, pf, 1850 (Copenhagen, 1850)
22	Drei Tonstücke, org, 1851 (Leipzig, 1852/3)
—	Albumsblade, pf (Copenhagen, 1852)
27	Arabeske, pf, 1854 (Copenhagen, 1854)
31	Folkedanse, pf, 1855 (Copenhagen, 1855)
—	Fra skizzebogen, pf, 1857 (Copenhagen, 1886)
34	Idyller, pf, 1857 (Copenhagen, 1857)
36	Børnenes Jul [Children's Christmas], pf, 1859 (Copenhagen, 1859)
41	Fantasistykker, pf, 1861 (Copenhagen, 1861)
—	Festpraeludium, org, tpt, trbn, 1873 (Copenhagen, 1892)
2a	Rebus, 3 pieces, pf (Copenhagen, 1875)
57	Nye akvareller, pf, 1881 (Copenhagen, 1881)

SOLO SONGS

for 1v, pf, unless otherwise stated

—	Fem melodier til faedrelandshistoriske digte (A.P. Berggreen) (Copenhagen, 1840)
—	Seks danske sange, 1841 (Copenhagen, 1841)
9	Neun Lieder im Volkston, 2 S, pf, 1845 (Leipzig, 1845)
—	Tre digte (C. Winter), 1842 (Copenhagen, 1846)
21b	Tre digte (C. Hauch), 1849 (Copenhagen, 1850)
—	Tre digte (H.C. Andersen), 1850 (Copenhagen, 1851)
24	Bilder des Orients (after Stieglitz), 5 songs, 1852 (Copenhagen, 1853)
—	Tre danske sange, 1852 (Copenhagen, 1854)
—	Holger Danske's sange (B.S. Ingemann), 1863 (Copenhagen, 1863)

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BO MARSCHNER/FINN EGELAND HANSEN

Gadenstätter, Clemens (*b* Zell am See, 26 July 1966). Austrian composer and conductor. He studied composition with Erich Urbanner and the flute with Wolfgang Schulz in Vienna (1984–92), where he also founded the Ensemble Neue Musik (1990) and performed as a member of Klangforum Wien (1990–92). He subsequently undertook postgraduate studies with Lachenmann in Stuttgart (1992–5). He won the Forum junger Komponisten competition organized by WDR in 1992, and has lectured at the Darmstadt Ferienkurse für Neue Musik.

Gadenstätter's music can be considered a further development of Lachenmann's 'instrumental theatre': in accordance with Gadenstätter's notion of 'analytical composition', his scores are characterized by a constant variety of finely differentiated sounds, which, though rich in contrast, are nonetheless related below the surface. He has enjoyed fruitful collaboration with artists working in other media, among them the video artist Joseph Santarromana (from 1992), the choreographer Rose Breuss (from 1994) and the poet Lisa Spalt.

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Inst, vocal: Trio 1990, str, 1990; Trio 90–91, vn, b cl, pf, 1990–91; Musik für Orchesterensembles, 5 orch groups, 1990–94; Musik für Soloflöte, 1991; Musik für Soli und Ensemble, fl, t sax, ens (2vv, 2 cl, 2 vc, 2 gui, 2 perc), 1991–2; Duo (Studie I), vn, vc, 1992; . . . für zwei Klaviere (Studie II), 2 pf, 1992, rev. 1993–4; Sextet und die fortsetzung: meine abmagerung – glasgewölbe, fl, cl, vn, vc, pf, perc, 1993; schniTt, 15 insts, 1993–5; friktion, str trio, 1995; variationen und alte themen, tbn, gui, vc, db, 1996; ballade L, 1v, pf, 1997

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WOLFGANG GRATZER

Gadifer d'Avion. *See* GAIDIFER D'AVION.

Gadsby, Henry (Robert) (*b* Hackney, London, 15 Dec 1842; *d* Putney, London, 11 Nov 1907). English organist and composer. While a boy chorister in St Paul's Cathedral (1849–58) he was taught harmony by the vicar-choral, William Bayley (1810–58). He was organist of St Peter's, Brockley, for some time up to 1884, when he succeeded Hullah as professor of harmony at Queen's College, London. He was also one of the original professors at the Guildhall School of Music, a Fellow of the Royal College of Organists and a member of the Philharmonic Society. His works, many of them published, include cantatas (*Alice Brand*, 1870; *The Lord of the Isles*, 1879; *Columbus*, 1881; *The Cyclops*, 1890), dramatic music (*Alcestis*, 1876; *Andromache*, 1893; *Aminta*, 1897), an organ concerto, symphonies in D (*Festal Symphony*, 1888), A and C, overtures, a string quartet (1875), anthems and songs. He also wrote some sight-singing exercises, and his treatise on harmony (1883) was probably the first published in England that departed from the system of teaching from figured bass in favour of giving melodies to be harmonized. Gadsby was one of a number of eminent musicians who sang in the choir for the open-air service at St Paul's for Queen Victoria's diamond jubilee in 1897.

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GEORGE GROVE/JOHN WARRACK

Gadski, Johanna (*b* Anklam, Prussia, 15 June 1872; *d* Berlin, 22 Feb 1932). German soprano. She studied in Stettin, and made an early début (1889) at the Kroll Opera, Berlin, singing there and elsewhere in Germany for the next five years. In 1895 she began a successful three-year association with the Damrosch Opera Company in the USA, and from 1899 to 1901 was active at Covent Garden and at Bayreuth, where she sang Eva (1899). Between 1900 and 1917, however, her main centre was the Metropolitan, with whose company (after a previous appearance as Elisabeth in *Tannhäuser* on tour in Philadelphia) she made her house début on 6 January 1900 as Senta; she became one of its most valuable Brünnhildes and Isoldes, excelling also in many Verdi roles such as Aida, Leonora (*Il trovatore*) and Amelia. After the USA's declaration of war on Germany, her reputation suffered during the war hysteria of that time. From 1929 until her death (in a car accident) she was active and successful in a Wagnerian touring company in the USA organized at first by Sol Hurok and then by herself. She sang even the heaviest Wagner roles with unfailing beauty of voice and purity of style, and showed the same qualities in her Italian parts. Her powers are well documented in the large number of records which she made between 1903 and 1917, notably in her Wagner excerpts and in scenes from *Aida* and *Il trovatore* with Caruso, Homer and Amato.

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DESMOND SHAWE-TAYLOR

Gadulka. Fiddle of Bulgaria; also known as *ganilka*, *kopanka*, *gjola*, *tsigulka*, *kemene* in western Bulgaria, and sometimes, erroneously, *gusla*. It resembles the Greek *lira* and the Yugoslav *lirica*. Its oval or pearshaped soundbox

is carved from one piece of wood, usually mulberry, manna-ash (*Fraxinus ornus*) or sycamore. Its short, broad neck ends in a circular, triangular or clover-leaf shaped flat peg-disc or head. The soundboard, made of spruce, is glued to the soundbox and has two round or oval soundholes called *ochi* ('eyes'). The strings are generally made of sheep- or cat-gut, although some late 20th-century instruments have metal strings; they are attached to a bone tailpiece and, at the upper end, are wound directly round wooden pegs. They pass over a thin wooden bridge and soundpost, which emerges through one of the soundholes.

The traditional *gadulka* has three strings; in Thrace there are instruments with one or more metal sympathetic strings. The Thracian tuning is the most popular: *a′–e′–a′*. Other tunings are the Dobrudzhan tuning (*a′–a–e′*) and the Gabrovo or Balkan tuning (*a′–e′–d′*). The range on the Thracian tuning is the widest: *a* to *e″*, extended to *a″* with harmonics. The strings are played with a bow made of cornel, dogwood or willow and strung with horsehair, rubbed with rosin before playing. The first (highest) string is played by sideways pressure of the fingernail, the other strings with pressure from the fingertips. The *gadulka* is held vertically, with the lower end tucked in the player's belt when standing, or held on his hip when seated.

The Thracian *gadulka* is the largest instrument, and has the fullest tone-quality. Dobrudzhan instruments such as the *kopanka* are smaller. The *kemene* of western Bulgaria has a shallow soundbox and a correspondingly thinner sound; it is always played with a drone note. Regional variants in pre-socialist Bulgaria included the shallow-bodied Shop *kemene* and the flat-bodied *kasnak* found in Trakiya and the Shop area.

The *gadulka* is used as a solo instrument to accompany songs and dances, in different rituals and in small instrumental groups. The Dobrudzhan *gadulka*, with the accordion and a *gaida* (bagpipe) or *kaval* (flute) forms a typical Dobrudzhan *troika* (trio).

VERGILIJ ATANASSOV

Gadzhibekov, Sultan. *See* HAJIBEYOV, SULTAN.

Gadzhibekov, Uzeir (Abdul Huseyn). *See* HAJIBEYOV, UZEIR.

Gadzhiyev, Akhmet (Dzhevdet Ismail). *See* HAJIYEV, AKHMET.

Gaelle, Meingosus [Johannes] (*b* Buch, nr Tettnang, 16 June 1752; *d* Maria Plain, nr Salzburg, 4 Feb 1816). German composer, theologian and physicist. He attended the grammar school at Tettnang and the Hofen priory school attached to the Benedictine abbey of Weingarten (now Schloss Friedrichshafen, Lake Constance). He entered the monastery of Weingarten in 1769 and took his vows in 1771. From autumn 1771 he studied at the Benedictine University of Salzburg, taking doctorates in philosophy (1773) and theology (1777) and becoming friendly with Michael Haydn. He returned to Weingarten and was ordained (20 September 1777); at the monastery he taught practical philosophy and mathematics, was in charge of the novices and became deputy librarian, choral director and even chief cook. After the dissolution of the monastery (1802) he remained at Weingarten for two years, then became professor of dogmatics and ecclesiastical history at the University of Salzburg. Numerous copies of works by Haydn, Mozart and Beethoven in the St Peter chapter library indicate that Gaelle performed them for his Salzburg brothers. After the dissolution of the university he was appointed Father Superior of Maria Plain (1811), where he devoted himself particularly to experiments on the theory of electricity and published his *Beyträge zur Erweiterung und Vervollkommnung der Elektricitätslehre in theoretischer und practiscsher Hinsicht* (Salzburg, 1813/*R*).

Gaelle's compositions were intended for use in church services and to promote conviviality within the monastery. Of special importance is the setting of Sebastian Sailer's *Schöpfung* (*Adam und Evas Erschaffung*), which Gaelle designated a comic opera. Siegele has noted the effective use of simple melodies and rich harmonies in the arias, melodramatic style in the recitatives and intimate instrumentation. Beneath the comic aspect, both Sailer's text and Gaelle's music have more complex features. Gaelle's compositional style (in the opera chamber works) is characterized by the use of single themes, fairly long series of variations, modulations to remote keys and small musical units.

WORKS

MSS mainly in A-Ssp, CH-E, D-Tl; incomplete catalogue in Lindner

Sacred: Ger. Mass, 3vv, org; 4 cants., 1808–9, 1 pubd; 30 Vesperae falsobordonicae, 4vv, org, 1789, collab. M. Steyr; Huc venite, piae mentes, chorus an Festtagen, S, A, SATB, insts, ed. E. Seifriz (Altötting, *c*1996); Ave regina, T, B, org, 1790; Mag; Regina coeli, 4vv, org, 1787; Salve regina, S, insts, ed. E. Seifriz (Altötting, *c*1996); Salve regina, T, B, org; Stabat mater, 4vv, insts; Tantum ergo, 4vv, insts, 1807; 2 Veni creator spiritus, A, str; 2 motets; 23 offs; 19 grads; Ger. lit, 3vv, org/hp; 3 lits; 3 hymns, 1785; arrs.; others, some lost

Other vocal: Adam und Evas Erschaffung (comic op, S. Sailer), 1796; Das unschuldige Vergnügen, lieder, 1v, hp, 1777; songs, mostly 3 male vv, hp

Inst: 2 sonatas, pf, vn/fl, va, 1801; sonata, pf, vn, vc, 1801; sonata, pf, vn, va, 1801; sonata, pf, va, 1801; pf sonata, 1808; 5 sonatas, hp, vn, va, vc, 1809; polonaise, pf; sonata, fantasia, 2 serenades, hp; others, incl. arrs. of syms., chbr works

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EBERHARD STIEFEL

Gaetani, Jan de. *See* DEGAETANI, JAN.

Gaetano [Majer, Kajetan] (*b* Warsaw, 1st half of the 18th century; *d* Warsaw, *c*1792). Polish composer and conductor, probably of German origin. He came to Warsaw from Dresden in 1758 and presumably had already worked at the court of King August III of Saxony (then King of Poland). Known as an accomplished violinist, in 1764 he created an orchestra for the coronation of Stanisław August Poniatowski. From 1765 he worked as a violinist at the newly established National Theatre, holding the post of orchestral director from 1776 (or 1779) until his death. At the same time he was responsible for concerts at the Royal Castle, where he employed the

musicians and ran various kinds of ensembles. In 1772 he organized 17 concerts, with a similar number the following year, billed as 'therapeutic concerts' for the king who was then ill. He brought to the theatre various orchestras maintained by Polish princes such as W. Potocki (with which orchestra Gaetano performed on the harpsichord in 1777), A. Tyzenhaus (1780–81) and J.M. Lubomirski (1783). In 1786 he prepared the premières of two Italian operas, which were performed by a group of aristocratic amateurs (known as the Théâtre de Société) in the private theatre of a castle. He wrote for the needs of the court, including many dances such as polonaises, mazurkas and minuets. In 1780 he was given the formal title of *maître de chapelle*, and until the second half of 1782 he directed the combined theatre and court orchestra, returning to these duties from September 1789. From 1790 he worked with Bogusławski, after his return from Vilnius. Throughout his life he gave music lessons.

As a composer Gaetano made his début with the opera *Nie każdy śpi ten, co chrapi* ('Not All Sleep who Snore'), which was well received, also outside Warsaw. In 1788 the king's private theatre in Warsaw's Łazienki Park was inaugurated with a performance of Gaetano's intermezzo *Les amours de Bastien et Bastienne*. In the opera *Żółta szlafmyca* ('The Yellow Nightcap') he introduced a chorus for the first time on the stage of a Polish theatre; the chorus sang memorable motifs drawn from Polish folk music. As well as operas and ballets, he wrote programmatic music for dramatic works and musical intermezzos. Gaetano was for many years the most important musician at court and one of the most talented composers of Polish opera in the second half of the 18th century.

WORKS

all performed in Warsaw

Nie każdy śpi ten, co chrapi (Nie zawsze śpi ten, co chrapi) [Not All Sleep who Snore] (vaudeville, L. Pierożyński), 1779, lib (Kraków, 1790)

Żółta szlafmyca, albo Kolęda na Nowy Rok [The Yellow Nightcap, or A Carol for the New Year] (op, 3, F. Zabłocki, after P. Barré and A. de Piis: *Les étrennes de Mercure*), 1 May 1783, lib (Warsaw, 1783), inc. MS (private collection), extracts, pf, *PL-Wn*; frags. in J. Prosnak, *Kultura muzyczna Warszawy XVIII wieku* [Music in Warsaw in the 18th Century] (Kraków, 1955)

Lucassin et Nicolette (La fête d'amour, ou Lucas et Colinette) (op, M.-J.-B. and C.-S. Favart), 7 Feb 1786

Les amours de Cherubin (op), 10 Feb 1786

Żołnierz, z przypadku czarnoksiężnik, czyli Uczta diabelska [The Soldier-Accidental Conjuror, or The Devilish Banquet] (vaudeville, 2, Pierożyński, after L. Anseaume), 11 March 1787, polonaise, *Wn*

Diabla wrzawa, czyli Dwoista przemiana [The Devil's Uproar, or Double Transformation] (op, 3, J. Balldouin, after M.-J. Sedaine), 18 Nov 1787 [incl. Furia, orch int]

Scytowie przez Minerwę zgromieni [The Scythians Crushed by Minerva] (ballet) choreog. F. Le Doux, 2 Aug 1787

Zabaira turecka [Divertissement turc] (ballet), choreog. D. Curz, 1787

Les amours de Bastien et Bastienne (int, M.-J.-B. Favart), 6 Sept 1788

Music in: Natura mistrzynią [Nature is the Mistress] (op, 1, Pierożyński), 1786

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BARBARA CHMARA-ŻACZKIEWICZ

Gaffarello. *See* CAFFARELLI.

Gaffi [Caffi], **Tommaso Bernardo** (*b* Rome, 14 Dec 1667; *d* Rome, 11 Feb 1744). Italian composer and organist. After studying with Pasquini he held positions as organist in various Roman churches: between 1688 and 1690 he was at Santo Spirito in Sassia, in 1692 at S Maria in Vallicella and in 1700 at the Chiesa del Gesù. In 1705 he is also mentioned as a singer at S Marcello. His reputation as an organist was finally confirmed when he was appointed to succeed Pasquini at S Maria Maggiore and, when the latter died in 1710, at S Maria in Aracoeli; from 1739 until his death he held this position jointly with Costantino Pieri. He was also a fine harpsichordist and owned many valuable harpsichords at the time of his death.

Gaffi wrote at least seven oratorios, which were fairly popular and were performed in Florence, Modena and Vienna, as well as in Rome. The 12 chamber cantatas op.1 are among the very few such works to be published. They are similar to Francesco Gasparini's published cantatas in containing a number of arias with obbligato instruments, common in dramatic works but exceptional in cantatas. Both composers allowed the obbligato parts to be played on the harpsichord – an unprecedented use of it in any kind of chamber music. The short treatise *Regole per sonare con la parte* (MS, 1720, *I-Rli*) deals mostly with basic theory. It is interesting mainly for its unusually detailed classification of cadences according to the movement of the bass.

WORKS

ORATORIOS

L'Abigaille (F. Bambini), Modena, 1689, lost; Florence, 1693, pubd lib, Brompton Oratory, London

La Micole, 4vv, insts, Modena, 1689, *I-MOe*

La forza del divino amore, 3vv, insts, Rome, 1691, Florence, 1693, under the title S Teresa vergine e martire, *MOe*

Adam (F. Ciampetti), 5vv, insts, Rome, 14 March 1692; in 1693 performed as Innocentiae occasus, lost

S Eugenia, 7vv, insts, Florence, 1693, lost

L'innocenza gloriosa, 5vv, Rome, 1693, lost

Il sacrificio del verbo umano, Rome, 1700, lost

OTHER WORKS

[12] Cantate da camera, 1v, obbl inst/hpd, bc, op.1 (Rome, 1700)

Various secular cantatas and some sacred music, *GB-Lbl*, *I-Bc*, *MOe* and *D-Bsb*

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THARALD BORGIR

Gaffurius [Gafurius], **Franchinus** [Lanfranchinus] [Gafori, Franchino] (*b* Lodi, 14 Jan 1451; *d* Milan, 25 June 1522). Italian theorist, composer and choirmaster. At home in both speculative and practical music, he was the first theorist to have a substantial number of his writings published, and his influence can be traced for more than a century, both in Italy and abroad.

1. Life. 2. Writings. 3. Compositions.

1. LIFE. Much of our knowledge stems from the contemporary biography by Pantaleone Malegolo, printed in the

De harmonia: Gaffurius was born in Lodi to the soldier Bettino from Almenno in the territory of Bergamo and to Caterina Fissiraga of Lodi. He began theological studies early, at the Benedictine monastery of S Pietro in Lodi Vecchio (which he left after September 1473) and he was ordained priest in late 1473 or 1474. He studied music with Johannes Bonadies (or Godendach), probably in Lodi, where he sang in the cathedral on Ascension Day, 18 May 1474. Later that year, he went to Mantua with his father and spent two more years in diligent research in music. He then moved to Verona, where he taught publicly and wrote his *Musice institutionis collocutiones* and *Flos musice* (both lost) and continued his research.

Gaffurnius was called to Genoa by Doge Prospero Adorno in 1477, and after having taught there for a year followed Adorno into exile in Naples (November 1478); there he devoted himself to speculative music, carrying on discussions with Johannes Tinctoris, Guglielmo Guarneri, Bernhard Ycart and others (according to Giovanthomaso Cimello, he directed music at SS Annunziata). His *Theoricum opus* was published in Naples on 8 October 1480. Plague, and the Turkish invasion of Puglia, caused him to return to Lodi at the invitation of the bishop, Carlo Pallavicino, in whose castle at Monticelli in the territory of Cremona he spent three years (1480–83) teaching and preparing his *Practica musice*. He accepted a post at Bergamo, as choirmaster of S Maria Maggiore (from 19 May 1483), but stayed only briefly because of the War of Ferrara. Invited to Milan, he became choirmaster at the cathedral on 22 January 1484, where he taught and composed, and published revisions of his *Theorica musicae* (1492) and *Practica musice* (1496).

Several later events in Gaffurius's life are not mentioned by Malegolo: in 1490 he went to Mantua to persuade the architect Luca Paperio to work on Milan Cathedral. By July 1494 he was named rector of S Marcellino, Milan. By 1497 Gaffurius was named professor of music at a university founded by Ludovico Sforza in Milan; he attempted to augment his rather low salary through various requests to the duke for benefices. When the French captured Milan in 1500, Gaffurius remained at his post, now styling himself 'Regius Musicus'. In 1504 he visited thermal baths, and in 1506 he spent three months in Varese organizing the chapel in S Maria al Monte. In 1509 he published an oration by Jacopo Antiquario welcoming Louis XII after his victory over Venice. In 1518 he gave a number of his books to the Incoronata, Lodi.

Near the end of Gaffurius's life, his scholarly exchanges with GIOVANNI SPATARO, dating from 1493, broke out into a bitter pamphlet war from which neither emerged with much honour. The last salvo was fired by Gaffurius's friend Bartolomeo Filippineo, bolstered with the poetic satires of a group of the theorist's admirers: *Bartho. Philippinei Gaphuriani nominis assertoris in Io. Vaginarium Bononien: Apologia* (Turin, August 1521). In these exchanges Spataro is sarcastically called 'Vaginarius' (sheath-maker). Gaffurius died of a fever on 25 June 1522; the medical certificate overestimated his age by ten years.

It is highly unlikely that the 'Portrait of a Musician' in the Pinacoteca Ambrosiana, sometimes ascribed to Leonardo da Vinci, is of Gaffurius, though the two were surely acquainted. The portrait is that of a young man, not in clerical robe; Gaffurius, a priest, did not come to Milan until he was 33.

2. WRITINGS. Gaffurius began to transcribe theoretical treatises while a student; manuscripts and books he owned can be identified by his inscriptions, with place and date of copying or purchase. On 16 September 1473 in the monastery in Lodi he finished copying Marchetto of Padua's *Lucidarium*. The manuscript (now in *I-TRE*) also contains the *Pomerium* and Franco of Cologne's *Ars cantus mensurabilis*. His *Extractus parvus musicae* of *c*1474 consists largely of extracts from Marchetto and Ugolino of Orvieto, but also shows that he had read Johannes de Muris, the *Ars nova* attributed to Philippe de Vitry, Philippus de Caserta's *Tractatus de diversis figuris*, several anonymous treatises and an unknown treatise by Dufay. At the same time, he was compiling a *Tractatus brevis cantus plani*, and was probably undertaking practical instruction in composition with his teacher Johannes Bonadies. Thus he seems to have decided early on the path his career would take. The inscription on the frontispiece of the *Angelicum ac divinum opus musice* records the way he wished to be remembered: 'Franchinus Gafurius of Lodi meticulously composed three volumes on music: theory, practice and the harmony of musical instruments'. He is shown as a professor, pronouncing 'Harmonia est discordia concors'.

The habit of gathering extracts and quotations from a multiplicity of sources and weaving them together with commentaries (learnt from Boethius) continued to characterize Gaffurius's writings up to the time of the printed version of the *Practica musice* (1496). Thus his *Theoricum opus* of 1480, a pioneering effort to supplement Boethius by gathering every witness to Greek and Latin theory he could find (without knowing Greek), suffers from contradictions and duplications; nevertheless it, or rather the improved version, the *Theorica* of 1492, had a far-reaching influence. It has been estimated (by Kreyszig; see *Theorica musicae*) that some 70% of the 1480 book was based on Boethius, whose *De musica* had not yet appeared in print. When Gaffurius moved to Milan in 1484 he enjoyed the company of leading Milanese humanists, and by the 1490s it had become clear to him that Greek sources still existed and that he would need to have them translated; the fruits of this effort, however, are not particularly evident in his last treatise, *De harmonia*, completed in 1500, but not published until 1518 (a number of illuminated manuscript versions testify to his search for a patron). Here he thoroughly investigated Greek genera and tunings (he was the first to give a complete exposition of Ptolemy's syntonic diatonic, which would gain importance in the next century); the last chapters are devoted to the harmonies of the universe and the harmonious relations of the human mind and body (the 'musical instruments' of his title). His theoretical works demonstrate throughout his urge to combine theory with practice: Greek harmonic science, for example, is presented side by side with Guidonian hexachords. He did not get everything right: the confusion of the Greek octave species and Western modality was not clarified until well into the 16th century.

The manuscript sources of the treatises that eventually formed the four books of the *Practica musice* (that for book 3, on counterpoint, does not survive) reveal that Gaffurius was heavily indebted to Tinctoris: language and examples are often almost verbatim transcriptions. By the

1490s, however, he had found his own voice, and not only the subject matter but the more elegant Latin diction show how he had matured. There is now a discussion of Ambrosian chant, as befitted his new post in the diocese of Milan. Book 2, on notation, includes sections on poetic feet as related to musical rhythm and a survey of notation, beginning with Greek rhythmic symbols. The book on counterpoint is quite brief, laying stress on rules; unlike Tinctoris's treatise it addresses the composer more than the singer. Book 4, on proportions, seems intended to outdo Tinctoris, with proportions as abstruse as 19:4 illustrated in musical examples. In his *Epistula secunda* Gaffurius boasts that Tinctoris gave him his own treatise to correct.

Realizing that his Latin was difficult for many, including nuns, Gaffurius undertook an Italian compendium in the *Angelicum* of 1508. No concession is made in the topics, however, since the first treatise is a complete treatment of mathematical proportions as applied to intervals, tetrachords and genera, and there is only one musical example in the whole work.

3. Compositions. It seems unlikely that Gaffurius devoted much time to composition before he became choirmaster at Milan, although he reportedly composed in Genoa. His only surviving secular works (in *I-PAc* 1158) must have been written in the 1470s, and (to judge from *Illustrissimo marchexe*) they are not even competent. Clearly, he gained experience in the following decade, perhaps under the influence of the skilled composer Tinctoris. Once established in Milan Cathedral, where he reformed the choir, Gaffurius was responsible for enlarging the polyphonic repertory. Four large choirbooks remain from his tenure (*I-Md* Libroni 1–4), partly in his hand (Lib.1 is signed and dated 23 June 1490). Some of the works probably stem from the Sforza court under Galeazzo Maria, for example the so-called *motetti missales* and others in which a particular 'Milanese style' has been detected, especially motets of Loyset Compère and Gaspar van Weerbeke. Gaffurius too absorbed this style. Although we have no record of a visit to Milan in the 1470s (but in July 1474 the ducal court passed through Lodi), Gaffurius mentioned in the *Angelicum* that many years earlier he had spoken with Josquin and Weerbeke, and in his *Tractatus practicabilium proportionum* of *c*1482 he refered to the latter's 'motetti ducales'.

A substantial number of works in the choirbooks are by Gaffurius: at least 18 masses, 11 Magnificat settings, and 51 motets and hymns; for the identifications we depend partially on old inventories and imperfectly preserved indexes to the manuscripts, and all the works in Lib.4 are fragmentary because of fire damage. His masses, while perfectly serviceable, have a sameness about them; imitation appears sporadically, and duos are used infrequently. While 11 follow the standard Roman Ordinary, six lack the Kyrie and Agnus Dei, in accordance with the Ambrosian rite (where the Kyrie is only an appendage to the Gloria), and one has a Kyrie but no Agnus. Too little is known about the use of these choirbooks to explain the seeming anomaly; even the *motetti missales* include substitute motets for Roman items. Four of Gaffurius's masses are labelled 'brevis', and some are very short indeed (the Gloria of the *Missa primi toni brevis* has only 48 breves, the Credo 69); text-setting is mostly syllabic and omission of phrases is common not only in these but in all his masses. Two masses are troped: Kyrie, Sanctus and Agnus of *Missa 'Omnipotens genitor'* and Sanctus of *Missa 'Montana'*. Only one mass is certainly based on a cantus prius factus, the *Missa 'De tous biens pleine'*, but even here the use of the model seems largely confined to a head-motif treated with considerable freedom, as in many of Gaffurius's other masses (and the *motetti missales* by Compère and Weerbeke). Despite his keen interest in proportions, only the untitled mass in Lib.2 makes extended use of them. If the *motetti missales* had their origin in the ducal court in the 1470s, they were still being sung in the cathedral in the following decades; Gaffurius's *Missa quarti toni Sancte Caterine* is partly in this tradition, attaching motets in place of the introit and 'Deo gratias' before and after the five sections of the Ordinary, and the cycle of motets beginning with *Salve mater salvatoris* is wholly within it (no designations appear over the pieces, but the index records 'cum tota missa'); three of his masses in Lib.4 also have motets attached.

Gaffurius is at his best in the motets. Most of these are found in the earliest of the codices, Lib.1. These short pieces have much more variety in texture than the masses, mixing block chords, brief duos (rarely paired), lilting triple-metre passages and quasi-chordal writing much in the same way that the texts are put together: many of these are addressed to the Virgin and comprise fragments from sequences and hymns and verses from the Song of Songs. Imitation is used sparingly. The text is delivered expeditiously; phrases often begin with semibreves, especially in metrical texts. Settings of liturgical texts, even Marian antiphons, are rare.

Of the 11 Magnificat settings, ten set even verses using the wording of the Roman rite; only one (no.6 in the edition) sets odd verses in the slightly different wording of the Ambrosian rite.

WORKS

all 4vv unless otherwise indicated

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F. Gaffurio: Mottetti, ed. L. Migliavacca, AMMM, v (1959) [G v]
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Milan, Archivio della Veneranda Fabbrica del Duomo, sezione musicale, Renaissance Music in Facsimile, xiia–c [=librone 1–3, *I-Md* olim 2269, 2268, 2267] (New York, 1987) [Lib.1–3]

MASSES

Missa 'Ave maris stella', Lib.4, f.1*v*
Missa brevis eiusdem toni (lacking Ky, Ag), Lib.2, f.110*v*, G iii (see Leverett, 1994, 163–4)
Missa brevis et expedita (lacking Ky, Ag), Lib.2, f.69*v*, A (see Leverett, 1994, 163–4)
Missa brevis octavi toni (lacking Ky, Ag), Lib.2, G iii
Missa de carneval, Lib.3, F i; G i
Missa 'De tous biens pleine', Lib.2, F ii; G ii (on Hayne van Ghizeghem's chanson)
Missa 'Imperatrix gloriosa', Lib.4, f.14*v*
Missa 'La bassadanza', Lib.4, f.28*v*
Missa 'Montana' (lacking Ky, Ag), Lib.3, G i
Missa 'O clara luce', Lib.2, F ii; G iii
Missa 'Omnipotens genitor', Lib.2, F ii; G ii
Missa primi toni brevis (lacking Ag), Lib.2, F ii; G ii
Missa quarti toni Sancte Caterine, Lib.2, F ii; G iii (with motets in place of Introit and Deo gratias)
Missa sexti toni irregularis, Lib.2 and 3, F i; F ii; G i; G ii

Missa trombetta (lacking Ky, Ag), Lib.2, G ii
Missa (lacking Ky, Ag), 3vv, Lib.3, G i
Missa, Lib.2, F ii; G iii
Missa, Lib.4, f.41*v*

MOTETTI MISSALES

Salve mater salvatoris (2 p. Salve verbi sacra parens; 3 p. Salve decus virginum; 4 p. O convallis humilis; 5 p. Tu thronus es Salomonis; 6 p. Salve mater pietatis; 7 p. Vox eclipsim nesciens; 8 p. Imperatrix gloriosa; 9 p. Florem ergo genuisti; 10 p. Res miranda), Lib.1, G v

MAGNIFICAT SETTINGS

3 Magnificat, 3vv, 8 Magnificat, 4vv, Lib.1, 3, G iv

MOTETS AND HYMNS

Accepta Christi munera, 5vv, Lib.2, G v; Ambrosi doctor venerande, Lib.4, f.68*v*; Assumpta est Maria, Lib.4, f.26*v* (Ingressa); Audi benigne conditor, 5vv, Lib.1 and 4, G *v*; Ave mundi spes, Maria, Lib.1, G v; Beata progenies, 3vv, Lib.1, G v; Castra celi, Lib.1, G v; Caeli quondam roraverit, Lib.4, f.13*v*; Christe cunctorum dominator, Lib.4, f.48*v*; Christe redemptor ... ex Patre, *I-MC* 871, ed. I. Pope and M. Kanazawa, *The Musical Manuscript Montecassino 871* (Oxford, 1978); Descendi in hortum, Lib.1, G v
Gaude mater luminis, Lib.1, G v; Gaude virgo gloriosa, Lib.1, G v; Gloriose virginis Mariae, 3vv, Lib.1, G v; Gloriose virginis Mariae, 4vv, Lib.4, f.47*v* (belongs with mass on f.41*v*); Hac in die (introit to Missa Sancte Caterine), Lib.2 and 3, F ii; G iii; Hoc gaudium, Lib.1, G v; Hostis Herodes impie, *I-MC* 871, ed. I. Pope and M. Kanazawa, *The Musical Manuscript Montecassino 871* (Oxford, 1978); Imperatrix gloriosa, Lib.4, f.12*v*; Imperatrix reginarum, Lib.1, G v; Joseph conturbatus est, Lib.1, G v
Magnum nomen domini, 5vv, Lib.1 and 4, G v; Nativitas tua, Lib.4, f.40*v* (Ingressa); O beate Sebastiane, Lib.1, G v; O crux benedicta, Lib.4, f.10*v*; O Jesu dulcissime, 5vv, Lib.4, f.98*v*; Omnipotens eterne Deus, Lib.1, G v; O res laeta, Lib.1, G v; Ortus conclusus, Lib.1, G v; O sacrum convivium, 4vv, Lib.1, G v; O sacrum convivium, 5vv, Lib.2 and 4, G v; Pontifex urbis populi, Lib.4, f.38*v*; Prodiit puer, Lib.1, G v; Promissa mundo gaudia, Lib.1 and 2, G v; Quando venit ergo, Lib.1, G v; Regina caeli, Lib.1, G v
Salve decus genitoris, Lib.1, G v (addressed to Ludovico Sforza); Salve mater Salvatoris, Lib.1, G v; Salve mater Salvatoris, Lib.1, G v; Salve verbi sacra parens, Lib.4, f.23*v*; Simeon justus, Lib.4, f.1 (Ingressa); Solemnitas laudabilis, Lib.4, f.82*v*; Sponsa Dei electa, Lib.1, G v; Stabat mater, Lib.1 and 3, G v; Sub tuam protectionem, 3vv, Lib.1, G v; Tota pulchra es, Lib.1, G v; Verbum sapientiae, Lib.1, G v; Vidi speciosam, Lib.4, f.27*v* (Offertorio); Virgo constans (Loco Deo gratias in Missa Sancte Caterine), Lib.2 and 3, F ii; G iii; Virgo Dei digna, Lib.1, G v; Virgo prudentissima, Lib.1, G v

SECULAR WORKS

all in I-PAc 1158

Alto standardo, 3vv
Ayme fortuna, 3vv
Illustrissimo marchexe signor Guielmo, 3vv, addressed to Guglielmo VIII, Marquis of Monferrato (ed. Jeppesen, 1969, 311–15)
Lascera ogni ninfa, 3vv
2 textless compositions, 3vv

LOST WORKS

Facciam festa e giullaria (lauda for Christmas, formerly in Lib.4)
Mass for the Purification of the Virgin (formerly in Lib.4)
Missa 'Illustris princeps' (mentioned in *Apologia*)
Missa 'Le souvenir' (mentioned in *Apologia*)
Missa 'L'homme armé' (mentioned in *Apologia* and letter 83 of Blackburn, Lowinsky and Miller)
Nunc eat et veteres (to Tinctoris; mentioned in *Tractatus practicabilium proportionum*)
unnamed composition using proportions (mentioned in letters 52, 84, 85 of Blackburn, Lowinsky and Miller)

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De harmonia musicorum instrumentorum opus (Milan, 1518/*R*; ded. Jean Grolier; earlier versions in MS: 1500 ded. Bonifacio Simonetta; rev. 1514); Eng. trans. in MSD, xxxiii (1977); 5 earlier MS copies
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Epistula secunda apologetica (Milan, 1521)

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to Marco Sanudo, 14 Dec 1496, accompanying a copy of the *Practica* (ed. Caretta, Cremascoli and Salamina, 95)
to Giovanni Antonio Flaminio, 24 March 1517, criticizing Pietro Aaron's *Libri tres de institutione harmonica*(ed. in Bergquist, appx B, with Flaminio's answer)
to the deputies of the Incoronata in Lodi, 22 Aug 1520, recommending a cleric (ed. in Caretta, Cremascoli and Salamina, 127–8)
to the deputies of the Incoronata in Lodi, 4 Oct 1520, thanking them for hiring the cleric (ed. in Caretta, Cremascoli and Salamina, 128)

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BONNIE J. BLACKBURN

Gafori, Franchino. *See* GAFFURIUS, FRANCHINUS.

Gagaku. Court music of Japan. *See* JAPAN, §V.

Gage, Irwin (*b* Cleveland, 4 Sept 1939). American pianist. He studied at the University of Michigan with Eugene Bossart, at Yale University, and later with Erik Werba, Hilde Langer-Rühl, Helene Berg, Kurt Schmidek and Klaus Vokurka in Vienna, where he settled. A passionate interest in poetry led him to work primarily as an accompanist to singers, among them Christa Ludwig, Arleen Augér, Brigitte Fassbaender, Gundula Janowitz, Jessye Norman, Lucia Popp, Elly Ameling, Dietrich Fischer-Dieskau, Hermann Prey, Peter Schreier and Tom Krause. He has performed at numerous European music festivals, including Edinburgh, Spoleto, Montreux and Salzburg, has appeared in concerts throughout Europe and the Americas and has contributed to many distinguished recordings, notably a large collection of Schubert lieder with Janowitz. In 1970 Gage planned and accompanied an entire series of lieder recitals at the Vienna Konzerthaus. He teaches at the Zürich Conservatory and regularly gives masterclasses at other institutions. Gage's subtle understanding of song texts is reflected in his accompaniments. A specialist in the standard lieder repertory, he has also done research in more obscure areas of the German and Austrian song literature.

RICHARD LESUEUR

Gagliano. Italian family of violin makers. They worked in Naples from about 1700 to the middle of the 19th century. They were an industrious family and produced a large number of violins, many cellos and a few violas. With the exception of Alessandro Gagliano, they usually worked on the Stradivari model. All of the 18th-century Gaglianos could produce a masterpiece if circumstances required it, but as the 19th century approached the demand seems to have been increasingly for hastily made, inexpensive instruments. Except for Alessandro, they all used a similar varnish, harder than that of more classical makers; the most attractive has a distinctive golden orange colour, but there are many that appear stained, with almost a grey-green tinge to the orange. Tonally they all have what is known as the 'Italian' quality, but tend towards brightness, occasionally almost harshness. They are very good all-round instruments, and well liked by all types of players. No work has been published giving the correct dates of each member of the family, and the dates given by most authorities do not always tally with those on the original labels.

Alessandro Gagliano (*fl c*1700–*c*1735) was the first maker in the Gagliano family and the first known Neapolitan maker: it is not known where he learnt his craft. His work differs in almost all respects from that of his descendants, but most of all in the varnish he used. This was of a soft, oily nature, similar to the very best, glowing and transparent and of the deepest red colour. He was only an average workman, but his instruments have great character and are in no sense copies of the work of his great predecessors or contemporaries. He made violins of at least three different sizes, one of them small and another rather too large, with a long string length. The soundholes have an exaggerated swing which can nevertheless be quite charming, but the scrolls are often pinched in design and crudely carved, sometimes with a little extra ornament to the pegbox. His cellos are especially good, but rare.

Nicola Gagliano (i) (*fl c*1740–*c*1780) was a son of Alessandro Gagliano. The majority of his instruments were made between 1750 and 1770, though he is thought to have had a longer working life. They are all much influenced by Stradivari's work, and, with those of his brother Gennaro, are the most sought after of the Gaglianos. The quality of his work is consistently high, but a few of his violins are rather high-built and broad in measurement. Some of the violins with his original label show the collaboration of his son Giuseppe.

Gennaro [Januarius] Gagliano (*fl c*1740–*c*1780) was also a son of Alessandro Gagliano. He is often considered the best maker of his family. Gennaro was a more sensitive craftsman, and his overall concept of violin making was not far behind that of the great Cremonese makers. Although he was most influenced by Stradivari, he often made Amati copies, with strong-grained pine in the front, brown varnish and facsimile Amati label. Both Gennaro and Nicola (i) made very good cellos on the best Stradivari model, but they also introduced the very narrow design used by most later Neapolitans (see illustration).

Ferdinando Gagliano (*fl c*1770–*c*1795) was a son of Nicola Gagliano (i), but is more likely to have been a pupil of his uncle, Gennaro Gagliano. His instruments vary in the quality of their finish, but their outlines have the pleasing flow of typical Gennaro models, with slightly stiffer, more open soundholes. The varnish can be very



Cello by Nicola Gagliano (i), Naples, 1762 (private collection)

good looking, but is less striking than that on his father's or uncle's instruments.

Ferdinando Gagliano's three brothers collaborated in their work to a certain extent. Giuseppe [Joseph] Gagliano (*fl* *c*1770–*c*1800) was certainly a pupil of his father and his early work suggests he was an excellent maker. His work declined over the years, however, and instruments made in partnership with his brother Antonio are not as good as those he made alone. Antonio Gagliano (i) (*fl* *c*1780–*c*1800) was inferior to his brother Giuseppe in his workmanship. Instruments bearing his signature inside often have labels showing them to have been made in partnership with Giuseppe.

Giovanni [Joannes] Gagliano (*fl* *c*1785–after 1815) began working with Giuseppe and Antonio, but by about 1800 was working by himself. His work, while reflecting that of his uncle Gennaro and his brother Ferdinando, has strong individual features in the slant of the soundholes and the deep cut of the pegbox fluting. He had three sons: Nicola Gagliano (ii) (*fl* *c*1800–*c*1825) produced work in the Gagliano tradition, though some workmanship is completely undistinguished and his instruments are now rarely found; Raffaele (*d* 1857) and Antonio Gagliano (ii) (*d* 1860) were responsible for many violins and cellos, usually with their backs left unpurfled, but although the varnish technique remained unchanged the workmanship declined in quality.

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Gagliano, Giovanni Battista [Giovanbattista] **da** (*b* Florence, 20 Dec 1594; *d* Florence, 8 Jan 1651). Italian composer, musician and teacher, younger brother of MARCO DA GAGLIANO. He seems to have spent his entire life in Florence as a performing musician and composer. In 1613 he became instructor in plainsong to the young clerics at S Lorenzo, a post previously held by his brother. On 6 September 1621 he is included for the first time in the salary accounts of Florence Cathedral, as a singer ('musico'), and on 1 October 1624 he was given the same title at the Medici court, where he was also active as a theorbo player. On 9 June 1643 he succeeded his brother as *maestro di cappella* of both the court and the cathedral (having largely carried out the duties for 19 years because of his brother's ill-health), but the actual title was withheld from him because he was not a priest. He was also *maestro di cappella* of the Compagnia dell'Arcangelo Raffaello, a lay religious confraternity in Florence, from 1619 to 1625. In 1614 he, along with the dilettante composers Giovanni del Turco and Francesco Arrighetti, invested in the Florentine printer Zanobi Pignoni, but the arrangements lasted only one year, during which time the press issued music by Del Turco, Caccini, Antonio Brunelli, Domenico Visconti, Raffaello Rontani and Marco da Gagliano.

Documents (mostly in *I-Fas*) show that Gagliano was active in supplying music to various churches, religious confraternities and academies in Florence for special feasts and local observances; his four published collections include some of it. He wrote music, all of it lost, for at least four oratorios. One of these, *Il martirio di S Agata*, composed with Francesca Caccini, received seven performances in Florence in January and February 1622 and was repeated the following June and on a number of subsequent occasions up to at least Carnival 1642. Gagliano's *Varie musiche* (1623), which, unusually among such volumes, contains a fair amount of sacred music, includes a number of interesting madrigalian and strophic pieces; among the latter is *Ah ladra d'amore*, in which each verse is in a clear ternary form adumbrating the da capo aria.

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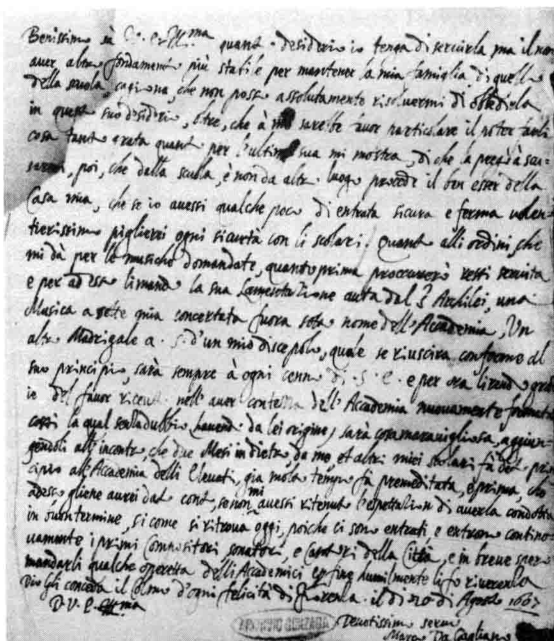
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EDMOND STRAINCHAMPS

Gagliano, Marco da (*b* Florence, 1 May 1582; *d* Florence, 25 Feb 1643). Italian composer, elder brother of GIOVANNI BATTISTA DA GAGLIANO. As *maestro di cappella* for nearly 35 years of the Medici court and of Florence Cathedral (S Maria del Fiore), he was one of the most important Italian musicians of the period. His *Dafne* (1608) is a milestone in the early history of opera, and his secular madrigals and monodies and many sacred works in various genres, though now little known, were much acclaimed in the first half of the 17th century.

1. LIFE. Gagliano was born to Zanobi and Camilla da Gagliano, who lived in Florence, and he may never have seen the village of Gagliano in the Mugello valley, north-east of Florence, from which the family apparently took its name long before his birth. The assertion in some modern histories that he had no surname and references to him as Marco Zanobi are erroneous. He studied music with Luca Bati, and in 1602 he became Bati's assistant at S Lorenzo, Florence. Though his salary of 2 scudi a month was indeed small, he remained in the position for nearly six years. His duties were primarily to instruct the clerics at S Lorenzo in singing, but from 1605 he was given the additional responsibility of preparing the music for Holy Week each year. His general education, and perhaps to some extent his training in music also, was entrusted to the Compagnia dell'Arcangelo Raffaello (sometimes referred to as the Compagnia della Natività or the Compagnia della Scala), in which he was enrolled at the age of six and a half. This lay religious confraternity, one of the oldest and most important in Florence, had a mixture of boys from both the middle and upper classes. Music played an important part in the company's activities, and its records show that from early youth Gagliano was much involved in both its public and private musical performances. In December 1607 he was elected *maestro di cappella* of the company at an annual salary of 40 scudi, but for political reasons his election was set aside within nine days in favour of another, and the office was not restored to him until July 1609. Many of the Florentines most important to Gagliano's subsequent career (among whom Cosimo de' Medici, Ottavio Rinuccini, Jacopo Peri, Giovanni del Turco and Giovanni de' Bardi stand out) were his brothers and associates in the Compagnia dell'Arcangelo Raffaello. He also received theological training and took holy orders.

A number of letters written by Gagliano to the Gonzagas of Mantua, mostly to Prince (later Cardinal) Ferdinando (29 of them are printed in Vogel, 550ff and 25 are in Strainchamps, 'The Unknown Letters'), show that he was in contact with the Gonzagas from at least July 1607 (fig.1). He supplied them with music he had composed to texts either written or chosen by them, as well as music by other Florentine composers that he considered worthy of their attention. Late in 1607 he went to Mantua, where his setting of Ottavio Rinuccini's newly reworked pastoral drama *Dafne* (the original version had been set by Peri and Corsi) was presented during Carnival 1608. The



1. Autograph letter (20 August 1607) from Marco da Gagliano to Prince Ferdinando Gonzaga (I-MAa Archivio Gonzago, Busta 6, f.13r)

opera was a great success, and Gagliano remained in Mantua until early June to help with preparations for the series of theatrical-musical works that the court produced in celebration of the marriage of the hereditary prince, Francesco Gonzaga, to Margherita of Savoy. He wrote the music for a ballo, *Il sacrificio d'Ifigenia* (to words by Alessandro Striggio (ii)), and the third *intermedio* (text by Chiabrera) for Guarini's play *L'Idropica*. In mid-June he returned to Florence and resumed his modest duties. On 17 October 1608 Bati died, and in November Gagliano succeeded him as *maestro di cappella* of the cathedral; by July 1609 he was given the title of *maestro di cappella* at the Medici court as well. His position was enhanced on 26 January 1610, when he was made canon of S Lorenzo under the designation SS Cosimo e Damiano, and on 2 January 1615 he was further elevated in the ecclesiastical hierarchy when he became apostolic prothonotary there, thus achieving clerical as well as musical distinction.

In June 1607 Gagliano's reputation among his fellow musicians in Florence was such that he was able to found an academy devoted to music, the Accademia degli Elevati. Its membership comprised 'the city's finest composers, instrumentalists and singers', as Gagliano described it, but it also included literati. Those known to have belonged are Jacopo Peri, Giovanni and Lorenzo del Turco, Giovanni de' Bardi, Alfonso Fontanelli, Piero Strozzi, Rinuccini, Antonio Francesco Benci, Piero Benedetti and Giovanni Cavaccio; according to Gagliano's assertion, Bati, Caccini, Lorenzo Allegri, Severo Bonini and Santi Orlandi must also have been members, as probably were some of the outstanding singers and instrumentalists then resident in Florence. The academy's patron was Cardinal Ferdinando Gonzaga, its secretary Giovanni del Turco. Composer candidates were admitted to the academy only after two madrigals written to assigned texts had been approved by the official censor and subsequently by the full membership. The academy

met weekly for the purpose of examining and performing musical works, and members were required to be present and to perform by turns or to pay a fine. Once a year, on the feast of S Cecilia, the academy's protectress, it was obligatory for the members to gather together so that all might join in singing a mass. Historically, the Elevati belong to the tradition of musical gatherings in Florence extending from Bardi's Camerata through the groups sponsored by Jacopo Corsi and Cosimo Cini to those of Cosimo del Sera and Alessandro Covoni. Gagliano's group was unique, however, in being a formal academy with rules of procedure modelled on those of such well-known Florentine groups as the Accademia Fiorentina and the Accademia della Crusca. Unlike its worthy models, however, the Accademia degli Elevati may have been short-lived; in the autumn of 1609 a faction of the academy rebelled with the intention of destroying it, and though they seem not to have succeeded, the academy was certainly weakened and its demise hastened. Gagliano referred to it in only two publications, *Dafne* and his fifth book of madrigals (both 1608), giving his academic name, 'L'Affannato' ('The Breathless One'), on the title-pages of both. Although Gagliano himself made no further reference to the Elevati, it was still mentioned on the title-pages of works by Benedetti in 1611 and 1613 and by Cavaccio in 1611, 1620 and 1626.

From the time of his appointment to the Medici court in 1609 until his death, Gagliano prepared, directed and composed much of the great variety of music – including ballets, *intermedi*, operas, oratorios, masses, motets, madrigals – with which the court so lavishly represented and entertained themselves and their guests, principally in their various palaces and in S Lorenzo and the cathedral, S Maria del Fiore (*see* OPERA, fig.32). At the cathedral he was also in charge of overseeing the music used in services there week in and week out. Glimpses of him in his day-to-day duties at the court may be caught in the accounts of Cesare Tinghi, the Medici court diarist (excerpts in *SolertiMBD*), who reported his singing and playing (he performed on the theorbo and keyboard instruments) in various intimate and private entertainments he prepared for the several grand dukes and duchesses he served. A letter of 1621 in the Gonzaga Archives at Mantua states that he had been commanded to Innsbruck to serve the emperor, and Daugnan reported that Polish records show that he was in Warsaw at some time during the period 1624–32. But no corroborating evidence has been found to show that he was ever away from Florence and the Medici during the long period over which he served them. A letter written by his younger brother Giovanni Battista (in *I-Fd*) indicates that Gagliano suffered ill-health during his last 19 years and was unable, to some degree, to perform his duties as *maestro*. In personality he was apparently a gentle and agreeable man; his contemporary Lorenzo Parigi described him as 'a musician as amiable as he was learned', and his portrait bust, which still stands in the chapter room of the canons of S Lorenzo (fig.2) shows a thoughtful and gentle countenance. According to the canons of S Lorenzo he was 'famed for the honesty of his character and the superiority of his knowledge'.

2. WORKS. Gagliano's best-known work is his setting of Rinuccini's *Dafne*. It was much admired by his contemporaries and notably praised by Jacopo Peri, who, in a letter to Cardinal Ferdinando Gonzaga, declared the setting to be better than any other (meaning his own and



2. *Marco da Gagliano: marble bust (S Lorenzo, Florence)*

Corsi's) and specified that Gagliano's manner of writing vocal music came much closer to the speaking voice than that of any other distinguished composer. In a long and important preface to the published score (printed in Solerti, 1903, pp.78ff), Gagliano acknowledged that *Dafne* had had an extraordinary effect on those who heard it at Mantua but modestly credited its success less to his music than to the uniting of 'every noble delight' (story, poetry, musical composition, exquisite singing, combining of voices and instruments, dance, gesture, costumes and scenic design) that distinguished the new genre. His remark that 'the true delight of song stems from the intelligibility of the words' governed many of his practical directions for performances of *Dafne* and works similar to it: ornaments (*gruppi*, *trilli*, *passaggi* and *esclamazioni*) should be used only where the story requires them, otherwise entirely omitted; the instrumentalists accompanying the singers must be seated where they can see the singers' faces and can best hear them, so that they can keep together; and the instruments must be careful not to double the singers' melody and must never embellish the accompaniment. Gagliano further called upon the orchestra to provide a sinfonia before the raising of the curtain. His interest embraced the entire production and not merely the musical aspects of it; the preface continues with directions for many details of stage business, which throw some light on what productions of *Dafne* and other early operas must have been like. At the close of the preface, he credited three of the arias, 'Chi da lacci d'Amor vive disciolta', 'Pur giacque estinto al fine' and 'Un guardo, un guardo appena', to a learned academician and patron. This was undoubtedly Cardinal Ferdinando Gonzaga, the patron of Gagliano's academy. In style, *Dafne* is much less austere than similar works by his fellow Florentines. Like Monteverdi's *Orfeo*, it incorporates traditional genres and manners and so has a number

Ex.1

(a) *Filli, mentre ti bacio* (Book i)

[crude]-le, Fil - li cru - de - le, con l'as - sen - zio che fai

[crude]-le, con l'as - sen - zio che fai Fil - li cru - de - le, con l'as - sen - zio che fai Fil -

con l'as - sen - zio che fai Fil - li cru - de - le, con l'as - sen - zio che fai Fil - li cru - de -

[crude]-le, con l'as - sen - zio che fai Fil - li cru - de - le, Fil - li

[crude]-le, con l'as - sen - zio che fai Fil - li cru - de - le,

55 60

Fil - li cru - de - le, Fil - li cru - de - le.

- li cru - de - le, con l'as - sen - zio che fai Fil - li cru - de - le.

- le, con l'as - sen - zio che fai Fil - li cru - de - le.

cru - de - le, con l'as - sen - zio che fai Fil - li cru - de - le.

Fil - li cru - de - le.

65

(b) *Filli, mentre ti bacio* (Book vi)

con l'as - sen - zio che fai Fil - li cru - de - le, Fil - li cru - de - le.

con l'as - sen - zio che fai Fil - li cru - de - le, Fi - li cru - de - le.

con l'as - sen - zio che fai, con l'as - sen - zio che fai Fil - li cru - de - le.

con l'as - sen - zio che fai, con l'as - sen - zio che fai Fil - li cru - de - le.

con l'as - sen - zio che fai Fil - li cru - de - le.

32 35

of ensemble pieces – duets, trios, madrigalian choruses – and a variety of airs interspersed with passages in *stile recitativo*. *La Flora* (to a text by Andrea Salvadori), Gagliano's only other surviving opera, is stylistically close to *Dafne*.

Gagliano's madrigals, all but one *a cappella* and nearly all for five voices, were, with a single later exception, published between 1602 and 1617. They are important, highly personal examples from the last years of the genre. Gagliano was typically Florentine in his choice of poets and poems of quality; Marino, Guarini and Chiabrera were his favourites, followed closely by Rinuccini, Sannazaro, Della Casa, G.B. Strozzi, Petrarch and a group of lesser-known poets. In texture, his madrigals show a marked preference for homophony. Where polyphony does appear it is often for only three or four voices of the full ensemble, though rich, five-part polyphonic writing is not unknown. Most of the polyphonic passages involve imitation, but of a rather unusual kind. Often a point of imitation is notable for its use of a motif so brief that each voice successively entering has in common with the others only its first few intervals, continuing freely thereafter (as, for example, in *Come il ferir sia poco* from the third book and *O com'in van credei* from the sixth). Imitation is also frequently made with declamatory motifs which, by virtue of their brevity, must be used again and again to extend the texture, typically in sequential manner (as, for example, in *Ecco l'alba, ecco il giorno* from the fourth book and *Fuggi tua speme, fuggi* from the fifth). Melodically, Gagliano's preference was for brief, concise phrases to which the text is syllabically set. Melismas are reserved for the illustration of the text (though, in general, word-painting is of little interest to him), except for several elaborately ornamented later madrigals that were clearly intended for some of the virtuoso singers so much in evidence in Florence in the early 17th century (e.g. *Chi sete voi che saettate a morte* from the sixth book). In a typical Gagliano madrigal, syllabic treatment of text and extensive use of homophonic texture project the poetry with remarkable clarity; this, of course, agrees with his above-quoted statement in the *Dafne* preface stressing the importance of the intelligibility of the words. Gagliano's madrigals are harmonically unadventurous, with only a mild use of chromaticism. Dissonances are usually carefully prepared and resolved, though elsewhere there is occasionally some rather awkward part-writing. Rhythm is greatly varied; it runs the gamut from long sustained values to very short ones, the latter often in passages of rapid parlando-like settings of textual phrases in which the ideal is certainly to capture the flow and accent of spoken language. In general, the earlier madrigals are somewhat broader and more expansive in their musical flow than those from his last books. Here the directness and compression of the music is almost telegrammatic in its effect; the most vivid way of illustrating this is to compare the setting of *Filli, mentre ti bacio* from the first book (ex.1*a*) with the reworked version of the same madrigal in the sixth (ex.1*b*). The speed with which Gagliano moves through a text in these late pieces is on occasion somewhat contradicted, however, by the repetition or reworking of a portion of music and text to produce a formal design of large-scale *ABB* or *ABB′*. The compression and density of construction in his later madrigals is lightened by the frequent full stops with simultaneous rests in all the parts that separate and define discrete sections of musical-textual matter.

In 1623 Gagliano's last book of madrigals was attacked by MUTIO EFFREM in his *Censure ... sopra il sesto libro de madrigali di M. Marco da Gagliano*. The diatribe had first circulated privately and was published only on Gagliano's complaining (in an open letter printed in 1622 in his *Sacrarum cantionum ... liber secundus*) that he should like to see it so as to defend himself. In his vicious attack on the madrigals Effrem pointed out errors in part-writing and dissonance treatment, incorrect cadences, breaking of the modes and the misuse of chromaticism, and accused Gagliano of confusing the madrigal with the canzonetta. From the standpoint of a conservative these accusations were, for the most part, just, but from that of a modernist they were entirely inappropriate and misguided. As far as is known, Gagliano never responded, probably because, all things considered, he felt no defence was necessary. The remainder of his extant secular music is found in his *Musiche* of 1615, one of the most notable such volumes of the period. The chamber monodies, duets and trios, some to sacred texts, include *Valli profonde*, one of the finest Italian monodies. This volume also includes the music of the *Ballo di donne turche* (text by Alessandro Ginori), danced at court during carnival, on 26 February 1615.

Much of Gagliano's sacred music remains in manuscript. The masses, motets, hymns, antiphons, responsories, *Magnificat* settings and other surviving works are nearly all *a cappella* for four to six voices, though there are a few double-chorus works as well. It is clear that they belong to all phases of his career. The series of sacred works that he chose to publish began with the (now incomplete) *Officium defunctorum* (1607/8), which contains 12 liturgical pieces to Latin texts and four spiritual madrigals to Italian texts. His next volume of sacred music (1614) contains 15 motets and a mass, all for six voices. The continuo part of his *Sacrarum cantionum . . . liber secundus* for one to six voices appeared in 1622, the vocal partbooks in 1623. The use of continuo throughout this book and its florid vocal writing suggest that it was made up of works written for the private devotions of the Medici. Tinghi's diary often reports occasions when performances of sacred music by the virtuoso singers of the court were presented in the private apartments of the Palazzo Pitti. Gagliano's last publication, *Responsoria maioris hebdomadae* (1630/31), responsories for Thursday, Friday and Saturday of Holy Week, are homophonic, harmonically simple four-part settings of the familiar texts and are fittingly reserved and sombre in tone. They were perhaps the most cherished of all Gagliano's music in the years following his death. They survive in at least a dozen manuscript copies in Florence, some with added instrumental parts, showing adaptations for later taste, and according to Picchianti were performed every year in S Lorenzo until well into the 19th century.

WORKS

music lost unless otherwise stated

STAGE

La Dafne (op, prol., 6 scenes, O. Rinuccini, after Ovid), Mantua, Feb 1608, collab. F. Gonzaga (Florence, 1608); ed. J. Erber (London, 1978)

Intermedio III (G. Chiabrera) to G.B. Guarini: *L'Idropica*, Mantua, 2 June 1608

Il trionfo d'onore (ballo, A. Striggio (ii)), Mantua, 3 June 1608

Il sacrificio d'Ifigenia (ballo, A. Striggio (ii)), Mantua, 5 June 1608

Mascherate di ninfe di Senna (intermedi, Rinuccini), collab. Peri and others, Florence, 16 Feb 1611; Gagliano's music lost except Su l'affricane arene [see MADRIGALS, MONODIES]
Scherzi e balli di giovanette montanine (G. Ginori), 1614
Ballo di donne turche (A. Ginori), Florence, 26 Feb 1615 [see MADRIGALS, MONODIES]
La liberazione di Tirreno ed Arnea (veglia, A. Salvadori), ? collab. Peri, Florence, 6 Feb 1617
La fiera (intermedi, M. Buonarroti), Florence, Palazzo Pitti, 11 Feb 1619, collab. F. Caccini
Lo sposalizio di Medoro et Angelica (op, Salvadori, after L. Ariosto), Florence, Palazzo Pitti, 25 Sept 1619, collab. J. Peri; rev. as Il Medoro, 1623
Le fonti d'Ardenna (ballo, Salvadori), Florence, 3 and 8 Feb 1623
La regina Sant'Orsola (sacred drama, Salvadori), Florence, Uffizi, 6 Oct 1624
La storia di Judit (sacred drama, Salvadori), Florence, 22 Sept 1626
La Flora (op, prol., 5, Salvadori), Florence, Palazzo Pitti, 14 Oct 1628 (Florence, 1628) [role of Chloris by Peri]

MADRIGALS, MONODIES
all published in Venice

Il primo libro de madrigali, 5vv (1602[6]) [1602]
Il secondo libro de madrigali, 5vv (1604[17]) [1604]
Il terzo libro de madrigali, 5vv (1605[13]) [1605/6]
Il quarto libro de madrigali, 5, 6, 10vv (1606[11]) [1606/7]
Il quinto libro de madrigali, 5, 7vv (1608) [1608]
Musiche, 1–3, 5vv (1615[16]); ed. in SEM, ii, v (1969–72) [also incl. complete Ballo di donne turche and sacred works] [1615]
Il sesto libro de madrigali, 5, 8vv (1617[14]) [1617]

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Ahi dolorosa vita (G. Villifranchi), 5vv, 1605, ed. in Butchart (1982); Alma mia, dove te'n vai (O. Rinuccini), 2vv, 1615, ed. K. Jeppesen, *La flora* (Copenhagen, 1949), iii, 84; Al mio novo martire, 5vv, 1602; Al tramontar del sole (G. Murtola), 5vv, 1604; Altri di beltà, 7vv, 1608; Arsi un tempo (G. Marino), 5vv, 1602; Assetato d'Amor, 5vv, 1604; Ballo di donne turche (A. Ginori), 1615 [see also STAGE]; Bel pastor, dal cui bel guardo (Rinuccini), 1v, P. Benedetti: Musiche (Florence, 1611); Benche l'ombre, e gl'orrori, 5vv, 1605/6; Ben quel puro candore (Marino), 5vv, 1606/7
Cantai un tempo (P. Bembo), 2vv, 1615; Care lagrime mie (L. Celiano), 5vv, 1605/6, ed. in Butchart (1982); Care pupille amate, 5vv, 1608; Che non mi date aita, 5vv, 1617; Chi nudrisce tua speme, cor mio (G. Chiabrera), 2vv, 1615; Chi sete voi che saettate a morte, 5vv, 1617, ed. in Butchart (1982); Cingetemi d'intorno (G.B. Guarini), 5vv, 1604; Come il ferir sia poco (Marino), 5vv, 1605/6; Come potrò mai fare, cor mio, 5vv, 1602; Come si m'accendete (?T. Tasso), 3vv, 1615; Con la candida man tu cogli (A. Striggio (ii)), 5vv, 1605/6; Deh rivolgete il guardo, 5vv, 1604, ed. in Strainchamps (1991); Dico a le Muse (Chiabrera), 5vv, 1602; Die mie tante sventure, 5vv, 1604; Di marmo siete voi (Marino), 5vv, 1602, ed. A. Einstein, *The Golden Age of the Madrigal* (New York, 1942), 85
Ecco l'alba, ecco il giorno, 5vv, 1606/7; Ecco maggio seren (G. Strozzi (ii)), 5vv, 1604; Ecco solinga delle selve amica, 1v, 1613[11]; ed. H. Riemann, *Handbuch der Musikgeschichte*, ii/2 (Leipzig, 1912, 3/1921); Ergasto mio, perché solingo e tacito (J. Sannazaro), 5vv, 1604; Evoè Padre Lièo (Chiabrera), 5vv, 1617, ed. in AMI, iv (n.d.), 23; Fanciulletta ritrosetta che d'amor, 2vv, 1615, ed. K. Jeppesen, *La flora* (Copenhagen, 1949), iii, 82; Felicissimo fiore a cui fu dato, 5vv, 1608; Filli, mentre ti bacio (A. Ongaro), 5vv, 1602, ed. in Strainchamps (1984); Filli, mentre ti bacio (Ongaro), 5vv, 1617, ed. in Strainchamps (1984); Fuggi lo spirto, 5vv, 1604; Fuggi tua speme, fuggi, 5vv, 1608; Fuss'io pur degno (G.B. Strozzi (ii)), 5vv, 1608, ed. in Butchart (1982); Hor che lunge da voi (Chiabrera), 5vv, 1606/7; Hor ch'io t'ho dato 'l core, 5vv, 1608
Infelici occhi miei, 5vv, 1604; In qual parte del ciel (Petrarch), 5vv, 1604; In un limpido rio, 2vv, 1615, ed. K. Jeppesen, *La flora* (Copenhagen, 1949), iii, 80; Io pur sospiro, e piango, 5vv, 1605/6; Io vidi in terra angelici costumi (Petrarch), 1v, 1615; I' vo piangendo i miei passati tempi (Petrarch), 6vv, 1606/7; La bella pargoletta (Tasso), 5vv, 1617; L'ardente tua facella, 5vv, 1602, ed. in Butchart (1982); Luci vezzose e belle, 5vv, 1606/7; Lumi, miei cari lumi (Guarini), 5vv, 1606/7; Mentre ch'a l'aureo crine (Marino), 5vv, 1605/6; Mentre mia stella mira (Tasso), 5vv, 1605/6; Mie speranze lusinghiere (M. Buonarroti), 1v, 1615, ed. K. Jeppesen, *La flora* (Copenhagen, 1949), ii, 12; Mira, Fillide mia, come tenace (Ongaro), 2vv, 1615; Mori, mi dici, e mentre con quel guardo (Marino), 5vv, 1608
Nasce questo, 5vv, 1629[10]; Occhi miei che ridete, 5vv, 1617; Occhi, no 'l vorrei dire, 5vv, 1617; Occhi un tempo mia vita (Guarini), 5vv, 1606/7; O chiome erranti (Marino), 5vv, 1606/7, ed. in Butchart (1982); O com'in van credei, 5vv, 1617; O dolce anima mia (Guarini), 5vv, 1614[16]; O dolce anima mia (Guarini), 5vv, 1617; Ohimè che tutta piaga, 5vv, 1604; Ohimè tu piangi, o Filli, 5vv, 1617; O misera Dorinda ov'hai tu poste (Guarini), 5vv, 1602, ed. Einstein, op. cit., iii, 267; O morte agli altri fosca a me serena, 5vv, 1604; O sonno ò della queta humida ombrosa (G. della Casa), 5vv, 1602, ed. Einstein, op. cit., iii, 275; Ove se lieti è bel drappel d'amati, 10vv, 1606/7; Ovunque irato Marte in terra scende, 1v, 1615
Perfidissimo volto (Guarini), 5vv, 1606/7; Quel vivo sol ardente, 6vv, 1606/7; Queste lucenti stelle, 5vv, 1604; Quest'è pur il mio core (Guarini), 3vv, 1615; Qui rise, o Tirsi (Marino), 5vv, 1608; Ridete pur, ridete (Murtola), 5vv, 1605/6; Scherza Madonna e dice (A. Cebà), 5vv, 1602; Sdegno la fiamma estinse (O. Tavaletta), 5vv, 1605/6; Seccassi giunta a sera, 5vv, 1608; Se con vive fiammelle (V. Pitti), 5vv, 1602; Se del mio lagrimare (Celiano), 5vv, 1605/6; Se già ritrosa mi fuggisti, 5vv, 1608; Se più meco mirar non è speranza (Chiabrera), 5vv, 1617; Sospir fugace e leve (Rinuccini), 5vv, 1608; Spera infelice, spera, 5vv, 1608; Su l'affricane arene (Rinuccini), 8vv, 1617 [see also STAGE], ed. in AMI, iv (n.d.), 27; Su la sponda del Tebro humida (Marino), 5vv, 1608
Tanto è dolce il martire, 5vv, 1617, ed. in Butchart (1982); Trà sospiri e querele, 5vv, 1602; Troppo ben può questo tiranno Amore (Guarini), 5vv, 1606/7; Tu se' pur aspro a chi t'adora Silvio (Guarini), 5vv, 1602, ed. in Butchart (1982); Tutt'eri foco Amore (Guarini), 5vv, 1606/7; Un sguardo, un sguardo non troppo pietate (Chiabrera), 5vv, 1602; Vaga su spina ascosa (Chiabrera), 5vv, 1605/6; Vaghi rai, mercede, aita, 5vv (Rinuccini), 1605/6; Vago amoroso Dio (G.B. Strozzi (ii)), 5vv, 1608; Valli profonde al sol nemiche (L. Tansillo), 1v, 1615, ed. K. Jeppesen, *La flora* (Copenhagen, 1949), i, 14; Vattene o felic'alma, 5vv, 1608; Vivo mio sol tu giri (Marino), 5vv, 1604; Voi sete bella, ma fugace e presta (Tasso), 5vv, 1605/6; Volle mostrar ch'un giro (Murtola), 5vv, 1617

SACRED VOCAL
published in Venice unless otherwise stated

Officium defunctorum, 4, 8vv (1607/8) [1607]
Missae, et sacrarum cantionum, 6vv (Florence, 1614) [1614]
Musiche, 1–3, 5vv (1615[16]) [also incl. secular works] [1615]
Sacrarum cantionum … liber secundus, 1–4, 6vv (bc 1622, vocal partbooks 1623) [1622]
Responsoria maioris hebdomadae, 4vv (1630/31) [1630]

1 work in G.B. da Gagliano: Il secondo libro de motetti, 6, 8vv (1643)

Latin

Adoramus te, Christe, 6vv, 1614; Amicus meus osculi me tradidit signo, 4vv, 1630; Animam meam dilectam tradidi, 4vv, 1630; Astiterunt reges terrae, 4vv, 1630; Ave Maria gratia plena, 6vv, 1614; Ave maris stella, 3vv, 1622; Beatam me dicent omnes generationes, 3vv, 1622; Benedictus Dominus Deus Israel, 4vv, 1630; Benedictus Dominus Deus, 8vv, 1607; Caligaverunt oculi mei, 4vv, 1630; Cantabant sancti canticum novum, 1v, 1622; Christus factus est pro nobis, 4vv, 1630; Clamemus cum Gabriele, 6vv, 1614; Credo quod Redemptor meus vivit, 4vv, 1607; Crucem tuam adoramus, 1v, 1622; Domine quando veneris iudicare, 4vv, 1607; Domine secundum actum meum, 4vv, 1607; Duo seraphim clamabant, 6vv, 1614
Ecce quam bonum, 6vv, 1614; Ecce quomodo moritur iustus, 4vv, 1630; Ecce vidimus eum non habentem, 4vv, 1630: Eram quasi agnus innocens, 4vv, 1630; Estimatus sum cum descendentibus, 4vv, 1630; Exultate iusti, 6vv, 1622; Faustinus et Jovita, 6vv, 1614; Hei mihi Domine quia peccavi nimis, 4vv, 1607; Hierusalem surge et exuete vestibus, 4vv, 1630; Hodie Christus natus est, 6vv, 1614; Hodie Maria virgo, 1v, 1622; In monte Oliveti oravit ad Patrem, 4vv, 1630; Jesum tradidit impius, 4vv, 1630; Jesu nostra redemptio, 1v, 1622; Judus mercator pessimus, 4vv, 1630
Lauda Sion, 8vv, G.B. da Gagliano: Il secondo libro de motetti, 6, 8vv (Venice, 1643); Libera me, Domine, de vivis inferni, 4vv, 1607; Magnificat anima mea (i), 2vv, 1622; Magnificat anima mea (ii), 4vv, 1622; Magnificat anima mea (iii), 4vv, 1622; Memento mei, Deus, quia ventus, 4vv, 1607; Miserere mei, Deus, secundum

magnam, 4vv, 1630; Miserere mei, Deus, secundum magnam, 8vv, 1607; Missa, 6vv, 1614; Ne recordaris peccata mea, 4vv, 1607; Ne timeas Maria invenisti, 6vv, 1614; O admirabile commercium, 6vv, 1622; O beata Trinitas, 1v, 1622; Omnes amici mei dereliquerunt, 4vv, 1630; O quam magnus est, 6vv, 1622; O quam pulchra es, 6vv, 1622; O vos omnes qui transitis, 4vv, 1630; O vos omnes qui transitis, 6vv, 1614

Peccantem me quotidie, 4vv, 1607; Plange quasi virgo plebs meo, 4vv, 1630; Popule meus, quid feci tibi, 6vv, 1614; Princeps gloriosissime Michael Archangele, 2vv, 1622; Puer qui natus est nobis, 6vv, 1614; Quae est ista quae ascendit, 2vv, 1622; Quem vidistis, pastores, 6vv, 1622; Qui Lazarum resuscitasti, 4vv, 1607; Quo raperis, o Pater, 6vv, 1614; Recessit pastor noster fons aquae vivae, 4vv, 1630; Regina coeli laetare, 1v, 1622; Regina coeli laetare, 6vv, 1614; Requiem aeternam dona eis Domine, 8vv, 1607

Seniores populi consilium fecerunt, 4vv, 1630; Sepulto Domino signatum est, 4vv, 1630; Sicut cedrus exaltata sum, 6vv, 1614; Sicut ovis ad occisionem ductus est, 4vv, 1630; Tanquem ad latronem existis, 4vv, 1630; Tenebrae factae sunt, 4vv, 1630; Tradiderunt me in manus impiorum, 4vv, 1630; Tristis est anima mea, 4vv, 1630; Una hora non potuistis vigilare, 4vv, 1630; Unus ex discipulis meis, 4vv, 1630; Urbs Hierusalem beata, 3vv, 1622; Velum templi scissum est, 4vv, 1630; Veni Creator Spiritus, 4vv, 1622; Veni Sancte Spiritus, 6vv, 1614; Venite gentes, 6vv, 1622; Vere languores nostros, 2vv, 1622; Vinea mea electa ego te plantavi, 4vv, 1630

Over 50 works, incl. masses, 4–8vv; requiem settings; Sunday Compline; responsories for Matins; Office of the Dead; settings of TeD, Mag and Miserere; motets, 3–8vv; pss; hymns: principal source *I-Fd*, other sources *D-MÜs*, *I-Bc*, *Fa*, *Fsl*, *PAc*, *Pla*, *PS*, *VEaf*

Benedictus, *Bc*; ed. in AMI, iv (n.d.), 21

Italian

A che più vaneggiar, 4vv, 1607; Anima, oimè, che pensi?, 4vv, 1607; Bontà del ciel eterna, 1v, 1615; O meraviglie belle, 2vv, 1615; O miei giorni fugaci (?Rinuccini), 4vv, 1607; O vita nostra al fin polvere et ombra, 2vv, 1615; Pastor, levate su, chi vi ritarda il pie, 1v, 1615, ed. P. Aldrich, *Rhythm in 17th-Century Italian Monody* (New York, 1966), 168

Qui fra mille trofei, 4vv, 1607

Vergine bella che di sol (Petrarch), 3vv, 1615

Vergine chiara e stabile eterno (Petrarch), 2vv, 1615

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EDMOND STRAINCHAMPS

Gagliarda [gagiarda] (It.). *See* GALLIARD.

Gagnebin, Henri (*b* Liège, 13 March 1886; *d* Geneva, 2 June 1977). Swiss composer, teacher and organist. He received his musical education in Lausanne, Berlin, Geneva (where he studied with Otto Barblan, Oscar Schulz and Joseph Lauber) and Paris, taking lessons from d'Indy at the Schola Cantorum; he also studied the piano with Blanche Selva. During this period he worked as a Protestant church organist in Paris, Lausanne and Geneva. He finally settled in Switzerland in 1916, teaching music history and the organ at the conservatories of Lausanne, Neuchâtel and Geneva. In 1925 he was appointed director of the Geneva Conservatoire, a post he held until 1957, and in 1938 he founded the Geneva International Competition for Musical Performance, which gained a worldwide reputation and over which Gagnebin continued to preside until 1959. As a result of this activity he was made president of the Federation of International Competitions, and sat on the juries of many contests; he also became known as an organist, lecturer and musicologist. Among the awards made to him were the Prize of the City of Geneva (1961), an honorary doctorate of Geneva University and an honorary fellowship of the Royal Academy of Music, London.

His output is large and covers all genres except opera. Strongly influenced at first by Franck and d'Indy, his music evolved beyond them to incorporate some of the

new developments of his contemporaries, notably Stravinsky. Gagnebin avoided external effect and constructed his music with care; the most characteristic features of his work are a deep faith expressed through the use of Protestant psalmody, and a kindly, colourful humour.

WORKS

(*selective list*)

Choral: St François d'Assise, orat, 1933; Les vanités du monde, orat, 1938; Abraham sacrifiant, 1939; Jedermann, cant., 1942; Chant pour le Jour des morts et la Toussaint, orat, 1943; Psaume 100, chorus, org, 1947; Psaume 109, chorus, org/orch, 1948; Les mystères de la foi, orat, 1958; Psaume 104, solo vv, chorus, orch, 1962; Messe latine sur de vieux noëls, chorus, org, 1966; Messe de concert, chorus, org, 1973

Orch: 3 syms., 1911, 1921, 1955; Les vierges folles, sym. poem, 1913; Pf Conc., 1931; Suite, 1936; Andante and Allegro, cl, small orch, 1939; 3 tableaux symphoniques, after F. Hodler, 1942; Nocturne, small orch, 1944; Printemps (Le jeune homme admiré par les femmes), 1948; 2 Suites sur des psaumes huguenots, 1950, 1966; Fantaisie, pf, orch, 1960

Vocal: Le bonheur, S/T, pf/small orch, 1926; La maison du matin, S/T, pf/orch, 1926; 3 mélodies (T. Derème), S/T, pf, 1929; Pour l'arbre de Noël de nos petits enfants, 1v, pf, 1930; 3 chansons spirituelles, 1v, org, 1937; L'homme et la mer, A/Bar, pf/small orch, 1937; 2 poèmes (E. Verhaeren: *Heures claires*), S/T, pf, 1942; Chansons pour courir le monde, S/T, pf/orch, 1945; L'instrument de musique, 2 solo vv, wind qnt, pf, 1950

3 str qts, other chbr pieces, pf works, many org works

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Henri Gagnebin, organiste, compositeur: chronologie de sa vie et catalogue de ses oeuvres (Geneva, 1986)

PIERRE MEYLAN

Gagneux, Renaud (*b* Paris, 15 May 1947). French composer. He attended the Ecole Normale de Musique de Paris, where he studied piano with Cortot (1961–2) and composition with Dutilleux (1966); he also studied composition with Stockhausen at the Cologne Musikhochschule (1966). He pursued his studies at the Paris Conservatoire (with Messiaen, 1967–72), where he won a first prize in composition in 1972. In that year he joined Pierre Schaeffer's musical research group at ORTF. In addition to a large output of sacred choral, orchestral and other instrumental works, he has also written several film scores. He has won a number of prizes including the Prix Georges Enesco (1983), the SACD Prix des nouveaux talents (1989), the Prix de l'Institut de France (1989, 1998), the Prix des Compositeurs (1990) and the SACEM Grand Prix (1993).

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INSTRUMENTAL

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JEAN-NOËL VON DER WEID

Gagnon, (Frédéric) Ernest (Amédée) (*b* Rivière-du-Loup-en-haut [now Louiseville], Lower Canada [PQ], 7 Nov 1834; *d* Quebec City, 15 Sept 1915). Canadian composer, organist, teacher and folksong collector. After completing the classical studies programme at the Collège Joliette, he spent three years studying music in Montreal. In 1853 he was appointed organist at St Jean-Baptiste in Quebec City, and from 1864 to 1876 he was organist of the Quebec City Basilica. During the first of two European trips (1857–8 and 1873) Gagnon studied the piano at the Paris Conservatoire with Alexandre Edouard Goria and Henri Herz, and harmony and counterpoint with Auguste Durand.

An exponent of the Louis Niedermeyer method of plainchant accompaniment, Gagnon published in 1903 a large book of accompaniments for use in Quebec parishes (*L'accompagnement d'orgue des chants liturgiques*). He also composed some church music, as well as several salon-type pieces for solo piano. He was a founder of one of the first regulatory musical institutions in Canada in 1868, the Académie de Musique de Québec, and taught music for many years at the Ecole Normale Laval and at the Ursuline convent in Quebec City. In later life he was a civil servant in the provincial government.

Gagnon is remembered for his folksong collection, *Les chansons populaires du Canada* (Quebec City, 1865–7, 2/1880/*R*). It is remarkable for the scrupulous attention to detail in his transcriptions, concordances with variants in other sources, and musical analysis.

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GORDON E. SMITH

Gai (Fr.: 'merry', 'cheerful'). A tempo mark. Rousseau (1768) equated it with *allegro*, the fourth of his five main degrees of movement in music; and the frequency of its use from the earliest years of the 18th century suggests that his equation, for once, was a happy one. Couperin used it (with the spelling *gay*), as did Rameau; and they and their contemporaries made much use of the adverbial form *gaiment*, also spelt *gayment*, *gaiement* and *gayement*, as tempo and mood designations. The early history of *gai* as a purely musical instruction is a little difficult to trace because the word appears in musical contexts throughout the 17th century as the title of a dance, the *branle gai*; but its absence from Brossard's *Dictionaire* of 1703 suggests that François Couperin's use of it is one of the earliest. Occasionally Italian composers used the adjective *gajo* or *gaio*, particularly as a qualification to *allegro*.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Gaiani [Gajani], **Giovanni Battista** (*b* Bologna, 20 Nov 1757; *d* Bologna, 13 Oct 1819). Italian organist and composer. He studied with Zanotti, Vignali, Martini and Mattei. Admitted to membership in the Accademia Filarmonica of Bologna as organist and then as composer in 1781–2, he was elected *Principe* in 1793, 1802, 1807 and 1815. He was organist and *maestro di cappella* at various Bolognese churches, including S Maria della Morte; in 1802 he played the harpsichord for the opera at the Teatro Comunale. Competent, but conservative and provincial, he was a composer of the late 18th-century Bolognese school derived from Padre Martini. The only trace of him outside Bologna is one sacred piece in the Cappella Lauretana in Loreto. (*GaspariC*)

WORKS

in I-Bc unless otherwise stated

Don Trastullo (int, 2)

3 orats, lost: Giuseppe riconosciuto, 1774; Jefte, 1780; Mosè in Egitto, 1782

18 Ky, 22 Gl, 12 Cr, 8 grads, 59 psalms, 7 Mag, Dies irae: all 4vv, orch; Ave Maria, *I-LT*

Counterpoint exercises

Sostenuto molto, org, in 30 componimenti per organo, ed. A. Busi (Bologna, 1874)

HOWARD BROFSKY

Gaiarda (It.). *See* GALLIARD.

Gaidifer [Gadifer] **d'Avion** (*fl* 1230–50). French trouvère. Avion is in the environs of Arras, and Gaidifer, an ecclesiastic, was a member of the Artesian poetic circle. Since he appears as a respondent to Jehan Bretel in two jeux-partis, and as judge of Jehan de Grieviler and of Robert de Castel in other jeux-partis, and since Perrin d'Angicourt, Jehan le Cuvelier d'Arras and the banker Audefroi Louchart appear as judges in the former, Gaidifer was probably active towards the middle of the 13th century. Six of the seven chansons attributed to him are unica in the Rome Chansonnier (*I-Rvat* Reg.lat.1490). His style is sharply circumscribed. All the poems are isometric, consisting of octosyllables or decasyllables; all except one contain only two rhymes per strophe and in five the *pedes* are followed by the rhyme pattern *baab*. The melodies are all in bar form. Only in *Tant ai d'amours* is there any repetition in the cauda. This is also the only melody cast in a mode with a minor 3rd above the final. The melodies, though simple, span between an octave and an 11th. In *Je me cuidoie* and *Las pour quoi* the latter portions of the melodies are more active than the nearly syllabic beginnings. In no work is there clear evidence of symmetrical rhythmical organization.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Amours qui sur tous a pooir, R.1806

Je me cuidoie bien tenir, R.1471

Las pour quoi ris ne jus me chant, R.316

Par grant esfort m'estuet dire et chanter, R.809

Quant Dieus ne veut, tout si saint n'ont pooir, R.1812

Tant ai d'amours apris et entendu, R.2054 [model for: Lambert Ferri, 'J'ai tant d'amours apris et entendu', R.2053, and Adam de la Bassée, 'Ave rosa rubens et tenera']

Tout me samble noient [quant ne vous v]oi, R.1656a (no music)

WORKS OF JOINT AUTHORSHIP

Gaidifer, par courtoisie, R.1121 (jeu-parti with Jehan Bretel)

Gaidifer, d'un jeu parti, R.1071 (jeu-parti with Bretel)

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Gaier, Johann Christoph. *See* GAYER, JOHANN CHRISTOPH.

Gaiettane, Fabrice Marin. *See* CAIETAIN, FABRICE MARIN.

Gaiffre, Georges-Adam. *See* GOEPFERT, GEORGES-ADAM.

Gail [née Garre], **(Edmée) Sophie** (*b* Paris, 28 Aug 1775; *d* Paris, 24 July 1819). French composer. Her first songs appeared from 1790 in the song magazines of Louis de La Chervardière and Antoine Bailleux. At the age of 18 she married the philologist Jean Baptiste Gail, but they separated some years later. She then studied singing with Bernardo Mengozzi, and made a successful tour of southern France and Spain. She studied musical theory with Fétis and, later, with Perne and Neukomm. Between 1808 and 1810 her salon attracted the most fashionable singers in Paris. She wrote a number of songs and *romances*, and four one-act operas which were produced by the Opéra-Comique at the Théâtre Feydeau. The first and most successful of these, *Les deux jaloux* (1813), was followed by *Mlle de Launay à la Bastille* (1813), *Angéla, ou L'atelier de Jean Cousin* (with Adrien Boieldieu, 1814) and *La sérénade* (1818). The last contains accomplished music, but its libretto, adapted from J.-F. Regnard's 1694 comedy of the same title, was considered scandalous, even 50 years later, by Félix Clément in his *Dictionnaire lyrique* (1867–9). He claimed that it offended 'moeurs dramatiques' and that even the opera's beautiful music was not enough to salvage it. Gail sang in London in 1816, and in 1818 toured Germany and Austria with Angelica Catalani. She died prematurely of a chest ailment.

Sophie Gail enjoyed a high reputation both as singer and accompanist, and her songs, which cultivate a vein of plaintive, amorous sentiment fashionable in post-Revolutionary France, are original and carefully wrought. The most popular of them, *Celui qui sut toucher mon coeur*,

was used as a theme for instrumental variations by at least five different composers. Her son, Jean François Gail (1795–1845), wrote songs and music criticism.

WORKS

selective list; all one-act opéras comiques, performed at Paris, Opéra-Comique (Théâtre Feydeau)

Les deux jaloux (C.R. Dufresny and J.B.C. Vial), 27 March 1813
Mademoiselle de Launay à la Bastille (C. de Lesser, R. Villiers and Mme Villiers), 16 Dec 1813
Angéla, ou L'atelier de Jean Cousin (C. Montcloux d'Epinay), *F-Pn*, collab. A. Boieldieu; 11 June 1814
La méprise (De Lesser), 20 Sept 1814
La sérénade (S. Gay, after J.-F. Regnard), 16 Sept 1818

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PHILIP ROBINSON (with SARAH HIBBERD)

Gailhard, André (*b* Paris, 29 June 1885; *d* Paris, 3 July 1966). French composer, son of PIERRE GAILHARD. A pupil of Massenet, Leroux, Vidal and Lenepveu at the Paris Conservatoire (1905–8), he won the Prix de Rome in 1908 for his cantata *La sirène*. Skilfully written early settings of late Romantic and symbolist poets can be likened to the early songs of Debussy. In the 1930s he composed miniature piano pieces, very simple in style, often working a straightforward idea on a single page As a result of his travels and interest in ethnomusicology, a strong penchant for the oriental pervades much of his music and in this respect he collaborated frequently with the writer Maurice Magre. *La bataille* is set in Japan and many of his instrumental pieces are based on oriental modes. He was most successful as a dramatic composer. Set in Homeric times in Sicily, *La fille du soleil* was one of the large-scale spectacles commissioned for the open-air arena at Béziers. Centred on a village in the Pyrenees, *Le sortilège* is an opera of considerable charm, somewhat indebted to Massenet, based on folklore.

WORKS

Stage: Amaryllis (conte mythologique, 1), 1906; L'Aragonaise (mimodrame), before 1909; La fille du soleil (incid music, 3, M. Magre), Béziers, Arènes, 29 Aug 1909; Le sortilège (conte des fées, 3, M. Magre), 1913, Paris, PO, 29 Jan 1913; La bataille (incid music, 3, C. Farrière), 1931; Arlequin (comédie féerique, 3 'et deux rêves', M. Magre), 1934
Film scores: La bataille; Derrière la façade; Variétés; Les petites alliées
Vocal: La sirène (cant., Eugène Adenis, G. Deveaux), vv, insts, 1908; Les heures tendres, 6 mélodies (P. Verlaine and others), 1v, pf, 1911; Le veau d'or (orat), 1914; 6 mélodies (Sully-Prudhomme, V. Hugo, A. Samain and others), 1v, pf, 1921; L'île magique, rumba chantée (?? Haël, ?? Deguil), 1v, pf, 1939; 6 chants exotiques (M. Magre), 1v, pf, 1955
Orch: Suite orientale, 1951
Chbr: Str Qt, 1913; La chanson de l'echelle, vn, pf, 1935; Le berger, eng hn, pf, 1936
Pf: American dance, 1935; La marche des Maxim's, 1935; La caravane, 1936; Chanson de Mahoumet, 1936; Le chant des femmes, 1936; Les cortèges, 1936; Danses, 1936; Derviches, 1936; Le désert, 1936; L'eau, 1936; Les femmes, 1936; La halte, 1936; Le marché, 1936; La montagne, 1936; Le muezzin, 1936; La nouba, 1936; La nuit dans les jardins de la villa Medicis,1936; Paysage, 1936; Le tobal, 1936; Façde, 1939; Le fox de Gaby, 1939; Lamento, 1939; La valse anglaise, 1939

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G. Soulié de Morant: *Théâtre et musique modernes en Chine avec une étude technique de la musique chinoise et transcriptions pour piano d'André Gailhard* (Paris, 1926)

R. LANGHAM SMITH

Gailhard, Pierre [Pedro] (*b* Toulouse, 1 Aug 1848; *d* Paris, 12 Oct 1918). French bass and opera director. He studied singing in Toulouse and with Révial at the Paris Conservatoire. On 4 December 1867 he made his début at the Opéra-Comique as Falstaff in Thomas' *Le songe d'une nuit d'été*, and was engaged at the Opéra in 1870. There he created the roles of Richard in Mermet's *Jeanne d'Arc* (1876), Simon in Joncières' *La reine Berthe* (1878) and Pedro in Thomas' *Françoise de Rimini* (1882). He appeared regularly at Covent Garden from 1879 to 1883, his roles there including Osmin, Girot in Hérold's *Le Pré aux Clercs*, and Méphistophélès, of which he was generally considered to be the finest interpreter since Faure. His voice was warm and vibrant, but also powerful and he was said to be unequalled in vehemence in the scene of the Benediction of the Swords (*Les Huguenots*). Yet he also had the necessary light touch for comic operas. In 1884 he was appointed manager of the Opéra, a position he held jointly with Ritt (1884–91) and then with Bertrand (1893–9); on Bertrand's death in 1899 he became sole manager (until 1906). His regime was perhaps most distinguished for its excellent Wagner productions. Gailhard also wrote the scenarios for two works by Vidal, *Maladetta* (1893) and *Guernica* (1895). On 6 July 1886 he was appointed a Chevalier of the Légion d'Honneur.

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HAROLD ROSENTHAL

Gaillard, Marius-François (*b* Paris, 13 Oct 1900; *d* Evecquemont, 23 July 1973). French composer, pianist and conductor. He began his career as a pianist, receiving a *premier prix* at the Paris Conservatoire in 1916 and gaining recognition for his recital performances, of Debussy especially. He also conducted his own orchestra, which, in the Gaillard concerts he founded, performed both classical and contemporary French repertory. In 1921 he was commissioned to write music for the silent film *El Dorado* directed by Marcel l'Herbier. Debussian in idiom, this 100-minute score for symphony orchestra is considered a landmark in European film music. Between 1933 and 1959 Gaillard wrote scores for 40 films, including feature films by L'Herbier and Cavalcanti, and documentaries.

The interaction of classical form and non-European musical influence is a recurring feature of Gaillard's large output of concert works. *La passion noire*, a cantata for triple chorus and large orchestra (including ondes martenot) inspired by Bach's Passions and African music, enjoyed a *succès de scandale* at its 1932 Paris première. Of Gaillard's four symphonies, the first is marked by its polytonality, whereas the third ('Europe', 1937) in Machabey's words 'truly foreshadowed the tragic events to come'. Of his later works the ironic 12-note piano sonata of 1959 was much praised. Gaillard gave up music in 1961, only to take up composing again two years before his death. The work of this cosmopolitan individualist has gradually been rediscovered in recent years.

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(selective list)

Stage: Le vitrail (comic op, 1, after R. Fauchois), 1920; Les caprices de Marianne (incid music, after A. de Musset), 1924; La danse pendant le festin (drame lyrique, 1, after G. Guesnier), *c*1924; Yamba-O (tragédie burlesque, after A. Carpentier); Lilliane (drame lyrique, after P.F. Quilici), 1928; Détresse (ballet), 1932;

13 (ballet), 1933; La France d'outre-mer (ballet), 1943; Adjugé ou les folles enchère (ballet); Mille et quatre (incid music), 1956
Film scores: El Dorado (silent film, dir. M. L'Herbier), 1921; Les hommes nouveaux (dir. L'Herbier), 1936; Histoire de rire (dir. L'Herbier), 1941; They Made Me a Fugitive (dir. A. Cavalcanti), 1947; Les rendez-vous du diable (dir. H. Tazieff), 1958; Magie moderne, 1959; also TV scores
Syms.: no.1, G, 1927; no.2 'A mon père', 1937; no.3 'Europe', 5 movts, 1937; no.4. 'Symphonie lyrique', 1972–3
Other orch: Epigraphe pour Claude Debussy, 1922; Guyanes, wind orch, perc, v ad lib, 1925; Steppes d'Israël, suite, 1926; Images d'Epinal, conc., pf, wind, 1929; Ordre français, suite, 1930; Invocation Maori, ondes martenot, small orch, 1931; Mallorquina, conc., hn, orch, 1931; Concerto breve, pf, orch, 1934; 5 Moudras, fl, hp, str, 1934; 5 Suites, 1942 [from film Sortilèges exotiques]; Toute l'Afrique danse, 1946; Concerto classique, vc, orch, 1950; Concerto leggero, vn, orch, 1954; Tombeau romantique, conc., pf, orch, 1954; Rythmes, march suite, wind band, 1955; Concerto agreste, va, orch, 1957; Conc., hp, orch, 1960; Conc., fl, hp, 1973 [orchd A. Ameller]
Choral: La passion noire (Carpentier), solo vv, triple chorus, large orch, 1929; Hommage de la Bretagne à Paris, T, chorus, orch, 1937; L'appel du stade, unacc. chorus, 1942
Solo vocal (1v, pf, unless otherwise stated): A Clymène (P. Verlaine), 1v, orch, 1917; Un grand sommeil noir (Verlaine), 1v, orch, 1918; 3 mélodies (A. Samain), 1918; 3 chants russes (Gaillard), 1v, orch, 1920; 4 mélodies chinoises (F. Toussaint), 1v, pf/orch, 1921; 3 poèmes de Stéphane Mallarmé, 1v, orch, 1921; Chevaux de coeur (G. Leblanc), 1922; Saisons (Leblanc), 1926; 4 exotiques (M. Parvillers), 1927; Blue (d'Alejo), 1v, str orch, 1929; Poème des Antilles (Carpentier), 1929; 4 Songs (C. Town), 1929; Souvenir éteint (E. Silva), 1929; Marchand d'chansons (F. Divoire), 1934; Valse, 1935; Cancion de loro (F. de Miomandre), 1v, pf/orch, 1938; Vers l'île mystérieuse, song cycle (B. de Montlaur), 1941; Le bonheur, c'est nous (R. Desnos), 1941; Berceuse (Gaillard), 1950; Au bord de la Seine (J. Vertex), 1953; Les p'tits ch'vaux de bois (S. Gantillon), 1957; Ballade des jardins de Paris (A. Chaumel), 1958
Chbr and solo inst: Menuet, hpd, 1922; 3 pièces chinoises, hp, 1923; Para Alejo, trio, vn, vc, perc, 1929; Sonata, vn, pf, 1929; Week-End, vn, pf, 1929; Danse amazone polynésienne, pf, perc, 1930; Cadenza, vc, 1931; Noite sobre o Tejo, sax, pf, 1934; Str Trio, vn, va, vc, 1935; Sylvestre, fl, pf, 1950; Sonate baroque, vc, pf, 1951; Minutes du monde, suite, vc, pf, *c*1952; Terres chaudes, suite, vc, pf, 1956; Partita, vc, 1958
Pf: Valse, 1914; Hommage à César Franck, 1918; Suite anglaise, 1930; Badineries, 1931; Doulces nostalgies, 1935; Ballade; Le nègre de Venise, 1940; 4 ballades du Luberon, 1949; Sonate, 1959; many short pieces
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THEODORE VAN HOUTEN

Gaillard, Paul-André (*b* Veytaux-Chillon, Montreux, 26 April 1922; *d* Pully, 28 April 1992). Swiss musicologist, conductor and composer. After his schooling at Montreux, Lausanne and Winterthur, where he learnt the violin and viola with Ernst Wolters, he studied literature and theology at Lausanne and took a course in conducting at Geneva with Baud-Bovy and Franz von Hösslin. He studied the violin at the Zürich Conservatory with Willem de Boer (diploma 1946) and musicology, church history and philosophy at the university. His principal teachers were Hindemith, Willy Burkhard, Willi Schuh and Antoine Cherbuliez. In 1947 he obtained the doctorat ès lettres from Zürich University with a dissertation on the Huguenot Psalter. He taught music history in Lausanne at the Conservatory and the Université Populaire (1956–87) and at the Ecole Polytechnique Fédérale (1973–9). Throughout his life he was active as a choral and orchestral conductor. At the Bayreuth Festival he directed the Wagner Seminar (1951–69) and the Chor des Festspieltreffens (1957–69). He was also music director of the choir of the Geneva Grand Théâtre (1969–87) and guest conductor of several orchestras in Switzerland and abroad. From 1965 to 1974 he was French editor of *Revue musical suisse* (*SMz*). A specialist in the Renaissance, Wagner and the oratorio, Gaillard was also well known as a composer of choral music. He received the Richard Wagner Medal for his compositions in 1963.

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Loys Bourgeoys: sa vie, son oeuvre comme pédagogue et compositeur (diss., U. of Zürich, 1947; Lausanne, 1948)
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ETIENNE DARBELLAY/DOROTHEA BAUMANN

Gaillarde (Fr.). *See* GALLIARD.

Gaisser, Hugo [Hughes; Ugo Athanasio; Josef Anton] (*b* Aitrach, nr Württemberg, 1 Dec 1853; *d* Ettal, Upper Bavaria, 26 March 1919). German writer on Gregorian and Byzantine chant. He entered the Benedictine monastery of Beuron in 1872, and studied plainchant and theology; he was ordained priest in 1873. After staying in Volders, Tyrol (1875), and in the Benedictine monastery of Maredsou near Namur (1876), he became a teacher (1899) and then director at the Pontificio Collegio Atanasiano in Rome, a school founded in 1577 by Gregory XIII for the education of Greek Catholics. In 1905 he went for two months to Mt Athos to study the chant there. He became prior at the monastery of St Andrew at Bruges in 1912, but was forced to return to

Germany in 1914, first to the abbey of St Joseph, Coesfeld, then in 1916 to Ettal.

Up to 1899 Gaisser wrote mainly about Gregorian chant. During the 11 years which followed, he studied the history of Byzantine chant, using his experience to train the choir of the college church, S Atanasio. He advanced many hypotheses and ideas in this new field: he drew attention to the oriental elements in modern Byzantine chant; he studied the liturgy and folksongs in the Greek-Albanian colony in Sicily to show how Byzantine elements have survived; he drew parallels between the chant in the Eastern and Western church. At the same time as, and apparently independently of, Oskar Fleischer, he found the key to deciphering the neumes of the middle Byzantine notation, but was unable to solve the problem of the *martyriai*, or intonation signatures. (One of his students, H.J.W. Tillyard, later solved this problem.) Gaisser showed how the different stages of Byzantine notation were closely related; he also tried to find a solution to the problem of rhythm and attempted to identify the eight Byzantine modes with the classical Greek *harmoniai*.

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'Les altérations chromatiques dans le plain-chant', *Revue bénédictine*, xiv (1897), 511–24, 554–64; xv (1898), 35–43

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'L'origine et la vraie nature du mode dit "chromatique oriental"', *Tribune de Saint-Gervais*, vii (1901), 93–100

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'Brani greci nella liturgia latina', *Rassegna gregoriana*, i (1902), 109–12, 126–31

'Le système de l'église grecque', *Musica sacra* [Ghent], xxii (1902–3), 10–12, 23–5, 37–41, 62–6

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'Il rito bizantino nell'Ottavario dell' Epifania a Roma in S. Andrea della Valle', *Rassegna gregoriana*, viii (1909), 54–9

'Die Antiphon *Nativitas tua* und ihr griechisches Vorbild', *Riemann-Festschrift* (Leipzig, 1909/*R*), 154–66

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'Das Alma Redemptoris: sein Rhythmus und rhythmischer Aufbau', *Gregorius-Blatt*, xlii (1917), 17–20, 25–8, 36–9, 41–6

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NANNA SCHIØDT

Gaita (i). Term used in Iberia, eastern and south-eastern Europe, North Africa and Latin America for an aerophone, usually an oboe or a bagpipe. This article outlines the etymological background of the term and discusses the instruments of Iberia and Latin America. For North African instruments *see* SURNĀY, essentially the same instrument; for West African instruments *see* ALGAITA. Most instruments to which the term is applies are oboes or shawms; the south-east European *gajde* or *gadjy* is a BAGPIPE (see §7(iv, v)).

The term, which is variously spelt (*gaida*, *gajde*, *gajdë*, *gajdy*, *ghaida*, *ghaite*, *ghayṭa*, *kaita*, *aghiyad*, *algaita*), is derived from the Gothic *gait* or *ghaid* ('goat') and originally denoted a bagpipe with a goatskin bag; this is borne out by all surviving specimens of the Portuguese *gaita* (V. de Olivares: *Instrumentos musicais populares portuguesis*, Lisbon, 1982) and the *gajde* of European Turkey (L. Picken: *Folk Musical Instruments of Turkey*, London, 1975). Some Spanish writers have suggested that *ghayṭa* is a Spanish borrowing from Arab Andalusia; however it is clear that Arab Andalusia borrowed the word from the Visigoths and applied it to the oboe, and if the term shifted from the bagpipe (*gaita*) to the oboe (*ghayṭa*), it was by virtue of similarity of timbre or of social function.

In Spain, *gaita* can signify the DUCT FLUTE also known as a *pito* in León and Andalusia. In the Basque region the terms *gaita* and *dulzaina* signify an oboe. In Galicia, Catalonia and parts of the Pyrenees *gaita* is the term for a bagpipe (*see* BAGPIPE, §7 (i)). It is also an alternative name for an oboe elsewhere known as *chirimía* or *gralla* (in Catalan). In Castile the *gaita* (*gaita serrana* or *gaita zamorana*) is a capped, single-reed hornpipe (*see* HORNPIPE (i)) with a bell of animal horn, now rare. The *gaita gallega* or *gaita de fuelle* is a bagpipe of Galicia, also known in Catalonia (as *sac de gemecs*, 'bag of groans') and in parts of the Pyrenees; the Galician bagpipe ensemble may consist of two bagpipe players and two drummers. In Portugal, the *gaita de foles* is a bagpipe used to accompany dancing in the Alentejo region (with *pifaro* and castanets); in Brazilian usage the term means an accordion.

In Colombia, the *gaita* is an end-blown duct flute of the Atlantic coastal region, made from long tubes of a cactus-like plant. The term *gaita* is also used for a Colombian ensemble (including two *gaitas*) which accompanies the *cumbia* folkdance.

CHRISTIAN POCHÉ, JOHN M. SCHECHTER

Gaita (ii). *See under* ORGAN STOP (*Gaitas*).

Gaither, William J. (*b* Alexandria, IN, 28 March 1936). American composer and performer of gospel hymns.

Gaito, Constantino (*b* Buenos Aires, 3 Aug 1878; *d* Buenos Aires, 14 Dec 1945). Argentine composer, conductor and pianist. Born into a musical family, he showed precocious signs of ability and was awarded a grant from the Argentine government to study abroad. He attended the Naples Conservatory, where he studied the piano with Francesco Simonetti and composition with Platania. He travelled throughout Europe, meeting Verdi, Mascagni and Massenet. In 1900 Gaito returned to Buenos Aires, where he co-founded the Conservatorio Bonaerense and taught at the National Conservatory of Music. He remained active as a pianist and conducted opera seasons at the Teatro Argentino at La Plata. He also directed performances of his own compositions at the Teatro Colón.

Gaito is considered one of Argentina's foremost opera composers; he is also known for his ballets, symphonic poems, incidental music and chamber works. His early compositions reveal Italian influences, which were a logical product of his background and training. His later works incorporate material of a distinctly Argentine character presented within the framework of Italian musical aesthetics. *La flor del Irupé* (performed in 1929) is regarded as the first national ballet of significance. His string quartets are believed to be the first in Argentina to rely on indigenous material. His popular opera, *La sangre de las guitarras* (performed in 1932), is based on the life of a gaucho *payador* (folk singer), who struggles to

uphold the ideals of liberty during the Argentine civil war period.

WORKS
(*selective list*)

Ops (perf. in Buenos Aires, Teatro Colón): Caio Petronio (op, 3, H. Romanelli), 1911–14, 2 Sept 1919; Fior di neve (drama lírico, 1, J. Colelli), 1919, 3 Aug 1922; Ollantay (drama lírico, 3, V. Mercante, after Quechua legend), 1926, 23 July 1926; Lázaro (drama lírico, 1, Mercante), 1927, 19 Nov 1929; La sangre de las guitarras (drama lírico, 3, V.G. Retta and C.M. Viale, after H. Blomberg), 1931, 17 Aug 1932

Ballets (perf. in Buenos Aires, Teatro Colón): La flor del Irupé (Mercante, after Guaraní legend), 17 July 1929; La ciudad de las puertas de oro (E. Carreras, after A. Capdevila), 11 July 1947

Incid music (Sophocles, trans. L. Longhi di Braccaglia): Edipo Rey, Buenos Aires, 1926; Antígona, Buenos Aires 1930

Orch: El ombú, sym. poem, op.31, 1924; Visión, sym. poem, op.38, 1928

Choral: Perseo (U. Sacerdoti), vocal-sym. poem, op.11, 1902; San Francisco Solano (orat, G. Talamón), SATB, vn, orch, 1936

Chbr: Str Qt no.1, op.23, 1916; Pf Trio, op.25, 1917; Str Qt no.2 'Incaico', op.33, 1924

Pf pieces, songs, choral arrs., educational works

Microfilm material of operas in *US-Wc*

Principal publishers: Ricordi, Ricordi Americana

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E. de la Guardia and R. Herrera: *El arte lírico en el Teatro Colón* (Buenos Aires, 1933)

M. García Acevedo: *La música argentina contemporánea* (Buenos Aires, 1963)

M. Kuss: *Nativistic Strains in Argentine Operas Premiered at the Teatro Colón (1908–1972)* (diss., UCLA, 1976)

R. García Morillo: *Estudios sobre música argentina* (Buenos Aires, 1984)

DEBORAH SCHWARTZ-KATES

Gaius, Jo. (*fl c*1450). Composer. Two compositions can be attributed to him: *Dyana lux serena* in *I-TRmp* 90, and a *Magnificat* in *I-TRmp* 88. The former has only the incipit of the text (in each of its three voices). The first four verses of the *Magnificat*, including the opening words, are set using three, four, two and three voices, respectively. The eighth *Magnificat* tone is ornamented in the top voice. (Both works are ed. in DTÖ, xiv–xv, Jg.vii, 1900/*R*; *Dyana lux* is also ed. M. Gozzi: *Il manoscritto Trento, Museo provinciale d'arte, cod.1377 (Tr 90)*, Cremona, 1992, ii, 214)

TOM R. WARD

Gajani, Giovanni Battista. *See* GAIANI, GIOVANNI BATTISTA.

Gajo (It.). *See* GAI.

Gakkel′, Leonid Yevgen′yevich (*b* Leningrad, 27 Jan 1936). Russian musicologist, pianist and teacher. He entered the Kazan′ Music School in 1943 following the evacuation of his family to Kazan′ in 1941. After returning to Leningrad in 1945 he continued his musical education at the Special School for Gifted Children in the class of Ė.I. Shteynbok. He studied the piano with N.Ye. Perel′man at the Leningrad Conservatory from 1953 and, after graduating in 1958, undertook postgraduate research at the conservatory with Barenboym in the history and theory of pianism (1958–61). In 1946 he gained the *Kandidat* degree with a dissertation entitled *Chertï fortepiannogo stilya i voprosï interpretatsii fortepiannoy muzïki rannego Prokof′yeva 1908–1918* ('Features of the Piano Style and Questions Surrounding the Interpretation of Prokofiev's Early Piano Music, 1908–18'). He was appointed to teach at the Leningrad Conservatory in 1961, later becoming a senior lecturer (1967) and professor (1983). He gained the doctorate in 1979 with a dissertation on Bartók and piano music of the 20th century. Gakkel′ has taken an active part in Sviatoslav Richter's 'Dekabr′skiye vechera' ('December Evenings') at the Pushkin Museum in Moscow. He became a member of the Composers' Union in 1974 and an acting member of the Russian Academy of the Humanities in 1994, and in 1995 was created an Honoured Representative of the Arts of the Russian Federation.

Gakkel′'s scholarly interests include the fate of Russian musical culture, the history and theory of piano performance and the history of musical life in St Petersburg. His book on piano music of the 20th century (1976) occupies a central position among his writings. A unique piece of research, this book became the target of severe and biased ideological criticism on the part of the official newspaper of the Central Committee of the Communist Party of the Soviet Union, *Sovetskaya kul′tura*, with Gakkel′ being subjected to persecution (Malinin, Fliyer and Sokolov, 1977). In his work he perpetuates the traditions of humanitarian knowledge and Russian critical writing that go back to the Silver Age, with his publications being distinguished by the breadth of his aesthetic views, his culture, his exquisite feeling for art and the refinement and lexical richness of his writing style.

WRITINGS

Fortepiannoye tvorchestvo S.S.Prokof′yeva [Prokofiev's piano works] (Moscow, 1960)

'Prokof′yev i sovetskiye pianistï' [Prokofiev and Soviet pianists], *Ob ispolnenii fortepiannoy muzïki* (Moscow and Leningrad, 1965), 140–95 [pubn of the Leningrad Conservatory]

'Natan Yefimovich Perel′man', *V fortepiannïkh klassakh leningradskoy konservatorii*, ed. L.A. Barenboym (Leningrad, 1968), 44–85

'Ispolnitel′skaya kritika: problemï i perspektivï' [Performance criticism: the problems and the long term], *Voprosï muzïkal′no-ispolnitel′skogo iskusstva*, v, ed. A.A. Nikolayev and others (Moscow, 1969), 33–65

Fortepiannaya muzïka XX veka [The piano music of the 20th century] (Leningrad and Moscow, 1976, 2/1990)

'"Mikrokosmos" Belï Bartoka' [Bartók's *Mikrokosmos*], *Voprosï fortepiannoy pedagogiki*, ed. V.A. Natanson, iv (Moscow, 1976), 147–70

'S. Rikhter igrayet Vos′muyu sonatu [Prokof′yeva]' [Richter plays [Prokofiev's] Eighth Sonata], *SovM* (1978), no.4, pp.87–9

Bela Bartok i fortepiannaya muzïka XX veka [Bartók and the piano music of the 20th century] (diss., 1979)

'Chitaya Neygauza' [Reading Neugauz], *SovM* (1979), no.3, pp.102–5

'Priblizheniye k Rakhmaninovu' [Coming close to Rachmaninoff], *SovM* (1980), no.10, pp.122–7

'Slovo Shostakovicha' [The word of Shostakovich], *SovM* (1980), no.3, pp.14–21

'Kamernoye tvorchestvo (O.A. Yevlakhova)' [The chamber works (of Yevlakhov)], *Orest Yevlakhov: kompozitor i pedagog: stat′i, materialï, vospominaniya*, ed. A.P. Petrov (Leningrad, 1981), 4–19

'Razmïshleniya o Gilel′se' [Reflecting on Gilels], *SovM* (1986), no.12, pp.48–54

'Khudozhnik-interpretator' [The artist-interpreter], *Mariya Grinberg: stat′i, vospominaniya, materialï*, ed. A.G. Ingera and V.D. Konen (Moscow, 1987), 26–43

Ispolnitelyu, pedagogu, slushatelyu [To the performer, teacher, listener] (Leningrad, 1988)

'Shnabel′ segodnya' [Schnabel today], *SovM* (1990), no.8, pp.89–93

Teatral′naya ploshchad′ [Theatre square] (Leningrad, 1990)

'Mariinskiy – v Peterburge, uzhe v Peterburge' [The Mariinsky – in St Petersburg, now in St Petersburg], *Ars* (1993), 4–5 [Mariinskiy Teatr special issue]

Ya ne boyus′, ya muzïkant [I'm not afraid, I'm a musician] (St Petersburg, 1993)

Velichiye ispolnitel′stva: M.V. Yudina i V.V. Sofronitsky [The giants of performance: Yudina and Sofronitsky] (St Petersburg, 1995)

'Masshtab Rubinsteyna' [Rubinstein: his scale of importance], *Anton Grigor'yevich Rubinshteyn*, ed. T.A. Khoprova (St Petersburg, 1997), 9–15

V kontsertnom zale: vpechatleniya 1950-kh – 1980-kh godov [In the concert hall: impressions of the 1950s to the 1980s] (St Petersburg, 1997)

'Mirazhi ispolnitel'stva', *Mak* (1998), nos.3–4, pp.222–6

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A. Khitruk: ' Khranitel' bol'shoy traditsii' [The guardian of a great tradition], *Mak* (1996), nos.3–4, pp.165–9

ADA BENEDIKTOVNA SCHNITKE

Gál [Gal], **Hans** (*b* Brunn, nr Vienna, 5 Aug 1890; *d* Edinburgh, 3 Oct 1987). Austrian composer and musicologist. He studied composition with Mandyczewski and music history with Guido Adler at Vienna University, completing the doctorate in 1913 on the style of the young Beethoven. Two years later he won the newly created Austrian State Prize for composition. From 1919 until 1929 he was lecturer in music theory at the university, and the period between the end of World War I and 1933 saw his rapid rise to success as a composer, above all with his second opera *Die heilige Ente*, performed in some 20 theatres. After winning the Columbia Schubert centenary prize for his Sinfonietta in 1928, he was appointed director of the Mainz Conservatory (1929–33). On Hitler's accession to power in 1933 he was instantly dismissed and the performance and publication of his works were banned because he was Jewish. He returned to Austria, but was driven out by the Anschluss in 1938 and fled to England. Tovey invited him to Scotland, where he settled in 1939 and was appointed lecturer at Edinburgh University in 1945. From that time he played an active part in the musical life of the city, not only as lecturer, but also as conductor, pianist, musical personality and founder-member of the Edinburgh International Festival. He remained active as a composer but never re-established his pre-war career and relatively little of his output is known.

Of his 110 published works, more than half were composed in Scotland. His values were deeply rooted in the tonal tradition of the Austro-German musical style. Though an inheritor of the legacy of Brahms, he had by the time of his twenties found his own distinctive musical language to which, regardless of changing musical fashions, he remained true. It unites many elements: the clarity, playful humour and formal mastery of early Classicism; the chromatic harmony and extended tonality of early 20th-century, pre-serial music; a Schubertian love of melody; the lyricism and emotional restraint of Brahms and the contrapuntal textures that remained fundamental to his style. His deep insight into the life and work of great musicians is shown in his books – on Brahms, Schubert, Wagner and Verdi.

WORKS

OPERAS

Der Arzt der Sobeide (comic op, prol, 2, F. Zoref), op.4, 1917–18, Breslau, 1919; Die heilige Ente (ein Spiel, 3, K.M. von Levetzow and L. Feld), op.15, 1920–21, Düsseldorf, 29 April 1923; Das Lied der Nacht (dramatische Ballade, 3, von Levetzow), op.23, 1924–5, Breslau, 24 April 1926; Der Zauberspiegel (fairy play, Jaroschek), op.38, lost, Breslau, 1930; Die beiden Klaas (3, von Levetzow), op.42, 1932–3, perf. as Rich Claus, Poor Claus (trans. A. Fox), York, Rowntree, 22 May 1990

ORCHESTRAL

Ov. to a Puppet Play, op.20, 1923; Sym. no.1 (Sinfonietta), op.30, 1927; Ballet Suite (Scaramuccio), op.36, 1929; Vn Conc., op.39, 1932; Concertino, op.43, pf, str, 1934; Concertino, op.52, vn, str, 1939; Serenade, op.46, str, 1937; A Pickwickian Ov., op.45, 1939–44; Lilliburlero: Improvisations on a Martial Melody, op.48, *c*1943; Sym. no.2, op.53, 1942–3; Concertino, op.55, org, str, 1948; Pf Conc., op.57, 1948

Sym. no.3, op.62, 1951–2; Vc Conc., op.67, 1944; Meanders, suite, op.69, 1954–5; Idyllikon, op.79, suite, 1958–9; Concertino, op.87, vc, str, 1966; Triptych, op.100, 1970; Suite, op.102a/b, va/a sax, orch, 1949; Sym. no.4 (Sinfonia concertante), op.103, 1973

CHORAL

Von ewiger Freude (cant., 17th century), op.1, female vv, org, 2 hp, 1912; Vom Bäumlein, das andere Blätter hat gewollt (F. Rückert), op.2, A, female vv, orch, 1916; Fantasies (R. Tagore), op.5, a, female vv, chbr orch, 1919; 2 Songs, op.8, male vv, 1914; 3 Songs, op.11, male vv, pf/orch, 1910–11; 3 Songs, op.12, female vv, pf, 1910; Kinderverse (P. Dehmel), op.14, female vv, *c*1921; Motet (M. Claudius), op.19, 1924; Herbstlieder, op.25, female vv, 1918–25; Requiem für Mignon (J.W. von Goethe), op.26, vv, orch, 1922

Epigramme (G.E. Lessing), op.27, 1926; 3 Songs, op.31, female vv, pf, 1928; 5 Serious Songs, op.32, male vv (1929); 3 Porträtsstudien (W. Busch), op.34, male vv, pf, 1929; 3 Songs, op.37 (1932); 3 Idyllen (Busch), op.40, male vv, pf (1934); 6 Folksongs, male vv (1930); Nachtmusik (J.J.C. von Grimmelshausen), op.44, S, male vv, fl, vc, pf, 1933; Stille Lieder (Summer Idylls) (C. Flaischlen), op.47, female vv, 1935; De profundis (cant., 17th-century Ger.), op.50, solo vv, chorus, orch, 1936–7; 4 Madrigals (Elizabethan texts), op.51 (1939); 4 Partsongs, op.61, *c*1953

2 Songs, op.63, male vv, 1954; Lebenskreise (cant., Goethe, F. Hölderlin), op.70, 4 solo vv, chorus, orch, 1955; Songs of Youth, op.75, female vv, 1959; A Clarion Call, op.76, female vv, 1959; Of a Summer Day (A. Strawbridge), op.77, female vv, str, 1952; Spättlese, op.91, male vv (1970)

CHAMBER AND INSTRUMENTAL

For 3–8 insts: Variations on a Viennese 'Heurigen' Melody, op.9, pf trio, 1914; 5 Intermezzi, op.10, str qt, 1914, also appeared as 4 Miniatures, op.10a; Pf Qt, op.13, *c*1914; Str Qt no.1, op.16, 1916; Pf Trio, op.18, 1923; Divertimento, op.22, 8 wind, 1924; Str Qt no.2, op.35, 1929; Serenade, op.41, str trio, 1931; Little Suite, op.49a, 2 vn, vc, pf ad lib, 1947–8; Trio, op.49b, pf trio (1949); Suite, op.59b, 3 mand (1956); Divertimento, op.68c, 2 rec, gui (1958); Quartettino, op.78, 4 rec (1960); Concertino, op.82, rec, str qt/str orch/pf, 1961; Trio Serenade, op.88, rec/fl, vn, vc (1967); Huyton Suite, op.92, fl, 2 vn, 1940; Serenade, op.93, cl, vn, vc, 1935; Trio, op.94, ob, vn, va, 1941; Str Qt no.3, op.95, 1969; Sonata, op.96, 2 vn, pf, 1941; Trio, op.97, cl, vn, pf, 1950; Str Qt no.4, op.98, 1971

For 2 insts: Suite, op.6, vc, pf, 1919; Sonata, op.17, vn, pf, 1920; Suite, op.56, vn, pf, 1942; Sonatina, op.59a, 2 mand (1952); Suite, op.68a, rec, vn, 1954–5; 6 2-part Inventions, op.68b, 2 rec (1958); 3 Sonatinas, op.71, vn, pf, 1956–7; Divertimento, op.80, mand, hp/pf (1961); Sonata, op.84, cl, pf (1965); Sonata, op.85, ob, pf (1965); Sonata, op.89, vc, pf, 1953; Divertimento, op.90/1, bn, vc, *c*1958; Divertimento, op.90/2, vn, vc (1968); Divertimento, op.90/3, vn, va, *c*1969; Sonata, op.101, va, pf, 1941

KEYBOARD AND SONGS

Pf: Serbische Weiser, op.3, 4 hands, 1916; 3 Sketches, op.7, 1910–11; Sonata, op.28, 1927; Tunes from Old Vienna, 1934; 24 Preludes, op.83, 1960

Org: Toccata, op.29, 1928

Songs: 2 Songs, op.21, S, b viol/vc, org, 1922; 3 Songs, op.33, Mez/Bar, pf, 1928

Principal publishers: Bärenreiter, Breitkopf & Härtel, Novello, Schott, Simrock, Universal

WRITINGS

The Golden Age of Vienna (London, 1948)

Johannes Brahms (Frankfurt, 1961; Eng. trans., 1964)

Richard Wagner (Frankfurt, 1963)

The Musician's World: Great Composers in their Letters (London, 1965; Ger. trans., 1966)

Franz Schubert, oder die Melodie (Frankfurt, 1970; Eng. trans., 1974)

Schumann Orchestral Music (London, 1979)
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W. Waldstein: *Hans Gál* (Vienna, 1965)
E. Fox Gál and A. Fox: *Hans Gál: ein Verzeichnis seiner Werke* (York, 1985; Eng. trans., 1985)

CONRAD WILSON, ALEXANDER R.C. SCOTT

Galakhov, Oleg Borisovich (*b* Gorlovka, Donetsk Province, Ukraine, 10 August 1945). Russian composer. He graduated from the Moscow Conservatory (composition classes with Khrennikov and Shchedrin) in 1970. He became a member of the Composers' Union in 1970, and then taught music theory at the Pedagogical Institute (1971–2) before becoming an editor of the Sovetskiy Kompozitor publishing house (1971–4). He was awarded the title Honoured Representative of the Arts of Russia in 1986, and since 1994 has been chairman of the board of the Moscow Composers' Union.

Galakhov has an easy command of various genres ranging from ballet to song cycles. He is particularly drawn towards chamber forms: the concise manner of his writing, range of colour, the detailed working out and subtle nuances all make his works for instrumental ensembles noteworthy. His language is fairly mobile, and his style ranges from the sonoristic in the cantata *Dvadtsat' shest'* ('26'), through the simple but refined manner of his music for children, to the synthesis of folk and art elements in the polystylistic chamber works. As a composer, Galakhov is drawn towards poetry; the word arouses his imagination, dictates the style and the form, and gives rise to the most precise sonic equivalents in the music. His vocal and choral styles are rooted in folksong and Russian classical tradition, but these links are well absorbed: in the cycle *Gulyan'ye* ('Walking') the 'suburban lyricism' hovers between peasant and urban styles utilizing classical forms while still preserving an independence of language.

Galakhov's chamber and instrumental works display an interest in extended single-movement structures which freely interpret various musical trends in 20th-century music, for example *Monologi* for cello and organ and *Otvet* ('Reply') for organ. Nonetheless, the role of the miniature within the framework of a cycle is not ignored (*Malen'kiy triptikh* ('Little Triptych') for piano, *Severnïy triptikh* ('Northern Triptych') for harp). Galakhov initiated and, since 1994, has planned the Moscow Autumn festival as well as organizing the various types of concert activity that take place at the House of Composers in Moscow under his guardianship. He frequently acts as a jury member for composition competitions.

WORKS
(*selective list*)

Stage: Belosnezhka i sem' gnomov [Snow White and the Seven Dwarfs] (ballet), 1969; Samaya krasivaya [The Most Beautiful Girl] (children's fairy tale, V. Stepanov), 1983; Solov'inaya pesnya [The Nightingale's Song] (radio op, 1, M. Sadovsky), 1986

Choral: Dvadtsat' shest' [Twenty Six] (cant. poem, N. Aseyev, A. Mikoyan), Mez, nar, chorus, org, orch, 1970, rev. 1976; Istoricheskiye pesni [Historical Songs] (orat, A.S. Pushkin), solo vv, chorus, orch, 1970; Pesnya o nashey zemle [A Song about Our Land] (cant., A. Layko, V. Tatarinov), children's chorus, orch of folk insts, 1975; Golos, obrashcheniye k A.A. Akhmatovoy [The Voice, an Address to Akhmatova], S, male chorus, vn, org, cel, 1992

Chbr and solo inst: Polyphonic Trio, str trio, 1967; Str Qt, 1972; Sonata, vc, 1973; Severnïy triptikh [Northern Triptych], hp, 1984; Monologi [Monologues], sonata, vc, org, 1987; Otvet [Reply], org, 1993

Songs, choruses, music for children, incid music, film scores

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A. Grigor'yeva: 'Oleg Galakhov: festival', nashe obshcheye delo' [The festival is our common cause], *MAk* (1996), no.2

ALLA VLADIMIROVNA GRIGOR'YEVA

Galambos, Benjámin. *See* EGRESSY, BÉNI.

Galamian, Ivan (Alexander) (*b* Tabriz, 23 Jan 1903; *d* New York, 14 April 1981). American violinist and teacher of Armenian parentage. After studying with Konstantin Mostras at the School of the Philharmonic Society in Moscow (1916–22), and with Lucien Capet in Paris (1922–3), he made his Paris début in 1924. He moved to the USA in 1937 and was appointed to the Curtis Institute in 1944 and the Juilliard School of Music in 1946. During the summer he taught at the Meadowmount School of Music which he founded in 1944. In 1965 he was made an honorary member of the RAM, London, and he held honorary doctorates from Oberlin College and the Curtis Institute. In 1966 he received the Master Teacher Award of the American String Teachers Association.

Galamian's success as a teacher was remarkable. For four decades his students were among the laureates of every major international competition; some became virtuosos (Perlman, Zukerman, Kyung-Wha Chung, Luca, Laredo, Michael Rabin), while others belong to leading string quartets, occupy teaching posts, or are orchestral leaders. Galamian's approach was analytical and rational, with minute attention to every technical detail. His method embodied the best traditions of the Russian and French schools (particularly of Capet's *Art of Bowing*). However, he rejected the enforcement of rigid rules and developed the individuality of each student. Mental control over physical movement was, in his opinion, the key to technical mastery. He published *Principles of Violin Playing and Teaching* (with E.A.H. Green, Englewood Cliffs, NJ, 1962), *Contemporary Violin Technique* (with F. Neumann, New York, 1962) and edited many violin works. He played a Nicolò Amati of 1680, the 'ex-Walton'.

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Obituary, *New York Times* (15 April 1981)
R. Schmidt: 'The Legacy of Ivan Galamian', *American String Teacher*, xxxv/2 (1985), 48

BORIS SCHWARZ/MARGARET CAMPBELL

Galán, Cristóbal (*b c*1625; *d* Madrid, 24 Sept 1684). Spanish composer. In 1651 he was rejected as *maestro de capilla* in Sigüenza because he was married. In 1653 he was listed first as a singer and organist, then as *maestro de capilla* at Cagliari, Sardinia. He left Cagliari in 1656, and although invited to return there in 1661, he never did. He was *maestro de capilla* of the church choir at Morella, and of the choir of Teruel Cathedral before 22 October 1659, when he is first heard of in Madrid. In 1664 he was *maestro* of a group of musicians at the Buen Retiro, where he must have participated in dramatic productions. From 22 August 1664 to 22 July 1667 he was director of the choir at Segovia Cathedral; some time after that he became director of music at the convent of the Descalzas Reales, Madrid. In 1675 the queen regent made known that she wished him to become director of

music of the royal chapel, but the appointment was opposed by the abbess, the Patriarch of the Indies, and court musicians, who suggested that his talents were more suited to the convent choirs. On the death of J. Pérez Roldán in 1680, however, he at last received the appointment.

Galán wrote music in most of the vocal forms current in Spain in his day. He probably composed the music for a number of secular musical plays performed at court, such as *Lides de amor y desdén* and *El labyrinto de Creta*, with texts by J.B. Diamante, as well as for *autos sacramentales* by Calderón; most of this music is lost. He wrote a large number of villancicos and other songs, both secular and devotional, for one to 13 voices, some with continuo. Several of the works for large numbers of voices are for two or three antiphonal choirs with separate continuo parts, and in a few works soloists alternate with choirs. Galán also wrote masses and motets and other sacred music. His popularity is attested by the wide distribution of 17th-century manuscripts of his music throughout Spain and the Americas and by many references to him in contemporary documents. In the early 18th century Francisco Valls (in his *Mapa armónico práctico*) still found his music a worthy, correct and tasteful model for composers of small-scale works in the Spanish manner.

WORKS

Edition: *Cristóbal Galán: Obras completas*, ed. J.H. Baron and D.L. Heiple, Gesamtausgaben, xii (1982–)

2 masses, 9vv, 12vv, *E-V*
Mag quarto tono, 12vv, *V*
Lit, 6vv, *CO-B*
Resp, 1, 4, 5vv, *E-Mp, SE*
Lamentations, 7vv, bc, *E*
5 motets: Hoc est corpus, 3vv, *SE*; Laudate Dominum, 8vv, *V*; O beata virgo, 9vv, *V*; Salve, 5vv, *V*; Stella coeli, 8vv, *BA*
Passion, 1, 8vv, bc, 1672, inc., *V*
Stabat mater, 3 solo vv, 4vv, vn, bc, *SE*
Incid music for Lides de amor y desdén (J.B. Diamante), El labyrinto de Creta (Diamante), inc., *Mn*
Many other sacred and secular vocal works, 1–13vv, some with bc, *D-Mbs, E-Bc, E, Mn, PAL, SE, VAc, I-Vnm*, Guatemala Cathedral archives, Mexico City, Bellas Artes, *US-NYhs*

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JOHN H. BARON, JACK SAGE

Galant (Fr.; It. *galante*). A term widely used during the 18th century to denote music with lightly accompanied, periodic melodies, and the appropriate manner of performing the same. 'Being *galant*, in general', wrote Voltaire, 'means seeking to please'. The old French meaning of the general term with its emphasis on valour had by the 1630s given way to a newer emphasis on social or amatory grace: titles like Campra's *L'Europe galante* (1697), Rameau's *Les Indes galantes* (1735), Guillemain's *Sonates en quatuors, ou Conversations galantes et amusantes* (1743) and Graun's *Le feste galanti* (1748) are to be understood in that latter sense. Watteau's epochal paintings of *fêtes galantes* contributed further to the vogue of the term. Applied to letters, the term took on a meaning close to 'French courtly manner', as in a treatise by C.F. Hunold (Menantes), *Die allerneuste Manier höflich und galant zu schreiben* (1702), a manual for self-instruction that Herder later denounced as lacking virility.

A musical parallel is at hand in Mattheson's first publication, *Das neu-eröffnete Orchestre, oder Universelle und gründliche Anleitung wie ein Galant Homme einen vollkommenen Begriff von der Hoheit und Würde der edlen Music erlangen* (1713); on the title-page roman typeface is used in place of Gothic, significantly, to emphasize the numerous non-German expressions. As an imported phenomenon, the *galant* style in Germany borrowed much vocabulary from its countries of origin and generated a more extensive theoretical literature. Mattheson's 'galant homme' must be taken to include both sexes; as his dedication of this work to a noble lady indicates, much of the *galant* literature, like much *galant* music, was intended to instruct and entertain female amateurs. Mattheson used the substantive 'galanterie' in this and subsequent treatises with a variety of meanings. Pieces called 'galanteries' were numerous in the suites of 17th-century French harpsichord composers; the term was used to designate the lighter, mainly homophonic dances, such as the minuet (J.S. Bach followed this practice). As early as 1640 'galanteria' was used to describe the playing and the late style of Frescobaldi. Mattheson preferred that 'Galanterien' be played on the clavichord rather than the harpsichord because its dynamic nuances approximated more closely to vocal style, a feeling that was to become widespread with partisans of a specific north German dialect of the international *galant* idiom, 'Empfindsamkeit'. In keeping with the emphasis on a singing style, Mattheson also used the term in reference to vocal pieces, saying that a French *air* had 'ein etwas negligente Galanterie' while an Italian aria had this in addition to more musical content, or 'ein harmonieusere Galanterie'; as a singer at the Hamburg Opera under Keiser he was well acquainted with both types. Good music, in his view, required melody, harmony and 'galanterie', the last being equated with the theatrical style, as opposed to the strict or church style, and not subject to rules (except those of 'le bon goût').

Other writers bear out this fundamental distinction. Scheibe opined in *Der critische Musikus* (1737–40) that the *galant* way of writing had its origins in the Italian theatre style. Throughout the *Versuch über die wahre Art das Clavier zu spielen* (1753) C.P.E. Bach distinguished between the learned and *galant* styles. Marpurg in his *Abhandlung von der Fuge* (1753) contrasted fugal texture with the freedom of *galant* writing. Quantz was more preoccupied than any of his contemporaries with defining the new style, both in his *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) and in his autobiography (1754; first printed in Marpurg's *Historisch-kritische Beyträge*, 1755). In the latter he described Fux's *Costanza*

e fortezza, which he had heard at Prague in 1723, as magnificent, but more in a sacred than theatrical style; he contrasted it with the *galant* melodic style, described as being ornamented with many small figures and passages, which he admitted were less appropriate to a vast space than an intimate one, with fewer instruments. The following year, in Rome, he heard Domenico Scarlatti perform and described him as a *galant* player in the manner of the time. Having been introduced to the elder Scarlatti by Hasse, he observed that the master played the harpsichord in a learned manner but with less finesse than his son. At Paris in 1726–7, Quantz encountered Blavet, whom he praised most highly among the numerous composer-performers of the French flute school, the sonatas of which would seem to qualify on musical grounds as quintessentially *galant*, although Quantz did not so describe them. His emphasis upon the manner of tone production led Quantz in the *Versuch* to define *galant* singing: it consisted of dynamic shadings, joining the chest voice to the falsetto smoothly, and in skilful ornamentation. Mattheson, Scheibe and other writers occasionally used the term 'Galanterie' to refer to embellishments themselves – either improvised or incorporated into the notation. Italian flattery, Quantz said, was effected by slurred notes and by diminishing and strengthening the tone (a description of the *messa di voce*). With this he contrasted the noisy chest attacks and lack of legato in the old manner of German choral singing. Here the essential musical quality of what the period meant by *galant* emerges particularly clearly. Its ideal was the Italian bel canto, which reached its highest pinnacle, according to Quantz, in the first third of the century, when the most famous castratos were in their prime (Farinelli and Carestini were singled out for praise). Flexibility in dynamic nuance went with rhythmic flexibility, or *tempo rubato*, in the modern Italian style. Schäfke showed that Quantz formulated the *galant* aesthetic of clarity, pleasingness and naturalness in music on the basis of several earlier theorists, including Mattheson, and that these ideals, typical of the Enlightenment in general, went back to the rationalist philosophy of Descartes ('clare et distincte percipere').

Instrumental pieces specifically called 'galant' or 'galanteria' proliferated in the chamber and solo literature during the third quarter of the century, which may be considered the highpoint of the *galant* style in instrumental music. Newman judged that qualitative peaks were reached in the keyboard sonatas of Galuppi (who was fond of writing minuets in 3/8 time with the thinnest of textures), Soler and J.C. Bach, and in the chamber music of G.B. Sammartini. The 'menuet galant' represented the epitome of the style. Rousseau wrote in his *Dictionnaire* (1768): 'le caractère du menuet est une élégante et noble simplicité' (cf C.P.E. Bach's chief goal in keyboard playing: 'edle Einfalt des Gesangs'). In Sulzer's *Allgemeine Theorie der schönen Künste* (1771–4) the minuet's affect is said to be 'noble and of charming decency, yet united with simplicity'; 'more than any other dance [the minuet] is appropriate for societies of persons distinguished by their refined way of life'.

Defenders of the old contrapuntal virtues were heard from more and more as the 18th century reached its last third, with the onset of an anti-*galant* reaction. Parallels may be observed with the turn against the Rococo style in art and the rise of *Sturm und Drang* in literature. Adlung complained that 'murky' basses and 'Galanterien' were being heard even in church. In the article on melody in Sulzer's encyclopedia (written with advice from Kirnberger), 'pleasant, so-called *galanterie* pieces' and their 'very small phrases, or segments' are said to be appropriate for light, flattering passions, but out of place in serious or sacred compositions, where their effect is more dainty than beautiful. Under the rubric 'Musik' Sulzer noted that 'the melodic language of the passions has gained immensely' from the introduction of 'the so-called *galant*, or freer and lighter manner of writing', even while claiming that the abuses of this style were leading to music's complete degeneracy. Other complaints about the *galant* manner were even more specifically moral. As Seidel has shown, the term 'galant', having connoted ease and gracefulness of manner to the early 18th century, later came to stand for an empty, artificial and mainly aristocratic manner of comporting or expressing oneself, and the opposite of bourgeois naturalness of feeling.

Freedom of dissonance treatment (e.g. by voice-exchange), defended by Heinichen in connection with the theatrical style, was further rationalized by Marpurg and Türk as a specifically *galant* trait. In the *Fundamentum des General-Basses* printed by Siegmeyer at Berlin and attributed (posthumously) to Mozart, a certain cadential progression is described as 'modern (gallant)': II6–I6-4–V–I. It is illustrated in duple time and then in triple, the latter approximating to the cadence to the minuet in *Don Giovanni* (which first introduces the dance, after hearing the beginning of which Leporello says 'che maschere galanti!'). Opposite this is illustrated a cadence, called 'contrapunctisch', that consists of a I–V–I progression with prepared 4–3 suspensions over the first two chords (see Heartz and Mann, 1969, p.17). Cudworth (1949), unaware of this instance, arrived at isolating the 'cadence galante' *par excellence* as IV (or II6)–I6-4–V–I in minuet rhythm; he hypothesized its origins in some Italian opera house early in the century. Its antecedents may in fact be discerned in, most of all, the operatic arias of Leonardo Vinci (1690–1730), who was widely recognized as an innovator: his light textures, simple harmony, periodic melody and formula-based cadences typify the early *galant*. His immediate followers in this light and gracious manner were Hasse and Pergolesi, who used more decoration, particularly triplet figures and inverted dotted rhythms. Burney wrote that Vinci was the first to break away from the older style, 'by simplifying and polishing melody, and calling the attention of the audience chiefly to the voice-part, by disentangling it from fugue, complication and laboured contrivance'. Before Vinci, elements of the *galant* style can be found in the bel canto melodies of Alessandro Scarlatti; Veracini's unpublished violin sonatas of 1716, already markedly freer than Corelli's classic examples; and in dance music, particularly light 'galanteries' like the minuet with their simple textures, periodic structures and short melodic motifs.

The *galant* idiom freed composers from the contrapuntal fetters of the church style, to some degree even in the context of church music; its simplicities and miniaturistic nature imposed new fetters, which in turn were thrown off with the reintegration of more contrapuntal means in the obbligato homophony that matured in the last three decades of the century.

See also CLASSICAL; EMPFINDSAMKEIT; ENLIGHTENMENT; ROCOCO; and STURM UND DRANG.

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DANIEL HEARTZ/BRUCE ALAN BROWN

Galanterie (Ger.). In the early 18th century, a German term for an up-to-date work or piece, as 'theatralische Sachen auch andere Galanterien' (Mattheson: *Das neu-eröffnete Orchestre*, p.119), especially a keyboard work, such as Bach's *Clavier Übung, bestehend in Präludien, Allemanden, Couranten, Sarabanden, Giguen, Menuetten, und anderen Galanterien*. The term has been read here as 'other light pieces such as minuets, i.e. gavottes, bourrées etc', from which the definition of *Galanterien* has been inferred as the light pieces that come between the saraband and gigue in suites, whereas in reality the word seems to be used as a modish, slightly deprecatory reference to all the pieces in the collection. *Galanterie* could also refer to an expressive nuance, especially melodic figuration and ornamentation. The term acquired pejorative, outdated connotations as the *galant* manner went out of fashion later in the century. For further information see D.A. Sheldon: 'The Galant Style Revisted and Re-evaluated', *AcM*, xlvii (1975), 240–69.

Galão, Joaquim Cordeiro (*b c*1762; *d* Lisbon, *c*1834). Portuguese composer. After a quarter-century directing the royal chapel at Vila Viçosa, he was named canon treasurer of the chapel in 1825. In 1831 he settled in Lisbon, where he taught Princess Anna de Jesus Maria. His earliest mass in the Lisbon cathedral archive is dated 1789, and the earliest of his seven vesper psalms for four voices with organ at the Ajuda library is dated 1792. In addition, the cathedral archive at Évora has an undated set of his vesper psalms and a *Magnificat*.

Conscious of not being able to write successful vocal fugues, he enrolled for a course in counterpoint at the Lisbon Seminário Patriarcal at the age of 40. In September 1831 José de Santa Rita Marques e Silva (*c*1778–1837), royal *mestre de capela* at Bemposta and Galão's former pupil at Vila Viçosa, showed how much better he was as a contrapuntist when he rewrote the fugue with which one of Galão's Credos closed. The jury deciding which fugue was the better included, among others, Antonio José Soares (1783–1865), another of Galão's famous pupils.

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ROBERT STEVENSON

Galás, Diamanda (Dimitria Angeliki Elena) (*b* San Diego, CA, 29 Aug 1955). American singer and composer. Born to emigrant Greek Orthodox parents, she was initially discouraged from singing but encouraged to foster her talent as a pianist; she performed Beethoven's First Piano Concerto with the San Diego SO at the age of 14. As a teenager she played jazz piano in San Francisco and, using the pseudonym Miss Zina, worked alongside black transvestites in Oakland's underworld. She later worked in the haematology and immunology departments at Scripps College and, while studying psychology and music (1974–9), at the University of California, San Diego medical school. With other students she participated in biochemical experiments involving sadomasochism, acid and mental illness. During this time she gave performances of wordless vocal improvisations at mental institutions, singing with her back to the patients. From 1979 through the early 1980s she toured internationally as an avant-garde vocalist, performing works by Globokar and Xenakis, with whom she had studied, as well as her own compositions.

Galás is best known for her compelling performances of her own 'intravenal electro-acoustic voice work[s]', theatrical pieces involving real-time electronic transformation of her wide-ranging singing voice. Grounded in operatic bel canto training, she pushes her voice to the edge, creating an intense array of innovative and confrontational timbres. Her vocal technique includes special use of body resonance, attention to overtones and subharmonics, new breathing approaches, vocal breaks and

'static', changing pressure on her vocal chords, variable vibrato and pitch inflection. Her characteristic high, sustained and raw screams challenge the boundaries of music and other art forms. Intentionally provocative, her works emerge from her first-hand experience of drug addiction, prostitution and manic depression, as well as her acute awareness of AIDS. When her brother, writer Philip-Dimitri Galás, died of the disease in 1986, she was already creating *Masque of the Red Death*, a three-part denunciation of the cultural response to the illness. In *Plague Mass*, a shorter live version and ongoing evolution of *Masque*, she appears bathed in red stage lights and covered with a blood-like substance.

In contrast to the extroverted expression of earlier works, later compositions operate on a more intimate level. *Vena cava* addresses the horror of isolation caused by mental and emotional illness; *Insekta* deals with a survivor of repeated trauma trapped within an enclosed space; and *Schrei 27*, performed in complete darkness and alternating sudden bursts of high energy vocal material with utter silence, focusses on torture and sensory deprivation. In covers of popular songs and spirituals, such as those on the albums *The Singer* (Mute 9 61278–2) of 1992 and *Malediction and Prayer* (Asphodel 0984–2) of 1998, she transforms borrowed material into laments or dark commentaries, intensifying them through melodic and rhythmic distortion and through her powerful virtuoso performances.

Galás claims influences as diverse as Jimi Hendrix, Maria Callas, Antonio Artaud and his 'theatre of cruelty', her father's New Orleans-style band, gospel, Ornette Coleman, jazz piano and the wailing laments of Maniatic women in southern Greece. Her use of music as a political force has brought denouncement in Italy for blasphemy against the Roman Catholic Church and condemnation from the Christian Right in the USA. Her personal commitment as an activist is visible in her work at AIDS hospices and in her participation in demonstrations organized by ACT UP.

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J. MICHELE EDWARDS

Galaxy Music Corporation. American music publishing firm. It was founded in New York in 1931 by George Maxwell, who had been head of the American branch of Ricordi from 1899. Under the leadership of A. Walter Kramer, Galaxy quickly became established as a publisher of serious music, specializing in choral works. Later, under the editorship of Robert Ward, it began publishing symphonic, band and chamber music as well as opera and music for school use. Composers published by Galaxy include William Bergsma, Charles Wakefield Cadman, Mario Castelnuovo-Tedesco, Richard Hageman, Hunter Johnson, Otto Luening, George Mead, George Perle, George Rochberg, Halsey Stevens and William Grant Still. From its earliest years Galaxy's name has been linked in particular with English music; the firm is the exclusive representative of the Stainer & Bell hire library in the USA. In May 1962 Galaxy purchased the firm of Augener, and thereby its subsidiaries Joseph Williams and Joseph Weekes, and formed Galliard Ltd, a wholly owned subsidiary. Galliard continued to distribute the works of these firms and represented Galaxy in Great Britain, in addition to publishing numerous popular works on its own. In November 1972 Galliard was bought by Stainer & Bell, and on 1 July 1989 Galaxy became an imprint of E.C. Schirmer.

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W. THOMAS MARROCCO, MARK JACOBS/R

Galbán, Ventura. *See* GALVÁN, VENTURA.

Galeazzi, Francesco (*b* Turin, 1758; *d* Rome, Jan 1819). Italian theorist, violinist and composer. He was trained in Turin, a leading centre of violin playing in the 18th century; later he moved to Rome where (according to Fétis) he was active as a violin teacher, a composer of instrumental music, and musical director of the Teatro Valle for 15 years. Galeazzi published his six duets op.1 (1781) in Ascoli Piceno, where he married and spent his later years. The two volumes of Galeazzi's treatise, *Elementi teorico-pratici di musica*, were published in Rome in 1791 and 1796, the second volume dedicated to his patron in Ascoli, Tommaso Balucanti. The title-page of the second edition of vol.i (Ascoli, 1817; dedicated to another patron, Giovanni Vitale) identifies Galeazzi as a teacher of the violin and mathematics; his many scientific interests are well documented. Few of Galeazzi's compositions are extant; besides two sonatas, six duets and 12 trios, opp.11 and 15, a violin solo, fragments of two violin concertos and the introduction to op.15 no.4 appear as examples in his treatise. A setting of the *Seven Last Words*, dated 1812, has also recently been found.

Galeazzi's *Elementi* is the most comprehensive 18th-century Italian treatise, and one of the most important sources for an understanding of the Classical style in general as well as late Classical trends. The treatise is divided into four main parts, two in each volume. Part I

is 'An Elementary Grammar [of Music]', Part II 'An Essay on the Art of Playing the Violin'. This section, which forms a substantial violin treatise, includes chapters on intonation, equality of sound, bowing, multiple stops, harmonics, ornaments, diminution, improvisation and other topics, as well as chapters on the duties of the orchestral player and director, the proportion of instruments in orchestras of various sizes, and the seating of orchestras in the church, chamber and theatre (Galeazzi included the seating plan of the Turin orchestra – and Rousseau's plan of the Dresden orchestra). Part III, 'Theory of the Principles of Ancient and Modern Music', constitutes a brief history of music, with emphasis on theory. Part IV, 'Of the Elements of Counterpoint', is a treatise on composition, with two main subdivisions. In the first, 'Harmony', Galeazzi discussed harmony and counterpoint (including species counterpoint, canon and fugue); in the second, 'Melody', he remarked on such diverse topics as rhythm, how to stimulate the imagination for composing, sonata form, periodic structure, modulation, the 'conduct' of compositions in vocal, instrumental and mixed (vocal-instrumental) styles, instrumentation and orchestration. The supplement to vol.i (found in vol.ii) describes a metronome invented by the author.

Galeazzi's description of sonata form is the earliest known thematic description, and contains many profound observations on Classical structure. Like other Classical theorists, Galeazzi described the form as a large two-part design. He identified the 'members' (thematic functions) of Part I as: 1. Introduction; 2. Principal Motive; 3. Second Motive; 4. Departure to the most closely related key; 5. Characteristic Passage or Intermediate Passage; 6. Cadential Period; and 7. Coda. Part II contains: 1. Motive; 2. Modulation; 3. Reprise (of the Principal Motive); 4. Repetition of the Characteristic Passage; 5. Repetition of the Cadential Period; and 6. Repetition of the Coda. Each function is discussed in detail and a 64-bar melody is appended to illustrate the form. The essential functions of the first part are nos.2, 4 and 6; the flexible, often altered recapitulation may also begin with no.4 of the second part; no.7 may be replaced by a coda in the modern sense, that recalls earlier material. He also gave 'the earliest clear prescription for a second, contrasting theme in a sonata[-form] movement' (Stevens, 301).

Galeazzi identified the elements of fugue in a similar manner. The treatise is also rich in information on tempo, the expressive associations of keys, definitions of the major musical forms and examples of the *ars combinatoria*. The chapter on modulation shows how more distant modulations can be made through tonic major–minor exchange, irregular resolutions of dissonant chords and enharmonic resolutions. In the second edition of vol.i, Galeazzi added four elaborate tables of bowings (which he also published separately with the title *Arte dell' arco*), short études in the second to seventh positions, and two examples (one more elaborate than the other) of diminutions of a Corelli slow movement. Recent research has also focussed on Galeazzi's remarks on phrase and period structure.

Galeazzi's treatise has copious musical examples. His pedagogical aims are reflected in his attempts at simplification, his schematic arrangements of material and useful summaries. The entire treatise is systematically organized into Articles, Rules, Demonstrations, Explanations, and so on. Galeazzi was familiar with the work of French theorists, especially Rameau and Rousseau, but was also influenced by Quantz (probably in French translation). Choron and Fayolle praised the treatise, and Fétis observed that it was 'a very good book that did not have the success it deserved'.

A letter from Galeazzi, written in Ascoli on 17 October 1816, is in the Masseangeli collection (*I-Baf*).

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Strofe per le tre ore di agonia di N.S.G.C., 2T, B, 2 va, bn, b, 1812, *I-Fn**

6 duetti, vn or vn/vc, op.1 (Ascoli, 1781), *I-Fc*; 8 duets, vn, *D-MÜs*; 6 trios, 2 vn, va, op.11, *I-Mc*; 6 trios, vn, va, vc, op.15, *Rc*; 2 sonatas, vn, b, *D-MÜs*

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Elementi teorico-pratici di musica con un saggio sopra l'arte di suonare il violino analizzata, ed a dimostrabili principi ridotta, i (Rome, 1791, enlarged 2/1817), annotated Eng. trans. and study, A. Franscarelli (DMA diss., U. of Rochester, 1968); ii (Rome, 1796), annotated Eng. trans. and commentary of pt 4, section 2, G.W. Harwood (M.A. thesis, Brigham Young U., 1980)

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R. Meucci: 'Le opinioni di Francesco Galeazzi (1791) sulla costruzione del violino, con notizie sui liutai della Famiglia Galeazzi', *Liuteria, musica e cultura*, no.15 (1995), 9–19

BATHIA CHURGIN

Galeffi, Carlo (*b* Malamocco, Venice, 4 June 1882; *d* Rome, 22 Sept 1961). Italian baritone. After studies with Giovanni Di Como, Enrico Sbriscia and Teofilo De Angelis, he made his début at the Teatro Quirino, Rome, in 1903 in *Lucia di Lammermoor*. His first great successes were in Palermo (1908) and at the S Carlo, Naples, in *Aida* and *Rigoletto* (1909) and during 1910 and 1911 he appeared in Lisbon, Buenos Aires, Boston and at the Metropolitan. His first appearance at La Scala was in

1912 in *Don Carlos*, and he sang there for 18 seasons (the last time in 1940). He was also engaged at Chicago (1919–21) and returned to Buenos Aires, where he stayed until 1952. Galeffi had a full, smooth voice with an extensive range; it was remarkable for its affecting warmth. His passionate phrasing and dramatically eloquent enunciation made him a first-rate Rigoletto and a fine Verdi interpreter generally (*Nabucco*, *La traviata*, *Un ballo in maschera*, *Il trovatore*, *Don Carlos*). His other important roles included Tonio and Rossini's Figaro. He took part in the first performances of Mascagni's *Isabeau* (1911) and *Parisina* (1913), Montemezzi's *L'amore di tre re* (1913) and Boito's *Nerone* (1924).

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Galeno [Galleno], **Giovanni Battista** (*b* Udine, 1550–55; *d* after 1626). Italian composer and singer, active mainly in central Europe. He himself said that he served the house of Habsburg from early youth, probably first as a chorister in the Graz court chapel of Archduke Karl II, in whose domestic chapel he was then employed as an alto from 1572 with a monthly salary of a mere six guilders. On the archduke's recommendation he became the domestic chaplain of the cathedral at Aquileia in north-east Italy on 16 March 1573, and he was ordained priest on 2 February 1575. He left Aquileia for health reasons in 1583 and thanks to the good offices of Simone Gatto, Kapellmeister at the Graz court, was readmitted to the chapel there in 1584. He served at Graz until the death of the archduke in 1590, acting as court chaplain. From 1591 to 1594 he was employed as court chaplain and alto at the Bavarian court chapel at Munich. There is evidence that in 1594 he was senior court chaplain to Archduke Ernst, Regent of the Netherlands, to whom he dedicated his *Primo libro de madrigali a cinque voci* (Antwerp, 1594; 1 in DTÖ, xc, 1954). After Ernst's death he became, on 1 August 1595, court chaplain and alto at the chapel at Prague of the Emperor Rudolph II, to whom he dedicated his *Primo libro de madrigali a sette voci* (Venice, 1598; 1 in DTÖ, xc, 1954). With only a short break from October 1597 to about May 1598, during which he was *maestro di cappella* of Udine Cathedral, he occupied this post until the emperor's death in 1612. There is no record of his subsequent activities, though a reference to him in 1626 in the Prague court records relating to his service under Rudolph II suggests that he was still alive then.

Galeno was a representative composer of pastoral Italian madrigals, in which the influence of the canzonetta may be seen: as in the canzonetta, individual voices are woven into a pseudo-polyphony using musical motives inspired by the text. Although the composer creates complex forms within individual sections, he avoids experimenting with the harmony or with chromaticism. The seven-part pieces sometimes include passages for opposing groups of voices; in this they are not dissimilar to the late seven-part madrigals of Philippe de Monte, which may have influenced them. Apart from his two collections of madrigals the only works of Galeno to survive are a six-part litany to the Virgin (*A-Gu* 97) and the ode *Musa precor facilis*, for six voices, which was his contribution to the collective volume *Odae suavissimae in gratiam et honorem ... J. Chimarrhaei ... a diversis musicis partim V, partim VI voci* (1610[18]).

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HELLMUT FEDERHOFER

Galeotti, Stefano (*b* Velletri or Livorno, *c*1723; *d* Italy, *c*1790). Italian composer and cellist. He spent most of his career in Holland, though Fétis states that for health reasons he eventually returned to Italy. The multiplicity of publications of his works from England and France suggests that he also spent some time in those countries. His violoncello sonatas were especially popular as teaching material: John Gunn recommended their use in 1789 and reprints were included in the violoncello methods of J.-B. Bréval (a sonata in D minor) and of the Paris Conservatoire (three sonatas). Most of the sonatas are in three movements, concluding with a minuet. Composed in the *galant* style, Galeotti's writing is melodious and fluently ornamental. The works make greater demands on facility of bowing than on fingering techniques, and feature intricate string-crossing patterns and staccato bowings. Bréval included thumb-postion fingerings and indicated that Galeotti also used bowing undulations and natural harmonics as special effects.

Galeotti was no relation to Salvatore Galeotti (or Galleotti), an Italian violinist probably active in London in the 1760s, with whom he has sometimes been confused; some title-pages ascribe works simply to 'Sigr Galeotti'.

WORKS

Sonatas for vc, bc: 2 as op.1 (London, n.d.); 6 as op.1 (Paris, 1760; London, n.d.); 6 Solos, op.3 (London, *c*1770); 6 as op.4 (Paris, 1785)

Sonatas for 2 vn, bc: 6 as op.2 (Paris, n.d.; London, n.d.); 6 as op.2 (Amsterdam, n.d.); 6 as op.3 (Paris, n.d.; Amsterdam, 1790); 6 as op.4 (London, n.d.; Amsterdam, n.d.); 2 (London, n.d.)

Other works: 6 Sonatas, 2 vc, bc (London, n.d.); 20 Italian Minuets, 2 vn, bc (London, n.d.); Divertimento, 2 vn, bc, *A-Wgm*

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VALERIE WALDEN

Galerati, Caterina (*b* Venice; *fl* 1701–21). Italian soprano. She sang in Florence in 1701–2, Venice in 1703, Naples in 1704–7 and 1710–11 (15 operas, including Porpora's *Flavio Anicio Olibrio* and Alessandro Scarlatti's *La fede riconosciuta*), Vienna in 1709, Genoa in 1712 and Milan in 1718. In 1714–15 she appeared frequently in London, mostly in pasticcios and revivals, playing Goffredo in Handel's *Rinaldo* and possibly replacing Anastasia Robinson as Oriana in his *Amadigi di Gaula*. She was a member of the first Royal Academy for two seasons from 1720, singing in Porta's *Numitore*, Handel's *Radamisto* (first as Tigrane, then as Fraarte), Giovanni Bononcini's *Astarto*, the composite *Muzio Scevola* and two pasticcios. Her salary was £250 for the short spring season and £400

from November to June 1721. She specialized in male roles; the 12 parts she is known to have sung in London did not include a single woman. Her compass as Tigrane was *e′* to *a″*.

WINTON DEAN

Galerón. A song genre central to the celebration of the *velorios de cruz* of Venezuela. Texts include traditional improvised *décimas* (octosyllabic verse form usually arranged in ten-line verses) of historical, amorous and religious content and are accompanied by guitar, *cuatro* (small four-string guitar) and maracas. Both the singing style and use of *bandolín* (mandolin) interludes demonstrate the Arab influences on the music of southern Spain. In its more informal, secular setting the *galerón* is danced in couples or in threes (two women and a man, in which case it is called the *tres*) and features handkerchief-waving and *zapateo* (foot-stamping) by the man.

WILLIAM GRADANTE

Galfridus de Anglia (*fl c*1444). English composer. His two two-voice songs, *Io zemo, suspiro* and *Che farò io* (both in *P-Pm* 714 only) set the first and 12th stanzas of a 17-stanza poem by the Ferrarese poet Girolamo Nigrisoli, lamenting the departure from Ferrara of Isotta d'Este, apparently at her first marriage in May 1444. Their musical style resembles that of some English songs in *GB-Ob* Ashmole 191.

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DAVID FALLOWS

Galilei, Michelagnolo [Michelangelo] (*b* Florence, 18 Dec 1575; *d* Florence, 3 Jan 1631). Italian lutenist and composer, son of VINCENZO GALILEI. His father destined him for a musical career at an early age. The young Michelagnolo wrote the dedicatory epistle of Vincenzo's *Contrapunti a due voci* (1584). He went to Poland, probably in the service of the Radziwiłł family in 1593 and remained until 1606, having applied unsuccessfully in 1599 for a post at Archduke Ferdinando de' Medici's court in Florence. In 1607 he was appointed to the Hofkapelle of Duke Maximilian I in Munich, where he spent the rest of his life. His last years were clouded by his disastrous relationship with his brother Galileo as well as by the misconduct of his eldest son Vincenzo (*b* 1608), a talented lutenist. Of his eight children, Alberto Cesare (*b* 1617) and Cosimo (*b* 1621) also followed their father's example.

Galilei's music, sought after even before his departure for Poland, was first published in the anthologies of Fuhrmann, Mertel, Besard and Mylius; its circulation seems to have been limited to Southern German countries. Almost all his compositions appear in his first and only book for ten-course lute, engraved in French tablature. Galliards, correntes and voltas, generally provided with varied repeats, are grouped by modes into 10 'suites' each preceded by a toccata; two passamezzos with saltarellos complete the collection. Galilei's works, in which tradition is wedded to modernity (especially of dissonance treatment), express their author's elegance of invention, cosmopolitanism of style and eminently poetic nature.

WORKS

all for lute

Il primo libro d'intavolatura di liuto (Munich, 1620/*R*1981, 1988); ed. R. Chiesa (Milan, 1977) [in guitar notation]

Other works: 1 or 2 toccatas, 1615[24]; toccata, 1617[26]; toccata, corrente, balletto, *CZ-Pnm*; corrente, *D-Mbs*; intrada, passamezzo, 2 saltarellos, 2 voltas, *GB-HAdolmetsch*; 2 or 3 voltas *Lbl*

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CLAUDE CHAUVEL

Galilei, Vincenzo [Vincentio, Vincenzio] (*b* S Maria a Monte, Tuscany, probably in the late 1520s; *d* Florence, bur. 2 July 1591). Italian theorist, composer, lutenist, singer and teacher. He was the leader of the movement to revive through monody the ancient Greek ideal of the union of music and poetry.

1. LIFE. Galilei was probably born later than his traditionally accepted date of birth of about 1520. As a youth he studied the lute. It was probably his playing that attracted the attention of Giovanni de' Bardi, his principal patron, who facilitated his theoretical studies with Zarlino in Venice, probably about 1563. By that time he had settled in Pisa, where in 1562 he married a member of a local noble family. The scientist Galileo (who was born in 1564) was the first of his six or seven children; another was the lutenist Michelagnolo Galilei (*b* 18 Dec 1575; *d* 3 Jan 1631). In 1572 Galilei went to Florence, and his family joined him in 1574. He enjoyed the support of other patrons besides Bardi: in 1578–9 in Munich Duke Albrecht V of Bavaria; about 1584 Jacopo Corsi; and in the summer of 1587 Pietro Lazzaro Zefirini in Siena.

2. WORKS. Galilei's theoretical writing grew out of his lifelong activity as a composer, lutenist, singer and teacher. Although his writing progressed from the purely didactic approach of the *Fronimo* (1568) through the polemics of the *Dialogo* (1581) and *Discorso* (1589) to some highly original compositional theory and scientific observations in his last, unpublished treatises, there was continuity and consistency in his thought, and it was fed by practice, research and experiment. As early as the *Fronimo* he deplored the tendency of modern singers always to seek novelty and difficulty when they should prefer the 'very easy ... because only harmonies that come from notes of some [i.e. longer] value are apt for expressing the human affections' (p.28), and he defended the lute as against the organ for its ability 'to express the affections of harmonies, such as hardness, softness, harshness and sweetness and consequently shrieks, laments, complaints and weeping, with such grace and wonder' (p.30). The songs he arranged for his own bass voice with lute accompaniment about 1570 lean towards the homophonic, with clear declamation, simple harmony and a sharp rhythmic profile. The transcriptions in the two editions of the *Fronimo*, intended to illustrate the proper way of intabulating part-music for the lute, represent only a fraction of those he prepared. In 1584 (*Fronimo: dialogo*, p.102) he promised he would publish his transcriptions

of more than 3000 French, Spanish and Italian songs and Latin motets and more than 500 romanescas, 300 passamezzos and 100 galliards, as well as many saltarellos and airs on diverse subjects. His original pieces show a mastery of instrumental counterpoint and of the resources of tonality. Favouring the new major and minor keys over the church modes, which he deplored as a false system, he recognized that equal temperament was the only solution for instrumental tuning. His lute book of 1584 is one of the first music publications to experiment with equal temperament. The book is comprised of 24 groups of dances, clearly related to 12 major and 12 minor keys. His lute was tuned in G and the first group of dances is in G (major). This was possible because of the well-tempered tuning of his instrument.

About 1570–71 Galilei started to write a compendium of Zarlino's *Le istitutioni harmoniche*, but as he progressed he began to enrich it with information and points of view derived from ancient authors, particularly pseudo-Plutarch, Aristoxenus and Ptolemy, whom he studied through Latin and Italian translations. The draft of his compendium breaks off at a comparison of the octave species of Ptolemy, Boethius and Gaffurius, indicating that he ran into difficulties in interpreting their doctrine. Having heard that Girolamo Mei, a Florentine humanist residing in Rome, had made an extensive study of the Greek 'modes', he appealed to him early in 1572. Their correspondence and two personal consultations that followed marked a new turn in Galilei's career. He was inspired to embark on a programme to correct modern theory and practice through the example of the ancients.

Galilei's new orientation led him to quarrel with his former teacher Zarlino, to whom in 1578 he addressed a short discourse (now lost) outlining, it would appear, some new theories concerning tuning and the modes. The first and longest section of the *Dialogo della musica antica et della moderna* (1581, pp.1–80) indeed deals with these subjects. Galilei set out to prove that the tuning then used in vocal music could not be the syntonic diatonic of Ptolemy, as Zarlino maintained, but had to be a compromise between the Pythagorean diatonic ditoniaion, with its pure 5ths, and the diatonic syntonon, with its consonant 3rds. He also showed that the Greek 'modes' were entirely different from the church modes. Deeply hurt by Galilei's attack, Zarlino did not reply until the *Sopplimenti musicali* of 1588, and he never reconciled himself to his pupil's often well-founded facts and arguments. Galilei answered in a *Discorso intorno all'opere di Messer Gioseffo Zarlino* (1589).

The most lasting contribution in the *Dialogo*, though the least original because it derived from Mei, was the critique of contrapuntal music (pp.80–90). Galilei condemned it as incapable of achieving the fabled effects of ancient music, because the various vocal lines, though set to the same text, pulled in opposite directions. Composers should imitate the ancients, who never sang more than a single melody. Another important belief of Mei found in the *Dialogo* is the opinion that the ancient tragedies were sung from beginning to end, a theory that Cavalieri, Corsi, Rinuccini and Peri later tested in a number of pastorals set entirely to music. Galilei founded his conception of the monodic style on what he had learnt about Greek music from Mei, principally that it was always a single melody, that its rhythms were based on those of poetry and speech and that its melody spanned a narrow range, which was placed in the low, middle or high register depending on the affection. He assumed that the accompaniment was like that used in his own time in simple airs for singing poetry and that it was thus limited to the simplest chords, chiefly 5-3 triads. How well he was able to realize a monodic style based on the ancient models is impossible to judge; his Lamentations and responses for Holy Week and the lament of Count Ugolino from Dante's *Inferno*, which he performed in Bardi's Camerata in 1582, do not survive. Of the early examples of monody that are extant the recitatives and songs in Cavalieri's *Rappresentatione di Anima et di Corpo* (1600) probably come closest to what he had in mind.

Galilei did not neglect polyphonic composition in either theory or practice, but he subordinated the observance of the niceties of imitative counterpoint to the expression of the text. In his two-part treatise on counterpoint, which he drafted in 1588–9 and twice revised, he stated that to the text's 'true expression are subordinated whatever laws might have been given or might ever be given regarding the use of consonance and dissonance' (*I-Fn* Gal.1, f.83*r*; Rempp, 1980, p.47). The works of Rore pointed the way, and 'the contrapuntist will acquire from their diligent examination all he can possibly hope for' (f.100*v*; ibid., 72). Although he believed that the conventional rules for the movement of consonances were adequate, it was wrong to prohibit, for example, two parallel major 3rds or minor 6ths simply because they produced false relations, for the first might suit the composer's desire for a cheerful feeling and the second for a mournful one (f.74*r*; ibid., 33).

Galilei was particularly critical of the rigid rules of dissonance expounded by Zarlino and Artusi. He recognized two kinds of dissonance: those produced by the rapid motion of parts, which he said were acceptable wherever they occurred as long as the voices moved gracefully; and essential dissonances, which the composer deliberately introduced for their effect, particularly through suspensions. Galilei relaxed the rules by permitting the suspended voice to leap, ascend, or move chromatically to a resolution or by allowing the other voice to move simultaneously towards resolution or to a new dissonance. He also recognized the viability of piling up dissonances to form double and triple suspensions and to introduce dissonances other than through suspensions, on both strong and weak beats. He presented dissonance tables, complementing the older consonance tables, showing every possible combination of two and three simultaneous dissonances, and gave examples of their usage (Gal.1, ff.129*r*–134*v*; ibid., 118–27). He emphasized, however, that it was possible to write expressively without dissonances through a careful choice of harmonies, by employing, for example, 6ths from the bass and false relations ('mali relationi') between successive consonances. These ideas are reflected in his second book of madrigals (1587; only the tenor part of the first book of 1574 survives). The texture is mainly homophonic, and expression of feeling is achieved largely through harmonic effects such as dissonances and false relations and through changes of register, duration and metre rather than through conventional word-painting. The expanded tonal realm of Rore and his followers is coloured with touches of melodic chromaticism. Like his patron Bardi, Galilei tended to suppress word repetition in favour of repeating an entire line, particularly the final one.

During his last years Galilei drafted a number of shorter essays (ed. in Palisca, 1989) that are important in the history of acoustics. He reported on experiments with strings of various materials and anticipated several of the revelations about the generation of sound later made by his son Galileo. His most significant discovery was that the ratio of an interval was proportional to string lengths but varied as the square of the tension applied to the strings and as the cubes of volumes of air. Thus the perfect 5th, he showed, is produced by string or pipe lengths (other factors being equal) in the ratio of 3 : 2, by weights hung on equal strings of 9 : 4, and by concave volumes of 27 : 8. He was the first to show that the same ratio e.g. 3 : 2, did not apply to all conditions, and his observation led Galileo to investigate the relationships further and to discover that the rate of vibration varied inversely with the string length; it is thought that he may have steered Galileo towards experimentation and away from pure mathematics.

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all MSS in I-Fn Gal. 1–8

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Fronimo: dialogo … sopra l'arte del bene intavolare, et rettamente sonare la musica negli strumenti artificiali si di corde come di fiato, & in particulare nel liuto (Venice, 1584[15]/R); Eng. trans., MSD, xxxix (1985)

Discorso intorno all'opere di Messer Gioseffo Zarlino da Chioggia (Florence, 1589/R)

Compendio nella tehorica [sic] *della musica*, c1570, inc.

Il primo libro della prattica del contrapunto intorno all'uso delle consonanze, 1588–91 [3 drafts]; ed. in Rempp, 1980, pp.7–76

Discorso intorno all'uso delle dissonanze, 1588–91 [3 drafts]; ibid., 77–161

Discorso intorno all'uso dell'enharmonio et di chi fusse autore del cromatico, 1590–91; ibid., 163–80

Dubbi intorno a quanto io ho detto dell'uso dell'enharmonio, con la solutione di essi, 1591; ibid., 181–4

Discorso intorno a diversi pareri che hebbero le tre sette piu famose degli antichi musici; ed. and Eng. trans., in Palisca, 1989, pp.164–79

Discorso particolare intorno all'unisono; ed. and Eng. trans., ibid., 198–207

Discorso particolare intorno alla diversità delle forme del diapason; ed. and Eng. trans., ibid., 180–97

Traduzione d'un Discorso latino fatto da Carlo Valgulio Bresciano, sopra la Musica di Plutarco

Trattato di musica di Plutarco [It. trans. of beginning of Plutarch's *De musica*]

Critique of G. Zarlino: *Sopplimenti musicali*, inc.

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CLAUDE V. PALISCA

Galimberti [Galinberti, Gallimberto], **Ferdinando** (*fl c*1730–50). Italian composer. Gerber described him as a symphonic composer and 'distinguished violinist' active in Milan about 1740. Between 1740 and 1742 he taught the violin to the Swiss composer Meyer von Schauensee. Ten symphonies copied by 'Meyer' are in the library of Engelberg Abbey. Numerous sacred works by Galimberti survive, reflecting his activity as a church composer, and those in Einsiedeln, acquired in 1751, include a *Miserere* and *Dies irae* dated 1744. Other sacred works exist elsewhere, mostly in Engelberg. Galimberti was one of the earliest symphonists; most of his 15 possibly authentic symphonies probably date from the 1730s or even earlier. They call for a string orchestra *a* 3 or *a* 4, sometimes with two horns, and contain three movements, usually with a non-minuet finale. Five symphonies ascribed to Galimberti in the Fonds Blancheton (*F-Pc*) have few Baroque traits. Their thoroughly homophonic texture is enlivened by violins in dialogue, a Milanese hallmark. Fast movements, often in 2/4, use sonata form, with strong thematic contrasts in some cases, long developments and full or partial recapitulations (of cadential material) which further vary the thematic ideas. Slow movements are binary and lyrical. The Einsiedeln *Miserere* (1744) has 14 movements and is scored for a large orchestra, chorus and solo vocal quartet. The musical vocabulary, consistent use of sonata form, and symphonic-dramatic emphasis resemble the sacred works of G.B. Sammartini.

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Ov. no.2 in 6 ouverture a piu stromenti composte da varri autori, op.4 (Paris, *c*1753–5), ?by Giorgio Giulini
6 syms., incl. op.3/101 also attrib. Brioschi, *F-Pc* Fonds Blancheton, *CH-EN*, *CZ-Pnm*, *D-SWl*; 17 syms., at least 4 doubtful and 2 inc., *CH-Bu*, *EN*, *Zz*, *CZ-Pnm*, *D-KA*, *F-AG*, *Pc*, *S-L*, *Skma*, *Uu*, *US-Wc*
Conc., vn, orch, *I-CMbc*, *S-Skma*; Conc., 2 vn, orch, *US-Wc*; Conc., solo unknown, *CH-Zz*, inc.; March, 2 hn, 2 tpt, str, *E*; Trios, 2 vn, b, *GB-Gu* (inc.), *S-H*, *HÄ*, *Skma*, *VX*; Qt, *S-L*
Ky, 2 Gl, 1 in E♭, Benedictus, Agnus Dei, 2 Mag, 1 dated 1758, Miserere, 1744, Miserere, Dies irae, 1744, 7 ps settings, 1 motetto pieno, 1 Off: all *CH-E*
13 sacred works, mostly mass sections (incl. Gl in E♭ same as *E*), 1 Mag, 1765, all *EN*; Ky-Gl, *E-SC*; Tantum ergo, *CH-SAf*; Salve regina, *c*1760, *D-DO*
Lost works (all cited in 18th- and 19th-century catalogues unless otherwise stated): Sym., formerly *CH-E*; 2 syms., formerly *D-DS*; Trio, 2 vn, b, formerly *D-DS*; Ky, 2 Gl, Miserere same as *CH-E*, 1744, cant., all formerly at Karlsruhe

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BATHIA CHURGIN

Galin, Pierre (*b* Samatan, 1786; *d* Bordeaux, 31 Aug 1821). French teacher of mathematics. He was originator of a method of teaching sight-singing. He received his education at the Lycée in Bordeaux and the Ecole Polytechnique. Appointed a teacher, first at his former school and then at the Bordeaux School for the Deaf and Dumb, he worked to perfect the teaching of science and mathematics. He also turned his attention to music teaching, convinced that the difficulty of learning to read music was due to existing methods of teaching the subject. Having analysed the theory of music scientifically, Galin began to teach a group of children; after a year's experiment he published an account of his method (not a textbook) in *Exposition d'une nouvelle méthode pour l'enseignement de la musique* (1818; part Eng. trans., 1983, as *Rationale*), based on the figure-notation first proposed by Rousseau in 1742. The book was remarkable for its clearsighted analysis of the music teacher's problems. The success of his first pupils next encouraged Galin to establish himself as a teacher of music in Paris in 1819. He taught classes of children and trained a number of young teachers to employ his method. Subsequently, although several of his pupils attempted to continue Galin's work, only Aimé Paris was ultimately successful. He was joined by his sister Nanine, and her husband Emile Chevé, and the trio elaborated Galin's basic method into a full course of training complete with textbooks and published exercises. Under the composite title of the GALIN-PARIS-CHEVÉ METHOD, the resulting system enjoyed wide use in many countries and has survived in some areas.

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BERNARR RAINBOW

Galindo Dimas, Blas (*b* San Gabriel [now Venustiano Carranza], 3 Feb 1910; *d* Mexico City, 19 April 1993). Mexican composer of Huichol Indian descent. At the age of 19 he began playing the village church organ by ear, and a year later he played the clarinet in the village band. He entered the Mexico City National Conservatory in 1931 to study with Carlos Chávez (composition), Rodríguez Vizcarra (piano), Huízar and Rolón. On returning in 1935 from several months as a music teacher in the rural teachers' school El Mexe, Hidalgo, he formed with Ayala Pérez, Salvador Contreras and José Moncayo the 'Group of Four' dedicated to propagating their works

and to creating a Mexican music using indigenous instruments and melodies.

Under Chávez's patronage, Galindo Dimas was introduced to the New York public at a Museum of Modern Art concert (16 May 1940), which included the *Sones de Mariachi*, a colourful medley of Mexican street serenades that remained his most widely played work. He studied with Copland at the Berkshire Music Center (1941, 1942), where in the latter year his orchestral suite *Arroyos* was played, and he continued his conservatory studies until 1944, when he received the title *maestro en composición*. After three years as a teacher of harmony, counterpoint and composition at the conservatory, he was appointed its director (1947–61), and also in 1947 he was made head of the music department at the National Institute of Fine Arts. In 1949 he was invited to adjudicate at the Chopin Competition in Warsaw; during his visit to Europe he officially inspected music schools in seven countries.

He was music director of the Instituto Mexicano de Seguro Social SO (1960–65), and in spring 1964 he conducted the Madrid appearances of the Ballet Popular Mexicano. Galindo was a founder-member of the Mexican Academy of Arts (1966) and a recipient of the National Arts Prize (1964). His works have embraced all of the reigning vogues from peppery folklore through brazenly dissonant, contrapuntal abstracts to light shows.

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(*selective list*)

Orch: Arroyos, perf. 1942; Pf Conc. no.1, perf. 1942; Sones de Mariachi [Sones Mariachi] (1953); Sinfonia breve, str (1956); Sym. no.2 (1959); Fl Conc., 1960; Pf Conc. no.2, 1961; Sym. no.3, perf. 1961; Vn Conc., 1962; Homenaje a Rubén Dario (1971)

Choral: La suave patria (cant., R. López Velarde), 1946; Letanía erótica para la paz (cant., G. Álvarez), 1965; 2 other patriotic cants., unacc. pieces, folksong arrs., school songs

Inst: 5 preludios, pf (1946); Sonata, vn, pf (1950); Sonata, vc, pf, perf. 1953; 7 piezas, pf (1955); Suite, vn, pf (1961); Pf Qnt, perf. 1961; Str Qt (1972)

Songs: 2 canciones (A. del Río, R.M. Campos) (1947); 3 canciones (del Rio) (1947)

Principal publishers: Arrow, Ediciones Mexicanas de Musica, Peer

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ROBERT STEVENSON

Galïnin, German Germanovich (*b* Tula, 30 March 1922; *d* Staraya Ruza, 18 July 1966). Russian composer. He studied in Moscow with Litinsky, Myaskovsky and Shostakovich. His works continue the Russian traditions of Balakirev, Borodin, Myaskovsky, Shostakovich and Taneyev. His style is characterized by vivid themes, and by melodious and theatrical musical ideas (particularly in his early works) while the role played by polyphony, and the influence of Bach, is important. He made wide use of Russian folksong, leaning both on the traditions of the Five and of 20th-century composers such as Bartók. His harmonic language is fresh and his methods of orchestration are frequently unusual. His most important works include the First Piano Concerto, the *Suite* for strings, the oratorio *Devushka i Smert'i devnshka* ('The Maiden and Death') and the *Epicheskaya poèma* ('Epic Poem'). The last-mentioned work was awarded the State Prize in 1951. Interpreters of his works include Tat'yana Nikolayeva, Gennady Rozhdestvensky and Yevgeny Svetlanov. His untimely death from a serious illness cut short the life of one of the most gifted Russian composers of the mid-20th century.

WORKS
(*selective list*)

Stage: Ukroshchonnïy ukrotitel' [The Tamer Tamed] (incid music, Fletcher), 1944; Farizet (op, 1), 1949; Salamanskaya peshchera [The Cave at Salamanca] (incid music, Cervantes), also pf suite

Inst: 6 Sonatas, pf, 1936, nos.4–6, rev. 1963; P'yesï [Pieces], pf, 1939; Pf Sonata, 1945; Pf Conc. no.1, 1946; Str Qt no.1, 1947; Pf Trio, 1948; Suite, str orch, 1949; Èpicheskaya poèma na narodnïye temï [An Epic Poem on Folk Themes], orch, 1950, reorchd 1963; Str Qt no.2, 1956; Aria, vn, pf, 1963; Conc. grosso, pf, 1964; Pf Conc. no.2, 1965; Scherzo, vn, str orch, 1966

Choral: Devushka i Smert' [The Maiden and Death] (orat, M. Gorky), 1950, rev. 1963

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GALINA GRIGOR'YEVA

Galinne [Gal'in], **Rachel** [Gluchowicz, Rachel S.] (*b* Stockholm, 7 Feb 1949). Israeli composer of Swedish birth. After graduating from Uppsala University (BA 1974) she moved to Israel and studied composition with Leon Schidlowsky at the Rubin Academy at Tel-Aviv University (BM 1984, MM 1988). She represented Israel at the UNESCO Rostrum in Paris in 1990 with *Islossning* (1984), and was awarded the Prime Minister's Prize for Composers in 1993. Her *Cycles* (1986) displays the influence of Lutosławski and Ligeti, while that of Mahler and Paul Ben-Haim is evident in *Symphony no.1* (1996). Both works were performed by the Israel PO in 1996. One of the foremost Israeli women composers, Galinne devotes her time solely to composition. In *Uneginotai Nenagen* (1993), based on a motif from Mordecai Seter's *Midnight Vigil*, she depicts the spiritual elevation expressed in the text by means of a process evolving gradually from an atonal, densely contrapuntal texture to pure tonality. She invokes a eclectic range of stylistic tendencies through smooth synthesis rather than confrontational juxtaposition.

WORKS
(*selective list*)

Orch: Islossning, 2 pf, perc, 1984; Cycles, 1986; Conc., 2 pf, orch, 1988; Trio, cl, va, pf, 1989; Sym. no.1, 1996; Sym. no.2, 1998

Vocal: Uneginotai Nenagen [And We Shall Sing my Song of Praise] (Isaiah xxxviii), 16-pt mixed chorus, 1993

Principal publisher: Israel Music Institute

RONIT SETER

Galin-Paris-Chevé method. A French system of teaching sight-singing. It was based on the figure-notation proposed by Rousseau in 1742 but with later modifications introduced by Pierre Galin, Aimé Paris and his sister Nanine, and her husband Emile Chevé. The central feature of the method is a notation of numerals from 1 to 7, with 1 representing the major tonic. Allowing a compass of three octaves for vocal music, the lower and upper octaves

respectively are marked by the insertion of dots below or above the numerals (1̣ 2̣ 3̣ 4̣ 5̣ 6̣ 7̣ 1 2 3 4 5 6 7 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇). Key is shown by a simple statement at the beginning of a piece, for example 'F = 1: ton *fa*'. Accidental sharps are marked with an oblique stroke through the numeral from left to right, flats by a stroke in the opposite direction; rests are shown as zeros (ex.1). Where several

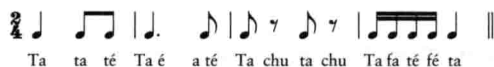
Ex.1



numerals share a bar or part of a bar, they share its value equally. Smaller note values are shown by the use of horizontal lines, somewhat similar to the tails of grouped quavers or semiquavers, placed above notes that share beats or parts of beats. Longer notes have their continuation indicated by large dots, which share the value of the bar in the same way as the notes themselves. Pupils employ the sol-fa syllables *do*, *ré*, *mi*, *fa*, *sol*, *la* and *si* when singing exercises, not the numbers themselves. Accuracy of intonation is encouraged by the use of *points d'appui* (preparatory notes to be thought of, not sung) before attacking more demanding intervals; these are indicated by smaller numerals (e.g. 1 3 5 1_5 6_5 4_3 2_1 7̣).

The method was planned as an approach to standard notation, not as an alternative notation in its own right. Pupils are introduced to staff notation by means of the 'méloplaste', a vacant staff on which notes and intervals are pointed out with a baton. Note lengths are familiarized by means of a series of rhythmic note names which, when spoken aloud, pattern the effect of the notes concerned (ex.2).

Ex.2



All these devices were first made widely known in *Méthode élémentaire de musique vocale* (1844), published jointly by Chevé and his wife. In spite of considerable opposition from professional musicians in France, the method gained wide popularity there during the second half of the 19th century, largely through the vigorous propaganda of Emile Chevé. It was employed in many schools, teacher-training colleges and in the Ecole Polytechnique, as well as in the army and navy by 1875. By that time it had also been adopted in Switzerland, the Netherlands and Russia. Also introduced at that time into a few English private schools by Andrade, the method had its formal introduction to the professional musician in Britain when George Bullen read a paper on the subject to the members of the Musical Association in 1878.

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M. Chevais: 'L'enseignement musical à l'école', *EMDC*, II/vi (1931), 3631–83

BERNARR RAINBOW

Galiot, Johannes (*fl* 1380–95). French composer. He left only two or three compositions, which show the style of the Ars Subtilior at its height: a three-voice ballade *Le sault perilleux*, a work of considerable rhythmic complexity with a remarkable notational technique and a Latin–Greek canon, appears in the Chantilly Manuscript (*F-CH 564*) at the beginning of a fascicle (perhaps the beginning of the old corpus of works) on a page that has often been reproduced for its marginal illustrations (e.g. *MGG1*, ii, pl.34; *MD*, xxxviii, 1984, p.112); Vaillant used it in Paris to explain the proportion 9:8 to his students. *En attendant d'amer*, a three-voice rondeau with strict isorhythmic structure, has an exceptionally syncopated melodic style. The anonymous rondeau refrain *Se vos ne voles*, following on the same page, may also be his work.

The Chantilly manuscript wrongly ascribes two further works to Galiot. Both also begin *En attendant*, but both are ascribed to other composers elsewhere (in *I-MOe* α.M.5.24). One of them, *En attendant esperance*, is quite clearly by JAQUEMIN DE SENLECHES on stylistic grounds; the other, *En atendant souffrir m'estuet*, a ballade mentioning the arms of Bernabò Visconti, must be by PHILIPPUS DE CASERTA, since Ciconia quoted the opening of the song in his *Sus un' fontayne*, a virelai which also contains two further direct quotations from Philippus. It seems likely, though, that Galiot also had dealings with the Viscontis (*StrohmR*; this seems more likely than Strohm's suggestion that 'Jean Galiot' may be a French misspelling of 'Gian Galeazzo', i.e. Visconti). (All his works are ed. in PMFC, xviii–xix, 1981–2.)

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U. Günther: 'Zitate in französischen Liedsätzen der Ars Nova und Ars Subtilior', *MD*, xxvi (1972), 53–68 esp. 64

U. Günther: 'Unusual Phenomena in the Transmission of Late Fourteenth-Century Polyphonic Music', *MD*, xxxviii (1984), 87–118

URSULA GÜNTHER

Galitzin, Nikolay Borisovich. *See* GOLITSÏN, NIKOLAY BORISOVICH.

Galitzin, Yury Nikolayevich. *See* GOLITSÏN, YURY NIKOLAYEVICH.

Galizona (Ger.). *See* MANDORA.

Galkin, Elliot W(ashington) (*b* Brooklyn, NY, 22 Feb 1921; *d* Baltimore, 24 May 1990). American music critic and conductor. He attended Brooklyn College (BA 1943), took conducting diplomas in Paris at the Conservatoire and the Ecole Normale de Musique (1946–9) and studied musicology at Cornell University (MA 1950), where he took the doctorate in 1960 with a dissertation on orchestral conducting which he later revised and published as *A History of Orchestral Conducting in Theory and Practice* (New York, 1988). As a Fulbright Fellow he attended the university and the music academy of Vienna and became apprentice conductor at the Staatsoper (1955–6). He then worked at Goucher College (from 1956; from 1964 as professor), and in 1957 was appointed to the staff of the Peabody Conservatory, where he was conductor from 1957, and chairman of the department of music history and literature from 1964. He was director (1977–82) following its affiliation with the Johns Hopkins University, where he had earlier been conductor (1958–62) and director of musical activities (from 1969). His music criticisms appeared in the *Baltimore Sun* (1962–77)

and other papers. He was president of the Music Critics Association, 1975–7.

PAULA MORGAN

Gall, Jan Karol (*b* Warsaw, 18 Aug 1856; *d* Lemberg, 30 Oct 1912). Polish composer, choral director, teacher and critic. After graduating in piano and music theory from the music school of the Muza music society in Kraków (after 1867), he subsequently studied composition with F. Krenn at the Vienna Conservatory, and with Rheinberger and M. Sachs in Munich. From 1879 to 1881 he lived in Kraków, where he began his career as composer and critic. In 1882 he was conductor of the Andante Choir in Leipzig and associate répétiteur for the opera chorus in Weimar; here his songs came to the attention of Liszt. In 1883 he went to Italy to deepen his knowledge of the art of singing, and consulted various teachers including F. Lamperti. From the autumn of 1884 he was conductor of the Music Society in Lemberg, and at the end of 1888 he went to Dresden and Leipzig, where he became musical advisor to the publisher of his songs, Leuckart. From 1890 to 1895 he taught music history, theory and solo singing at the conservatory in Kraków, and from April 1895 he worked in Breslau, as a singing teacher at the conservatory, and as conductor of the Musikverein. Following travels to Switzerland, France, Spain and Scandinavia he settled in Lemberg in 1896, accepting the position of the director of Echo, the choral society which later changed its name to Echo-Macierz. He transformed it into one of the best choirs of its type in Poland, and travelled with them on their frequent concert tours.

During the course of his life Gall wrote hundreds of concert reviews and articles about music for journals including *Nowa reforma* (1884–5 and 1889–91), *Gazeta Lwowska* (1885–8), *General Anzeiger* (1895) and *Wiek nowy* [New Century] (1897, 1902–4). He was a well-skilled but severe critic who tended to point out composers' mistakes. He was also an adjudicator for music competitions and a lecturer.

Gall's strongest creative talent was for the composition of a wide repertory of songs, mainly for solo voice and piano or for choir, and also for female voices and piano. They demonstrate his understanding of the nature of the human voice, the flow of the melodic line and precise prosody, all of which contributed to their success. Some are still performed. However his compositional technique does not appear to have developed significantly during his career.

WORKS

STAGE

Barkarola [Barcarolle] (dramatic scene, M. Gawalewicz), Warsaw, 7 Oct 1884

Viola (comic op, based on trans. of W. Shakespeare: The Merry Wives of Windsor), 1886

Frasquita (comic op), 1886

Lili, Lala, Lola (comic op, E. Porębowicz), 1889

SONGS

*c*90 songs for voice and pf, incl.

Fünf Lieder für eine Bariton oder Altstimme op.1 (Leipzig, 1880); Aus Italien (Z Włoch) op.13 (Leipzig, 1890); Trzy pieśni [Three Songs] op.20 (Lemberg, 1893); Z Teki wędrowca [From the file of a wanderer], cycle of 6 songs (Lemberg, 1900)

CHORAL

almost 500 songs for male and mixed choirs, incl. arrs. of Slovakian, Pol., Rom., Russ., Hung., It. and Jap. melodies; 12 Polskich pieśni kościelnich [12 Pol. sacred songs] (Kraków, before 1903); 150 Pieśni i piosnek [150 songs and little songs] (Lemberg, 1903)

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T. Miankowski: 'Jan Gall', *Wiadomości artystyczne* xiv–xv (1901), 129–35 [incl. list of works]

F. Starczewski: 'Jan Karol Gall', *Chór*, iv (1937), no.2, pp.17–19; no.3, pp.1–4; no.4, pp.1–3; no.5, pp.1–4; no.6, pp.1–3; nos.7–8, pp.7–10 [incl. list of works]; *Chór*, v (1938), nos.7–8, pp.132–5 [incl. rev. list of works]

J.W. Reiss: *Almanach muzyczny Krakowa 1780–1914* (Kraków, 1939)

BARBARA CHMARA-ŻACZKIEWICZ

Gall, Yvonne (*b* Paris, 6 March 1885; *d* Paris, 21 Aug 1972). French soprano. She studied at the Paris Conservatoire and in 1908 was engaged by Messager at the Opéra as Woglinde in the first production there of *Götterdämmerung*. Keeping the French lyric roles such as Marguerite, Manon and Thaïs at the centre of her career, she developed a powerful voice and added more dramatic parts such as Elsa and, in 1923, Isolde to her repertory. At Monte Carlo she sang in the premières of operas by Raoul Gunsbourg, the impresario of the house: *Le vieil aigle* (1909), *Le cantique des cantiques* (1922) and *Lysistrata* (1923). Abroad, she appeared with success in Buenos Aires and in Chicago, where she sang in the first American performance of *L'heure espagnole*. Tosca was the part in which she appeared at La Scala and in her only performances at Covent Garden (1924); Ernest Newman remarked that she presented 'three capable Toscas, a different one in each act'. One of her last appearances was as Phoebe in Rameau's *Castor et Pollux* at the Maggio Musicale, Florence, in 1936. Her bright, very French soprano is heard in many recordings, notably in one of the first complete operas on record, Gounod's *Roméo et Juliette* (1912).

J.B. STEANE

Gallarati, Paolo (*b* Turin, 18 June 1949). Italian musicologist. He graduated in music history at Turin University (1973). He was lecturer in music history at Turin (1977–9) and in 1980 was appointed associate professor in the history of opera. His musical interests include opera in the 18th and 19th centuries; in his publications he examines Gluck and operatic reform, the aesthetics of 18th-century opera, Mozart's dramatic craftsmanship and some stylistic aspects of Weber and Rossini.

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'Dramma e "ludus" dall'"Italiana" al "Barbiere"', *Il melodramma italiano dell'Ottocento: studi e ricerche per Massimo Mila*, ed. G. Pestelli (Turin, 1977), 237–80

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'La produzione critica di Massimo Mila fra le due guerre', *Ghedini e l'attività musicale a Torino tra le due guerre: Turin 1986*, 212–23

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'Rifacimento e parodia nei libretti viennesi di Lorenzo Da Ponte', *Atti del convegno Lorenzo Da Ponte, librettista di Mozart: New York 1988*, 237–43

'Music and Mask in Lorenzo Da Ponte's Mozartian Librettos', *COJ*, i (1989), 224–47

La forza della parole: Mozart drammaturgo (Turin, 1993)
'Grammatica dell'esotismo nell' "Oberon" di Weber', *Opera & Libretto*, ii (1993), 175–98
'"Le Rossiniane" di Carpani', *La recezione di Rossini ieri e oggi: Rome 1993*, 69–80
Lezioni sul "Don Giovanni" di Mozart (Turin, 1994)
'I libretto non mozartiani di Lorenzo Da Ponte (1784–1789)', *Sigma*, xix/2 (1994), 31–59
'Une dramaturgie dans les fers: les idées de Goldoni sur le drame en musique', *Musiques goldoniennes: hommage à Jacques Joly* (Paris, 1995), 15–22

TERESA M. GIALDRONI

Gallarda (Sp.: 'elegant', 'dashing'). The Spanish equivalent of GALLIARD, a lively triple-metre dance popular in 16th- and 17th-century Europe. A galliard choreography under the Spanish name appeared in Antonius de Arena's treatise *Ad suos compagnones studiantes ... bassas dansas* (?1519), and the characteristic rhythms of the dance formed the basis of several sets of *diferencias* or variations by Cabezón in the mid-16th century. Apparently the Spanish term also referred to a duple-metre dance, for a number of variations on duple *gallardas* were composed by Juan Cabanilles (ex.1); each retains the bass line of an eight- or ten-bar dance strain as an ostinato unifying the set. A 17th-century choreography for the *gallarda* describes a highly ornamented version of the 16th-century dance with shakes of the feet preceding some steps and vigorous leaping and twisting of the body, but it seems unrelated to the duple-metre form of the dance used by Cabanilles.

Ex.1



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Gallay, Jacques François (*b* Perpignan, 8 Dec 1795; *d* Paris, 18 Oct 1864). French horn player, teacher and composer. He studied solfège with a local musician when he was only ten, and two years later, he began to learn the horn with his father. At the age of 14, already a member of the Perpignan theatre orchestra, he made his solo début in Devienne's *Les visitandines*. In 1818 he was appointed director of a new local music society, and began composition lessons with the son of the bassoonist Ozi who had settled there. After six months, his First Horn Concerto was completed and performed. In 1820, though over-age, he entered the Paris Conservatoire to study with Dauprat. He won the *premier prix* a year later, and was allowed to play his own composition at his laureate concert. After graduation, he joined the Odéon orchestra, leaving in 1825 to become principal horn at the Théâtre Italien, a post he held for many years. In 1830 he joined the royal chapel, and two years later became first horn for Louis-Philippe's private ensemble. After ten years as an extra, Gallay succeeded Dauprat at the Société des Concerts in 1841, and in 1842 succeeded him again, as natural horn professor at the Conservatoire, where he remained until his death. He was made a Chevalier of the Légion d'Honneur.

Gallay was the last major hand-horn figure in France. Reports of his playing praise a bright tone quality, evenness between open and stopped notes (aided by a preference for a narrow bell throat), secure attacks and clear technique; he produced trills in a curious manner, using a fluttering of the tongue. He composed concertos, solos and chamber music, primarily for horn, and a considerable number of exercises, addressing technical and musical issues, still widely used today. Most significant are his *Préludes mésurés et non mésurés*, which provide insights into cadenza-type performing practices. Gallay also produced a *Méthode* (Paris, 1843) which, though using 'first' and 'second' designations, focusses on the upper two octaves of the range, promoting even stopped and open tone colours. This limited range was the most practical for solo playing, though some, including Fétis, found it occasionally monotonous. Gallay's compositions demonstrate a player's understanding of the instrument, which may account for his apparent influence on the sound and technique associated with horn-playing in France for many years.

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(*selective list*)
all works published in Paris
works published before 1828 mentioned in Whistling (1828)

Hn, pf/orch: Fantaisie, op.4 (before 1828); Solo no.1, op.5 (*c*1824); Rondeau pastoral, hn, orch, op.6 (*c*1824); Romance favorite de M. Romagnesi (Depuis longtemps j'aimais Adèle) et air varié, hn, pf/?hp, op.8 (before 1828); Conc no.1, F, hn, orch, op.18, 1818 (1830); Souvenirs d'Otello de Rossini, hn, pf (*c*1831); Conc no.2, op.28 (n.d.); Fantaisie brillante sur un motif de Norma de Bellini, op.40 (n.d.); Solo no.10, op.45 (1842); Souvenirs et regrets, hn, pf, op.56 (1844); 3 caprices on: Panseron's Le cor, Mercadente's Le zephir, Donizetti's Te dire adieu, hn, pf, op.60 (n.d.)

Unacc. hn: 12 duos concertants, 2 hn, op.1 (before 1828); 12 duos concertants, 2 hn, op.2 (before 1828); 12 nocturnes brillants et faciles, 2 hn, op.3 (before 1828); 12 duos, 2 hn, op.10 (*c*1829); 30 études, hn, op.13; 3 grands trios, 3 hn, op.24; 40 préludes mésurés et non mésurés, hn, op.27 (*c*1839); [20] Mélodies gracieuses de Adam, Bellini, Rossini, Weber, hn, op.33 (n.d.); 12 grands études brillantes, hn, op.43 (1839); 22 fantaisies mélodiques, hn, op.58 (1850–51)

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R. Gregory: *The Horn* (New York, 1961, 2/1969)

JEFFREY L. SNEDEKER

Gallego (Sp.: 'native of Galicia'). A term used to denote the music, song and dance of Galicia, and the Galician bagpipe, hurdy-gurdy and jew's harp. It is used chiefly for a 16th- to 18th-century variant of the VILLANCICO with Galician dialect in its text and, characteristically, drones in its bass line. It is possible that the bagpipe, hurdy-gurdy

or jew's harp was used in its performance; the first two are known to have been played in Mexico City Cathedral in the 17th century, along with the trumpet marine. The examples by Juan Gutiérrez de Padilla, the Mexican *maestro de capilla* at Puebla Cathedral, are probably the best known, one of them even having reached a Spanish archive; numerous examples by other composers exist, mostly anonymous.

E. THOMAS STANFORD

Gallego, Antonio (*b* Zamora, 21 April 1942). Spanish musicologist and music administrator. He studied law at the University of Salamanca, art history at the Complutense University in Madrid, and music at the conservatories in Salamanca and Valladolid. He worked for Organería Española and at the Real Academia de S Fernando, where he began his research into the history of recording in Spain, a subject on which he is a recognized specialist. He taught music history (1978–82) and musicology (1982–97) at the Madrid Conservatory; however, after a decade of participation in debates on the reform of Spanish musical education, including taking part in polemics in the press, he left teaching, disillusioned by the state of music teaching in Spain.

As director of cultural services for the Juan March Foundation (from 1980), he set up the Centre for the Documentation of Contemporary Spanish Music (now the Library of Contemporary Spanish Music). He was the founder of the Spanish Musicological Society and the first manager of *Revista de musicología*. He has taken part in a number of publishing and recording projects and has been constant in his efforts to promote music in the press, on radio and through concerts, as well as editing didactic works. A collector of scores and music books, he has published a large number of facsimiles.

A brilliant scholar of Spanish music since 1750, Gallego has, thanks to his broad humanist and legal training, been able to tackle hitherto untouched fields, such as music legislation, professionalism and music editing. He is a leading specialist on the life and works of Falla, on whom he has published several books and many articles which have updated the traditional interpretation of the early 20th-century composer.

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XOÁN M. CARREIRA

Gallenberg, (Wenzel) Robert, Graf von (*b* Vienna, 28 Dec 1783; *d* Rome, 13 March 1839). Austrian composer and administrator. He was descended from an old Carniolan noble family. Having studied composition with Albrechtsberger, he soon earned a reputation as something more than an aristocratic dilettante. On 3 November 1803 he married Countess Giulietta Guicciardi, Beethoven's pupil and the dedicatee of the 'Moonlight' Sonata. He had modest success with the Singspiel *Der kleine Page* (21 January 1804, Theater an der Wien) before moving to Italy, where he quickly earned a reputation as a ballet composer. In May 1806 he was largely responsible for the music at the celebrations in Naples in honour of Joseph Buonaparte. Gallenberg returned to Vienna in 1822 and took a leading part in the administration of Barbaja's opera season at the court opera. From October 1828 until May 1830 he was lessee of the Kärntnertortheater but he suffered heavy losses and left Vienna, spending the remaining years of his life in France and Italy.

Harshly criticized in the *Allgemeine musikalische Zeitung* of 11 April 1804 for slavish imitation of Mozart and Cherubini, Gallenberg nevertheless supplied a public demand with his piano pieces and once-popular ballet scores – and in a 20-year-old it is hardly reasonable to expect much beyond a sensible choice of models. His numerous ballets (some authorities place the number as high as 50) include examples of almost all the genres then familiar, the subjects being taken from Shakespeare, the Old Testament, mythology and history. Among his most successful were *Wilhelm Tell* (1810), *Samson* (1811) and *Die Silberschlange* (1821, performed 57 times) for the Theater an der Wien, *Alfred der Grosse* (1820), *Jeanne d'Arc* (1821), *Arsena* (1822) and *Ismaans Grab, oder Die bezauberten Instrumente* (1823) for the Vienna Court Opera and *Arsinoe e Telemaco* (1813) and *Amleto* (1817) for Milan. The popularity of *Arsena* and *Ismaans Grab* is attested by the fact that they were parodied; other ballets

were published in piano reductions. Gallenberg also wrote overtures, marches, dances and songs. A number of his works were published in Vienna by Artaria, Mechetti and others; his manuscripts are in (Vienna *A-Wn*).

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PETER BRANSCOMBE

Galleno, Giovanni Battista. *See* GALENO, GIOVANNI BATTISTA.

Gallerano, Leandro (*b* Brescia, end of 16th century; *d* Padua, 1631). Italian composer and monk in the Observant order. Information on his early life comes solely from the title-pages of his published works. He was organist of the convent of S Francesco, Bergamo, in 1615 and in 1620 he held an equivalent post at S Francesco, Brescia. On 17 October 1623 he was appointed *maestro di cappella* of the basilica of S Antonio, Padua, replacing Giovanni Ghizzolo, and he remained there until his death. He was a member of the Accademia degli Occulti in Brescia, adopting the pseudonym 'Accademico Involato', which first appears on the title-pages of his works in 1624. His output consists entirely of church music, the majority of it settings for the Mass and offices, mostly for four or more voices with organ; the *Curioso misto di vaghezze musicali* (1628), formerly in the Biblioteka Uniwersytecka, Wrocław, and now lost, was a collection of 14 Latin motets for solo voice and basso continuo. His masses use both a moderately contrapuntal style and the new concertato style with organ. The 1615 collection includes a Requiem. The motets of the *Ecclesiastica armonia* are more up to date in both texture and style, representing the composer's first contribution to the *stile concertato*. Of the 21 pieces which make up the collection, three use obbligato instruments: *Nolite me considerare*, for soprano and basso continuo with two violins, has pleasant, idiomatic string writing, while *Gaudeat ecclesia* and *Sono tubae tympano* (with texts from the antiphons of the Office of Julian of Spira for the feast of St Anthony, patron saint of the basilica of Padua) call for two voices (soprano and bass and two sopranos respectively), two violins, supported by a trombone, and basso continuo. The 'grand' *stile concertato* is well represented by the *Messa e salmi* of 1629, a composite collection intended for the most part for the Vespers of the Comune Sanctorum (male cursus) with music both in the Venetian style of *cori spezzati* and in a mixed concertato style, and with occasional use of obbligato instruments, particularly two violins and chitarrone. The work begins with a valuable 'dichiarazione' on how to perform the mass and psalms.

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JEROME ROCHE/RODOBALDO TIBALDI

Gallery music. A late 19th-century term for the sacred music performed in rural English churches and chapels during the 18th and early 19th centuries. It is so called because the singers and instrumentalists often occupied the gallery, usually at the west end. The unsatisfactory state of congregational singing by the late 17th century, particularly in provincial parish churches, resulted in the formation of amateur, initially male, choirs. Unfortunately, their increasing skill and desire for more elaborate music silenced the very congregations they were supposed to encourage.

Country churches usually lacked organs, but singers needed support in order to maintain pitch in complex music. From the mid-18th century singers began to be accompanied, at first by a bass instrument and later by a small band. The most common instruments used were bassoons, cellos, clarinets, flutes and violins, but the size and instrumentation of bands varied according to availability. At first the instruments merely doubled the voices, often playing the upper parts an octave higher. Later, short symphonies were added, sometimes with designated instrumentation, especially in more sophisticated music such as that by Joseph Key.

The repertory consisted primarily of metrical psalms and anthems; fuging-tunes were particularly popular in the mid-18th century (*see* FUGING-TUNE). Itinerant singing teachers, such as Michael Beesly and William Tans'ur, sold their own collections of psalmody, borrowing freely from each other. However the prohibitive cost of printed books meant that many country musicians made their own manuscript compilations. Most gallery composers were amateurs, and while some, such as John Chetham, may have been conventionally trained, others, such as William Knapp, probably learnt their skills from fellow

psalmodists. Lack of formal technique resulted in an idiosyncratic, occasionally archaic style. The early repertory in particular was still based on the Renaissance concept of linear composition, with a tendency for open 5ths and false relations. Although this music may break theoretical rules, using unexpected dissonances and consecutive 5ths and octaves, it can show great originality, with inventive word-painting and strong melodic lines. Another characteristic is the dominance of the tenor voice. The number of parts varied, but throughout the 18th century the tenor carried the tune, often doubled an octave higher by treble voices.

Gallery music was regarded as a financially and artistically viable genre by professional composers, including John Alcock (elder and younger), Capel Bond, William Hayes the elder and Samuel Webbe the elder, who produced psalmody books 'for the use of country choirs'. Its demise was caused partly by the increased urbanisation of the Industrial Revolution, and partly by demands for a more polite and formal style of worship, culminating in the Oxford Movement and the eventual introduction of *Hymns Ancient and Modern* (1861). Some 'improved' tunes still exist in modern hymn books, and, despite the growing use of harmoniums and organs, a few bands survived until the end of the 19th century.

A parallel development occurred in the music of nonconformist churches, where organs were generally excluded and bands tended to be introduced later and to remain in use longer than in Anglican churches. Northern Methodist composers, such as James Leach of Rochdale and later John Fawcett of Bolton, developed characterstic florid repeating tunes with contrasting dynamic passages sung by treble voices in thirds, and produced orchestrated set-pieces for Sunday school and church anniversaries. The Methodists, in particular, regarded full congregational involvement as a vital element of worship, and often fitted their hymns to secular operatic and popular melodies.

English gallery music has links with American psalmody and with the present Sheffield carolling tradition. However it was generally forgotten and condemned, except in a few nostalgic publications, and, more recently, in Nicholas Temperley's definitive work. A West Gallery Music Association, concerned with the revival of this music, was formed in England in 1990.

See also PSALMODY (ii); for illustration *see* PSALMS, METRICAL, fig.5.

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SALLY DRAGE

Gallet, François [Galletius, Franciscus] (*b* Mons, *c*1555; *d* after 1585). Flemish composer. He studied at the Jesuit college in Anchin (near Douai), and in 1582 became chaplain of the collegiate church of St Amé in Douai; an archival document dated October of the same year describes him as *maistre de chant* of the church. He resigned from this post in 1584, but remained chaplain until 1586. He seems to have been in close contact with Robert de Melun, Marquis of Roubaix, who died in 1585 and to whose memory he refers in the motet *Adesto dolori meo*.

A Counter-Reformation composer, Gallet had his *Hymni communes sanctorum* for four to six voices and [29] *Sacrae cantiones* for five, six and eight voices published by Bogard in 1586. The dedications, both signed in Douai, are addressed respectively to the superior of the Premonstratensian abbey of Vicoigne and to Florent de Berlaymont, brother-in-law of Robert de Melun. The hymns are closely related to liturgical melodies and constitute a rare instance of the publication of polyphonic hymns in the southern Netherlands. The motets, usually on sombre texts, are in the tradition of Lassus.

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HENRI VANHULST

Gallet, Luciano (*b* Rio de Janeiro, 28 June 1893; *d* Rio de Janeiro, 29 Oct 1931). Brazilian composer and ethnomusicologist. He attended the Instituto Nacional de Música, where he took a gold medal at the conclusion of his piano studies (1916) and where his principal teachers were Oswald (piano) and França (harmony). But the men who had most influence on him were the composer Glauco Velásquez and later the writer Mário de Andrade. In Rio during World War I he came into contact with Milhaud, who introduced him to the newest works of Schoenberg and Stravinsky, though Gallet's first compositions (1918) have a Romantic and Impressionist character. During the 1920s he taught the piano at the Instituto, where he occasionally conducted the orchestra and chorus; he directed the Instituto in 1930–31. In addition he founded the Sociedade Pró-Arte (1924), edited *Weco* (1928) and was founder-director of the Associação Brasileira de Música (1930).

Together with Andrade, Gallet pioneered the study of Brazilian folk music. He was particularly concerned with the definition of folk and popular music, and with devising means of using its characteristics in compositions. His first efforts were harmonizations, the *Canções populares brasileiras*. Among his nationalist piano pieces, perhaps the most successful is *Nhô chico*; the series of *Exercícios brasileiros* is based on the most typical melodic and rhythmic traits of folk music. Andrade edited his *Estudos & folclore* (Rio de Janeiro, 1934).

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(*selective list*)

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Chbr: 2 romances, vn, pf, 1918; Elegia, vc, pf, 1918; Dança brasileira, vc, pf, 1922; Turuna, cl, perc, vn, va, 1926; Suite sobre temas negro-brasileiros, fl, ob, cl, bn, pf, 1929
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GERARD BÉHAGUE

Galley, Johann Michael (*b* Hagnau, Lake Constance, *c*1650; *d* Augsburg, 16 Jan 1696). German composer. From 1669 he studied at the University of Ingolstadt, where he wrote the music (now lost) for the dramas *Sigericus* (1673) and *Solimanus* (1674), performed at the Jesuit theatre. Later he became Kapellmeister of the cathedral at Konstanz, where he is also known to have composed the music for plays staged at the Jesuit Gymnasium in 1676, 1681, 1689 and 1690. In 1692 he succeeded Johann Melchior Caesar as Kapellmeister of Augsburg Cathedral. He published *Aurora: Musicalium fabricationum* (Konstanz, 1688), which contains 20 sacred songs for two to six voices. Two fugues and an *Aria sub elevatione* for organ also survive (*D-DO* Mus.1486, 1488). (A. Layer: *Augsburger Musik im Barock*, Augsburg, 1968)

ADOLF LAYER

Galli, Amintore (*b* Perticara, Rimini, 12 Oct 1845; *d* Rimini, 8 Dec 1919). Italian critic, teacher and composer. He studied with Croff and Mazzucato at the Milan Conservatory, 1862–7, joining Garibaldi during the 1866 war against Austria, along with his fellow-students Marco Praga, Faccio and Boito. In Carnival 1865 his *Cesare al Rubicone*, a *gran scena ed aria* for baritone, chorus and orchestra, was successfully performed in Rimini, and on graduating he won the composition prize for his secular oratorio *Espiazione* (1867) to his own text after Moore's *Lalla Rookh*. He then conducted the band in Amelia, Umbria, and was director of the music school in Finale Emilia, 1871–3 (several early works are extant in *I-FEM*, including a quartet, three symphonies, sacred music and the oratorio *Cristo al Golgota*, 1871).

Galli returned to Milan as music critic of *Il secolo*, published by Sonzogno. He took charge of Sonzogno's music publishing, arranging vocal scores, translating French librettos and replacing spoken dialogue with recitative. He was responsible for a series of cheap editions and sat on the jury of Sonzogno's opera competitions (which led to *Cavalleria rusticana* among other works). He also taught at the Milan Conservatory (1878–1903) and wrote didactic works. His *Estetica della musica* (1900) is written along lines of Kantian idealism, also evident in his historical writings. Of his many pedagogical works of music theory, the *Trattato di contrappunto e fuga* (1877) was long used at the Milan Conservatory. He edited several periodicals, including *Il teatro illustrato* (1881–92) and *Musica popolare* (1882–5). He retired from Sonzogno in 1904 and in 1914 returned to Rimini.

He had two operas performed, *Il corno d'oro* (Turin, Balbo, 30 August 1876) and *David* (Milan, Lirico, 12 November 1904), which is in five acts and to his own libretto; both were published by Sonzogno. Three others remained unperformed: *Follia tragica*, *Roma* and *Il risorgimento* (the last two to his own librettos). He also composed sacred, chamber, orchestral and band works (several songs are in *I-Mc*). His papers are collected in the Biblioteca Civica Gambalunga, Rimini.

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MARCO BEGHELLI

Galli [Gallus], **Antonius** [Antoine] (*d* Vienna, 2 April 1565). Franco-Flemish composer. In 1545 he was appointed choirmaster at St Donatian, Bruges, having previously been choirmaster at St Saviour there. He was dismissed in 1550 for negligence in the care and instruction of the choirboys. Galli served as chaplain at the court of Archduke (later Emperor) Maximilian of Austria; he is listed in the court register of 1 January 1554, and Maximilian referred to him in a letter of the 1550s as 'main Capellan, der Galli'.

Galli's extant works include three masses, three chansons and 19 motets. The cantus parts of an additional six motets are in a 17th-century manuscript (*A-Wn* 18828). Most of the motets and all the chansons were published in anthologies; all the settings of the Ordinary are imitation masses. The model of the six-voice *Missa 'Stetit Jacob'* is unknown, but *Missa 'Ascendetis post filium'* is based on a motet by Vaet, and the five-voice *Missa 'Aspice Domine'* is derived from a motet by Jacquet of Mantua. They show that Galli was a capable composer, adept in parody techniques. He was probably much influenced by Vaet, the imperial Kapellmeister, and, like him, he

occasionally employed bold dissonances such as the augmented 5th and octave.

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Missa 'Stetit Jacob', 6vv, Kaplanské Knihovny, Česky Krumlov, III, S.17.1/391
16 motets, 3–6vv, 1554[8], 1554[15], 1559[1], 1564[3], 1564[4], 1564[5], 1567[2], 1568[2], 1568[3]
1 motet, 5vv, *A-Wn* 15950; 2 motets, 6vv, *D-Z* 11, 13, 30; 6 motets, *A-Wn* 18828, inc. (cantus only)
3 chansons, 4, 6vv, 1553[24], 1555[21], 1556[18]

Filiae Jerusalem and Videns Dominus, attrib. Galli in *Wn* 18828, are by Vaet
Humble et leal and Au glay bergieronette, attrib. Galli by Vander Straeten (i, 118), are by Joannes Gallus
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MILTON STEINHARDT

Galli, Caterina (*b* ?Cremona, *c*1723; *d* Chelsea, 23 Dec 1804). Italian mezzo-soprano. After singing in Bergamo in 1742, she was engaged for the 1742–3 Italian opera season in London, appearing at the King's Theatre in Brivio's *Mandane*, Galuppi's *Enrico* and *Sirbace* and Porpora's *Temistocle* (she took male parts in all four operas). In 1745 she was in a pasticcio, *L'incostanza delusa*, at the New Haymarket Theatre, but she made her name in Handel's Covent Garden oratorio seasons from 1747 to 1754. She appeared first in revivals of the *Occasional Oratorio* and *Joseph*. On 1 April, 1747 she sang the Israelite Man and Second Israelite Woman at the première of *Judas Maccabaeus* and made such a hit in the air ''Tis liberty alone' that, according to Burney, 'she was not only encored in it every night, but became an important personage, among singers, for a considerable time afterwards'. Handel composed parts for her in *Joshua* (Othniel, 1748), *Alexander Balus* (title role, 1748), *Susanna* (Joacim, 1749), *Solomon* (title role, 1749), *Theodora* (Irene, 1750), *Jephtha* (Storgè, 1752) and probably *The Choice of Hercules* (Virtue, 1751). She appeared in many revivals, of these works and others, including *Messiah*, *Samson* and *Hercules* from 1749, *Saul* in 1750 and probably 1754, *Belshazzar*, *Esther* and *Alexander's Feast* in 1751, and probably *Deborah* in 1754. As in opera, most of her parts were male. She received four and a half guineas for singing in the Foundling Hospital *Messiah* on 15 May 1754.

Galli's success in *Judas Maccabaeus* caused Lord Middlesex to re-engage her for the King's Theatre in 1747–8, when she appeared in the Handel pasticcios *Lucio Vero* and *Rossane* (*Alessandro*), in which she played Alexander the Great. She sang in *Acis and Galatea* for Miss Oldmixon's benefit in 1749 (Hickford's) and her own in 1754 (New Haymarket), in *Alexander's Feast* for Pasqualino's at the same theatre in 1754, and appeared frequently in Musicians Fund charity concerts from 1743. In 1753 she took part in a charity performance of Arne's *Alfred* at the King's. She also taught singing. One of her pupils in 1753 was the ten-year-old Lady Caroline Russell, daughter of the Duke of Bedford, who drew a caricature of Galli on the back of her bill – the only likeness that survives.

Galli left England about 1754 and for 15 years pursued an active career in north Italy, singing in a dozen cities, and also in Naples (four operas, including two by Hasse, in 1758–9) and Prague (two operas in 1761). In 1773 she was back in England, where she seems to have remained until her death. She sang in *Messiah* at the New Haymarket in 1773, for three seasons at the Bach-Abel concerts, and in many benefits. In November 1773 she took a male role in Sacchini's *Lucio Vero* at the King's, where she continued until 1776 in serious and comic operas. She appeared in oratorios at Oxford in 1773 and Winchester in 1775. On 30 May 1777 (her final benefit) she sang with the 16-year-old Samuel Harrison, later a famous tenor, who was probably her pupil. After retiring she took a job as companion to the actress Martha Ray; Galli was present when Miss Ray was shot dead by an infatuated clergyman at Covent Garden on 7 April 1779. Economic pressure forced her to reappear in oratorios at Covent Garden as late as 1797. In her last years, according to her obituary in the *Gentleman's Magazine*, she 'subsisted entirely on the bounty of her friends, and an annual benefaction from the Royal Society of Musicians'. The same notice calls her 'the last of Mr Handel's scholars'; if she was not a regular pupil, she was largely trained by him. She had a compass of *a* to f♯″ with an occasional g″. A song by Galli, 'When first I saw thee graceful move', was published about 1750 and often reprinted.

WINTON DEAN

Galli, Domenico (*b* Parma, 16 Oct 1649; *d* ?Parma,1697). Italian composer, cellist, instrument maker, sculptor and painter. All that is known of his life is that he worked at the Este court at Modena. His only known music is *Trattenimento musicale sopra il violoncello a' solo* (Modena, 1691), a set of 12 sonatas for solo cello (like his contemporaries at the Este court, G.B. Vitali and Giuseppe Colombi, he was himself a cellist). Precedents for his sonatas can be found in various works for solo cello by Colombi. Others by the two Bolognese composers G.B. Degli Antoni and Domenico Gabrielli probably influenced him still more: Degli Antoni's set of 12 *Ricercate* appeared in 1687, and Gabrielli published a similar set of seven *Ricercary* in January 1689, shortly after spending a year at the Este court. The appearance of Galli's sonatas in 1691 seems more than just coincidental: they could well have been inspired by his close contact with Gabrielli. Their style is remarkably close to that of Gabrielli's *Ricercary*, though Galli's handling of tonality, which is often modally ambiguous, is very individual. The upward range of his sonatas is lower than in those of the other two composers (*e*′, compared with Degli Antoni's *c*″ and Gabrielli's *b*′), but the downward range extends to *B*′; this tuning, also used by Colombi, is that given by Mersenne (*Harmonie universelle*, 1636–7), but it was generally discarded by the end of the 17th century. His ability as an artist can be seen in the chiaroscuro vignettes at the beginning of each sonata, in a work of art in S Giacomo, Parma, and in a list of notaries and historians

in the Archivio Notarile, Parma. Galli's reputation as an instrument maker rests primarily on a violin and a cello (probably commissioned by Francesco II, Duke of Modena, and dating from 1687 and 1691 respectively) notable for their elaborate and intricate carving. The Domenico Galli, 'professore di musica', cited by Francesco Valesio in a chronicle of 26 February 1703, is most probably another musician. This Galli lived in Rome between the end of the 17th century and the beginning of the 18th, and was active for a time at the court of Christina of Sweden.

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NONA PYRON (with ANGELA LEPORE)

Galli, Filippo (*b* Rome, 1783; *d* Paris, 3 June 1853). Italian bass. He made his début in 1801 at Naples as a tenor. On the advice of Paisiello and of Luigi Marchesi, he became a bass, making his second début in Rossini's *La cambiale di matrimonio* at Padua in 1811. The next year he sang Tarabotto in *L'inganno felice* at the Teatro S Moisè, Venice, the first of eight Rossini premières in which he took part, and made his début at La Scala as Polidoro in Generali's *La vedova stravagante*. During the next 13 years he appeared in over 60 different operas at La Scala, including 26 first performances. In one season (1814) he appeared in three operas by Paer and sang Guglielmo (*Così fan tutte*), the title role of *Don Giovanni*, Dandini in the first performance of Pavesi's *Agatina* and Selim at the première of *Il turco in Italia*.

Elsewhere, Galli sang Mustafà at the première of *L'italiana in Algeri* at the Teatro S Benedetto, Venice (1813), and created the title role of *Maometto II* at the S Carlo, Naples (1820); he made his Paris début in 1821 at the Théâtre Italien in *La gazza ladra*. His last Rossini creation was Assur in *Semiramide* at La Fenice (1823). He appeared in London at the King's Theatre between 1827 and 1833, and at the Teatro Carcano, Milan, he sang Henry VIII at the first performance of *Anna Bolena* (1830). He continued to sing, in Mexico and Spain, for another decade, returning to La Scala in 1840 to take the title role in Donizetti's *Marino Faliero*. He was a chorus master in Madrid and Lisbon, and then taught at the Paris Conservatoire for some years.

The wide range of Galli's magnificent voice and its extreme flexibility are fully demonstrated by the roles that Rossini wrote for him, while his power as an actor can be imagined from Donizetti's Henry VIII.

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ELIZABETH FORBES

Galli [Gallo, Gallus], **Giuseppe** [Gioseffo, Josephus] (*b* Milan; *fl* 1598). Italian composer. He is known by one publication, *Sacri operis musici alternis modulis concinendi liber primus ... missam unam vocibus novenis; 8 motecta octonis; 3 item cantiones musicis instrumentis* (Milan, 1598); its title-page reveals that he was Milanese. The eight-voice motet *Veni in hortum meum*, probably from that volume, was reprinted in south German anthologies (e.g. RISM 1600²) and copied into manuscripts in Silesia (formerly in *PL-LEtpn*) and in Pomerania (Pelplin Tablature, *c*1620–30, *PE*; incipit in AMP, i, 1963; facs. in AMP, vi, 1965); it is a competent example of imitative polyphony and polychoral dialogue.

MIROSŁAW PERZ

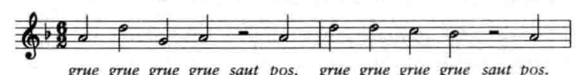
Gallia, Maria (*fl* 1703–34). Italian soprano. She arrived in London in 1703, perhaps with Margherita de L'Epine, and became a pupil of Haym, making her first stage appearance in her husband Giuseppe Fedeli's *The Temple of Love* at the Queen's Theatre (1706). She sang in Clayton's *Arsinoe* and *Rosamond* (1707), both at Drury Lane, and the pasticcio *Love's Triumph* at the Queen's Theatre (1708). Between 1704 and 1710 she had several benefit concerts at York Buildings, generally with her husband. She returned to London as a singing teacher in 1722 and was still alive in 1734. Burney identified Gallia with the 'Sorella della Sig. Margarita' [de L'Epine] who created Clizia in Handel's *Teseo* (1713). The part requires modest skill and a compass of *d′* to *g″*.

WINTON DEAN

Galliard (from It. *gagliardo*: 'vigorous', 'robust'; It. *gagliarda*, *gagiarda*, *gaiarda*; Fr. *gaillarde*; Sp. *gallarda*). A lively, triple-metre court dance of the 16th and early 17th centuries, often associated with the PAVAN.

Choreographically the galliard was a variety of the *cinque pas*, a step-pattern of five movements taken to six minims. Arbeau (*Orchésographie*, 1588) explained at some length the many possible variations of the galliard; the basic pattern consisted of four *grues* (the dancer hops on to the ball of one foot while moving the other forward in the air 'as if to kick someone'), a *saut majeur* ('big jump', often ornamented with beats in mid-air), and a *posture* (the dancer rests with one foot in front of the other). Ex.1 shows Arbeau's intabulation of the *cinque pas* pattern to a galliard tune called *Antoinette*. Slightly different combinations of kicking and small, jumping steps were required for galliards with longer phrases, but each pattern always ended with the *saut majeur*, which according to Arbeau often coincided with a rest in the music, and a *posture*. The steps for the galliard were essentially similar to those of the saltarello and tourdion, except, as Arbeau said, 'that in the execution of them they are done higher and more vigorously'; the extra height of hops and leaps in the galliard implies that the music cannot be played at all fast.

Ex.1 *Gaillarde appellée Antoinette* from T. Arbeau: *Orchésographie* (1588)



* *posture* with left foot forward



Couple dancing a galliard: woodcut by Hans Hofer, c1540

Like the pavan, the galliard probably originated in northern Italy. D'Accone (1997, pp.652–4, 662) reports references to the *gagliarda* being taught in a dancing school in Siena about 1493–1503, and to a dancing-master who was engaged in 1505 to teach 'calatas and gagliardas as well as morescas'. (Sach's claim that Boiardo mentioned the galliard in his epic *orlando innamorato* is incorrect). The earliest surviving examples of music for the dance are to be found in publications issued by the Parisian printer Attaingnant: *Dixhuit basses dances* for lute (1529/30), *Six gaillardes et six pavanes . . . a quatre parties* (1529/30), and *Quatorze gaillardes neuf pavennes* for keyboard (1531), the last including a few thematically related pavan–galliard pairs (one in ex.2). Thus the galliard as a musical form first appeared as one of the possible after-dances of the pavan (others were the saltarello, tourdion, *Hupfauff* and *Proportz*; *see* NACHTANZ). Morley, in *A Plaine and Easie Introduction to Practicall Musicke* (1597), described in some detail the method of deriving a galliard from its pavan:

> After every pavan we usually set a galliard (that is, a kind of music made out of the other), causing it go by a measure which the learned call 'trochaicam rationem', consisting of a long and short stroke successively . . . the first being in time of a semibreve and the latter of a minim. This is a lighter and more stirring kind of dancing than the pavan, consisting of the same number of strains; and look how many fours of semibreves you put in the strain of your pavan, so many times six minims must you put in the strain of your galliard.

16th-century galliards are almost invariably in triple metre, usually in three strains of regular phrase structure (8, 12 or 16 bars), and, like contemporary pavans, in a simple, homophonic style with the tune in the upper part.

Among the earliest Italian printed collections to include galliards are Antonio Rotta's *Intabolatura de lauto* (1546), Giulio Abondante's *Intabolatura ... sopra el lauto* (1546) and Gardano's *Intabolatura nova di varie sorte de balli* for keyboard (1551). Rotta's collection contains groups of dances in the following order passamezzo–galliard–padovana, while the other two anthologies consist mainly of isolated galliards, some based on contemporary tunes (for example, Abondante's *Zorzi gagliarda* is based on Azzaiolo's *Occhio non fu*) and others bearing descriptive titles like *El poverin*, *La comadrina* and *La fornerina*. The pairing of passamezzo and galliard, less common than that of pavan and galliard, continued to appear intermittently during the 16th century, as, for example, in the lutebooks of G.A. Terzi (1593) and Simone Molinaro (1599). These collections probably represent arrangements of popular dance-tunes, rather than music for actual dance accompaniment, which required a larger ensemble. Up to about 1570 most of the surviving ensemble galliards come from France and the Low Countries, in printed collections issued by Attaingnant, Susato and Phalèse. They were often closely modelled on the pavans that preceded them (e.g. HAM, no.137*b*). Manuscripts of Italian ensemble dances from before 1560 (*D-Mbs* Mus.ms.1503*h*; *GB-Lbl* Roy.App.59–62) contain about 30 pieces in the style of galliards, but none of them is so called (the titles are descriptive or dedicatory), and they are seldom associated with any other dance.

Among the earliest surviving English galliards are two in *GB-Lbl* Roy.App.58 (*c*1540) and a 'Galyard', together with half a dozen untitled pieces of similar character, in *GB-Lbl* Add.60577 (ed. in MB, lxvi, 1995, nos.40, 44, 47, 49–53, 55). Most of these appear to be keyboard reductions of consort pieces. Some consort galliards from the early Elizabethan period are in *GB-Lbl* Roy.App.74–6 (ed. in MB, xliv, 1979, nos.96, 98, 99, 102, [104, 105], 110, [111]). It is not until the period from about 1590 to 1625 that sources become plentiful in England. Galliards from this period, like the pavans, have a musical substance and interest far beyond the needs of functional dance music. Those for keyboard and lute are often of considerable brilliance; each strain is ordinarily followed by a variation enlivened by scales, runs and other kinds of idiomatic figuration, in lieu of the customary repetition of the strain. Those for consort, such as the six-part galliards of Byrd and Gibbons, often have a dense and elaborate polyphonic texture.

Despite Morley's contemporary prescription about the derivation of a galliard from its pavan, it was comparatively rare for an early 17th-century English galliard to be a close transformation of its pavan (although often there is a similarity of mood between the two pieces). Furthermore, many galliards from the period have survived unattached as independent pieces. The keyboard publication *Parthenia* (1613[14]), for example, includes no fewer than ten galliards among its 21 pieces, and four of those are independent. Byrd's famous *Pavan: The Earl of Salisbury*, most unusually, is followed by two galliards.

A feature of the galliard almost throughout its history was the use of hemiola (the usual division of the six minims into 3 + 3 being varied, especially just before the

Ex.2 from P. Attaingnant, ed.: *Quatorze gaillardes neuf pavennes* (1531)

(a) Pavenne

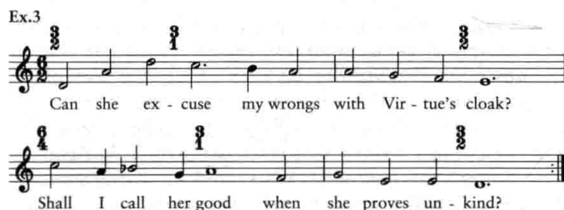


(b) Gaillarde



*These are the note values of Attaingnant's print: his intabulator reduced the normal values by half.

cadence, by a division into 2 + 2 + 2). Ex.3 shows something of this rhythmic complexity in the first strain of Dowland's song *Can she excuse*, which is cast in the



form and style of a galliard; the barring in 6/2 is the one that might have been used in a contemporary keyboard version, while the time signatures above the staff represent cross-rhythms suggested by the stresses of the words and the harmonic movement. If such a tune were to be danced to, it would be necessary to decide where to begin the *cinque pas* pattern. In all Arbeau's examples, the steps begin with the first notes of a tune. Heartz (1964) has argued, however, that the suspension preceding the cadence (occurring, in this case, on the second beat of the fourth bar) is the logical place for the *saut majeur*, 'the equivalent strong accent in terms of the dance'; hence the sequence of steps should begin on the fourth note of the tune. Alternatively, it might be argued that an interesting tension between physical and musical rhythms would result from the juxtaposition of accents if the pattern began on the first beat of the tune. Whichever interpretation of the dance is adopted, there remains a pleasing rhythmic ambiguity in the music of this and many other examples of the galliard.

Like the pavan, the galliard survived as a musical form well into the 17th century. Examples appear in consort suites by several German composers of the early part of the century; contemporary with these are a number of German polyphonic songs having the rhythmic character of the galliard (and sometimes also the title). Galliards feature in Frescobaldi's *Il secondo libro di toccate, canzone* (1627) and Johann Vierdanck's *Erster Theil newer Pavanen, Gagliarden, Balletten und Correnten* (1637), and later in the suites of Locke's second *Broken Consort* (composed *c*1661–5) and G.B. Vitali's *Balletti, correnti alla francese, gagliarde . . . a 4 stromenti* (1679). A few galliards appear in the work of the harpsichordists Louis Couperin, Chambonnières and D'Anglebert. By this late stage the galliard had become a quite slow piece; Thomas Mace (*Musick's Monument*, 1676) said that galliards 'are perform'd in a *Slow, and Large Triple-Time*; and (commonly) *Grave, and Sober*'.

A few 20th-century composers have re-created the galliard, either as a companion to a pavan (e.g. Howells, Vaughan Williams and Britten: *see* PAVAN) or as an independent piece (the 'Gailliarde' for two female dancers in Stravinsky's *Agon*, 1957).

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ALAN BROWN

Galliard, John Ernest [Johann Ernst] (*b* ?Celle, ?1666/?1687; *d* Chelsea, 18 Feb 1747). German composer and oboist, active in England. A son of Jean Galliard, a French wig-maker, he learnt both flute and oboe from a French member of the Celle court orchestra, Pierre Maréchal. He himself joined the orchestra in 1698, and soon afterwards

was studying composition in nearby Hanover with Steffani and G.B. Farinelli. When the Celle orchestra was disbanded in 1706, he went to London to become court musician to Prince George of Denmark, Queen Anne's consort. He must have had some ability as a keyboard player, for when Draghi died in 1710 he was appointed organist at Somerset House. He probably wrote his *Te Deum*, his *Jubilate* and his three anthems for the chapel there, but his duties were negligible and he was soon to make a mark both as a secular composer and as an oboist at the Queen's Theatre. Handel wrote obbligato parts for him in *Teseo* (1713).

By this time Italian opera was well established in London, and an attempt by Galliard and the poet John Hughes to stage an English opera, *Calypso and Telemachus*, was unsuccessful. Hughes had an unusual knowledge of music, and though the opera was accepted for the Queen's Theatre, the machinations of the Italians who now dominated it limited the performances to five; it was the last opera with English words to be staged there. Nearly all the arias are in the newly fashionable da capo form; the music is competent and agreeable. The work is also notable for Hughes's preface to the printed libretto, which deals intelligently with issues concerning opera in English.

Galliard worked for John Rich at Lincoln's Inn Fields between 1717 and 1730, as did the writer Lewis Theobald, later the main object of Pope's scorn in the original version of *The Dunciad*. Galliard and Theobald collaborated first on the masques *Pan and Syrinx* and *Decius and Paulina*. Though the first is dull in parts, its end is strikingly original. When Pan chases Syrinx on the river bank and she is 'transformed into reeds', he sings an air, 'Surprising Change!', accompanied at first by a dark-toned viola solo suggesting the flow of the water, but then three recorders (one of them a bass) start playing unobtrusive chords in the background; these represent the voice of the transformed Syrinx, and eventually they come to dominate the music, the viola solo having petered out.

Galliard then wrote another full-length opera, *Circe*, but the libretto, which had been set 40 years earlier by John Banister (i), was too old-fashioned to have much appeal. Rich permitted a new production of *Calypso and Telemachus*, but did not get good value out of Galliard until he embarked on his great pantomime period (1723–30), during which he himself mimed the role of Harlequin. The pantomimes Theobald and Galliard contrived were to be Rich's chief money-spinners at Lincoln's Inn Fields and (from 1732) at Covent Garden up to his retirement in 1761. Most of them alternated between masque-like scenes sung by gods and goddesses and 'Comic Tunes', which accompanied the miming of the mortals. There was no speaking, and the music was continuous. Pantomimes normally lasted a little under an hour. In most cases a published 'Description' survives, which gives the words that were sung and a seldom lucid résumé of the action. The most interesting is *The Rape of Proserpine*, for which a great deal of Galliard's music survives, much of it fully operatic and of good quality.

After 1730 Rich seldom risked his money on new productions. Galliard and Theobald offered their next pantomime, *Merlin*, to Drury Lane, but Cibber had little flair for staging such entertainments, and it failed. In 1736 Rich revived his first successful pantomime, *Jupiter and Europa*, under the title *The Royal Chace*. Much of the action and music were new, and Galliard's song 'With Early Horn' was enormously popular and helped make the reputation of its singer, the young tenor John Beard.

Not all Galliard's music was written for the playhouses. In 1728 he published his *Hymn of Adam and Eve*. In 1773 Benjamin Cooke published a heavily revised full score: he added an overture, expanded some of the duets into choruses and provided fuller accompaniments. In 1739 Galliard offered an evening's entertainment that consisted of two hour-long works in strange act-by-act alternation – a serenata called *Love and Folly* and 'The Choruses to the Tragedy of Julius Caesar'. The music of the former, to a confused libretto about Cupid and Psyche, is lost. The latter survives in an autograph full score: it consists of four cantatas, each in several sections, that were originally intended as entr'actes for a tragedy by John Sheffield, Duke of Buckingham; each cantata comments on the preceding act. Solo voices are freely used, and there is no chorus at all in the third 'Chorus'. The score is dated 1723, the year after Buckingham's death. If his tragedy was ever acted at all, it was acted privately.

The Happy Captive (1741), Galliard's final collaboration with Theobald, is a minor musical landmark: it is the first complete opera on an 'abduction' theme like that in Mozart's *Die Entführung aus dem Serail*, and it included the first true English intermezzo. The music of the opera is charming and occasionally exotic. The intermezzo *Capoccio and Dorinna* was reset twice by T.A. Arne, as *The Temple of Dullness* (1745) and as *Capochio and Dorinna* (1768). Unfortunately, the music for all three settings is lost.

On 31 March 1740 Galliard repeated *Love and Folly* and the Julius Caesar choruses, and this time he added two oboe concertos and a 'solo', which he played himself. For a similar programme on 11 December 1744 he added a 'New Concerto grosso, 24 Bassoons, accompanied by Caporale on the Violoncello'. None of these works survive, but a set of sonatas for bassoon or cello was published, and some of these are occasionally heard today; the sonata in F is outstanding, and the one in A minor has a fine Hornpipe, idiomatically written for the bassoon. He also published a fine set of cello sonatas.

Galliard certainly played a significant role in London's musical life in the first half of the 18th century. He was a founder-member of both the Academy of Vocal (later Ancient) Music in 1726 and the Royal Society of Musicians in 1738, directing the first performance of the former. His translation of Tosi's singing manual is very felicitous, and he added some intelligent notes; he had known Tosi in London earlier in the century. Burney wrote of Galliard's music, 'I never saw more correctness or less originality ... Dr. Pepusch always excepted', but he was rather more generous elsewhere in his *History*, and both he and Fiske recognized Galliard and Pepusch as the leading composers of English theatre music before the 1730s. Charles Didbin thought Galliard had 'considerable genius', and if Dr Kitchener is to be believed, Handel in old age told the youthful Samuel Arnold that he had so high an opinion of *Calypso and Telemachus* that he would sooner have composed it than any of his own operas. The story must have become distorted in the telling, but Handel surely expressed admiration in some degree.

WORKS

all printed works published in London; theatre music first performed in London, and published within a few months of first performance unless otherwise stated

LLF – *Lincoln's Inn Fields Theatre*

OPERAS

full-length, all-sung

Calypso and Telemachus (J. Hughes, after F. Fénelon), Queen's, 17 May 1712, pubd full score lacks recits and final chorus
Circe (C. Davenant), LLF, 11 April 1719, 3 songs pubd, rest lost
The Happy Captive (L. Theobald), Little Theatre, Haymarket, 16 April 1741, full score *F-Pc**; Capoccio and Dorinna (int, after P. Metastasio: *L'impresario delle Canarie*), music lost
Oreste e Pilade, unfinished, lost, mentioned by Hawkins

MASQUES

one-act, all-sung

Pan and Syrinx (Theobald), LLF, 14 Jan 1718, full score, incl. music added for 1726 revival, *GB-Lbl*
Decius and Paulina (Theobald), LLF, 22 March 1718, insert for revival of E. Settle's play The Lady's Triumph, 1 song pubd, rest lost
The Nuptial Masque, or The Triumphs of Cupid and Hymen, Covent Garden, 16 March 1734, lost
Oedipus (N. Lee and J. Dryden), Covent Garden, 2 March 1736, *Lam*, pts *Lcm*
Masque of the Deities, doubtful, by H. Carey

PANTOMIMES

Jupiter and Europa (?Theobald), LLF, 23 March 1723, 1 song by Galliard pubd, also some by other composers; rev. as The Royal Chace, or Merlin's Cave, Covent Garden, 23 Jan 1736, 1 song pubd
The Necromancer, or Harlequin Dr Faustus (Theobald), LLF, 20 Dec 1723, 6 songs pubd anon., some Comic Tunes pubd with Harlequin Sorcerer (1752)
Harlequin Sorcerer, with The Loves of Pluto and Proserpine (Theobald), LLF, 21 Jan 1725, Comic Tunes pubd with new music by Arne (1752)
Apollo and Daphne, or The Burgomaster Trick'd (Theobald), LLF, 14 Jan 1726, 7 songs pubd, partial score *DRc*
The Rape of Proserpine, with The Birth of Harlequin (Theobald), LLF, 13 Feb 1727, ov. and 14 songs pubd in score, some Comic Tunes pubd with those in Perseus, score with recits and chorus *Lgc* (copies, *Lbl*, *Lcm*)
Perseus and Andromeda, or The Spaniard Outwitted (Theobald), LLF, 29 Jan 1730, Comic Tunes pubd, 1 song in Musical Miscellany, vi (1731)
Merlin, or The Devil of Stonehenge (Theobald), Drury Lane, 12 Dec 1734, *DRc*

MISCELLANEOUS VOCAL

3 anthems, *GB-Ob*: I will magnify the Lord, O Lord God of Hosts, I am well pleased
TeD and Jub, ? to celebrate Peace of Utrecht, 1713, lost, mentioned by Hawkins
6 English Cantatas after the Italian Manner (1716)
4 choruses in Julius Caesar (tragedy, J. Sheffied, Duke of Buckingham), 1723, *Lbl*, *US-Bp*
The Hymn of Adam and Eve (J. Milton: *Paradise Lost* vv.153–208), 2vv, str (1728)
Love and Folly (serenata), 1739, lib *GB-Lbl*, music lost
Chi fra lacci (cant.), S, orch, *Lcm*
5 songs pubd separately (London, ?1730–?1735): As the mole's silent stream; Jolly mortals, fill your glasses (E. Ward); Kind god of sleep; The advice; The fond shepherdess
3 cants. (Hughes); lost, mentioned by Hawkins

INSTRUMENTAL

6 Sonatas, rec, bc, op.1 (1710)
6 Sonatas, bn/vc, bc (1733)
6 Sonatas, vc, bc (1746), pubd with sonatas by Caporale

Lost: 2 ob concs.; ob sonata; sonata, ob, 2 bn, 1704; conc. grosso, 24 bn, vc

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ROGER FISKE/RICHARD G. KING

Galliard Ltd. English firm of music publishers formed in 1962 as a wholly owned subsidiary of GALAXY MUSIC CORPORATION.

Galliari. Italian family of stage designers. Its principal members were the brothers Bernardino (*b* Andorno, nr. Biella, 3 Nov 1707; *d* Andorno, 31 March 1794), Fabrizio (*b* Andorno, 28 Sept 1709; *d* Treviglio, June 1790) and Giovanni Antonio (*b* Andorno, 26 March 1714; *d* Milan, 1783). After early tuition from their father, the decorative painter Giovanni Galliari (*b* Andorno, 1672; *d* Andorno, 1722), and further study in Turin and Milan, they worked in northern Italy (and in Innsbruck in 1738) as painters of frescoes and other decoration until, probably towards the end of the 1730s, they became assistants to the theatrical painters Innocente Bellavita, Giovan Domenico Barbieri and Giovanni Battista Medici, When Barbieri died in 1742, Fabrizio and Medici became chief designers at the Regio Ducal Teatro in Milan, and on Medici's retirement a year later, Fabrizio was joined by Bernardino and Giovanni Antonio. From then on the stage designs for the Milan opera houses (Regio Ducal, 1742–76; Itinerale, 1776–8; La Scala after 1778) rested almost exclusively in the hands of the Galliari brothers. Giovanni Antonio settled in Milan, but Fabrizio and Bernardino were also chief stage designers at the Teatro Regio in Turin in 1748 and from 1753 on worked regularly for the Teatro Carignano there and in a number of Italian and foreign opera houses, including Vienna, Berlin and Paris. They retired in the mid-1780s.

The brothers worked together but divided their responsibilities according to their talents. Fabrizio was a creative artist who usually produced the ideas and plans for the sets and carried out the architectural designs. Bernardino, the most talented painter among them, produced equally



Stage design by Fabrizio Galliari for the first performance of Ciampi's opera 'Arsinoe', Teatro Regio, Turin, 1758: pen and ink with watercolour, from 'Album con rilegatura in pelle marone', vi, f.126r (Pinacoteca Nazionale, Bologna)

artistic and mature designs, and ideas for curtains, but was mainly concerned with their realization in paint; his work included excellent figures and landscapes. Giovanni Antonio was exclusively an executant. Their work at the Turin and, to a lesser extent, the Milan court theatres was still essentially under the influence of the *opera seria* tradition. The formalized architectural painting of the Bibiena school, passed down from Barbieri and Medici, is to be found in numerous of their early productions of that genre and even remained efficacious when the Galliaris began to develop a style influenced by and in accord with the 'reform' movement of Jommelli, Traetta and above all Gluck, whose *Alceste* they mounted at Vienna in 1767. Here they aimed to overcome the traditional courtly rationalist formalism through sets based on pictorial composition and the recreation of nature, and through intensified use of landscape and genre motifs and references (albeit superficial) to historical locations and the milieu of the action, like the 'Chinese' sets for Vincenzo Ciampi's *Arsinoe* (1758, Turin). Their aim was to represent truth and humanity in opera and in the conflicts it depicts by using the language of middle-class customs and emotions, though in elevated, idealized form. Further scope for this style was provided by *opera buffa*, for which the Galliaris designed exclusively at the Teatro Carignano in Turin and which accounted for well over half their designs for the Milan court theatre. Their stage realism followed operatic structure not simply by reproducing an everyday middle-class environment but by selection and picturesque arrangement.

When the older generation retired in the 1780s Fabrizio's sons and pupils Giovannino (*b* 1746; *d* Treviglio, 1818) and Giuseppino (*b* Andorno, 1742; *d* Milan, 1817) continued their work at the Teatro Regio and Teatro Carignano in Turin. Giuseppino, who closely followed his father's style, also worked as a designer in Geneva (1778) and Marseilles (1787) and apparently retired about 1792. Giovannino turned to academic classicism, worked with his uncle Bernardino for Frederick the Great in 1772 and was still active in Turin in 1798. Bartolomeo Verona (*b* Andorno, 1744; *d* Berlin, 1813), a son of the brothers' sister Elisabetta, worked for them from about 1762 to 1772 and went with Bernardino and Giovannino to Berlin, where he remained as an influential royal theatrical painter until his death, Gaspare (*b* ?Milan, 1761; *d* Milan, 1823), son of Giovanni Antonio, started his career with the family firm but in 1785 went as stage designer to Parma and elsewhere, including Vienna (1788–94), Venice and Milan. He developed his own style of pictorial classicism with romantic features. Fabrizio Sevesi (*b* Milan, ?1773; *d* Turin, 9 Aug 1837), son of Fabrizio's daughter Ludovica, was the last important designer of the family; he was trained by Giovannino and Giuseppino and succeeded them at the Carignano from 1798 and at the Regio from 1800.

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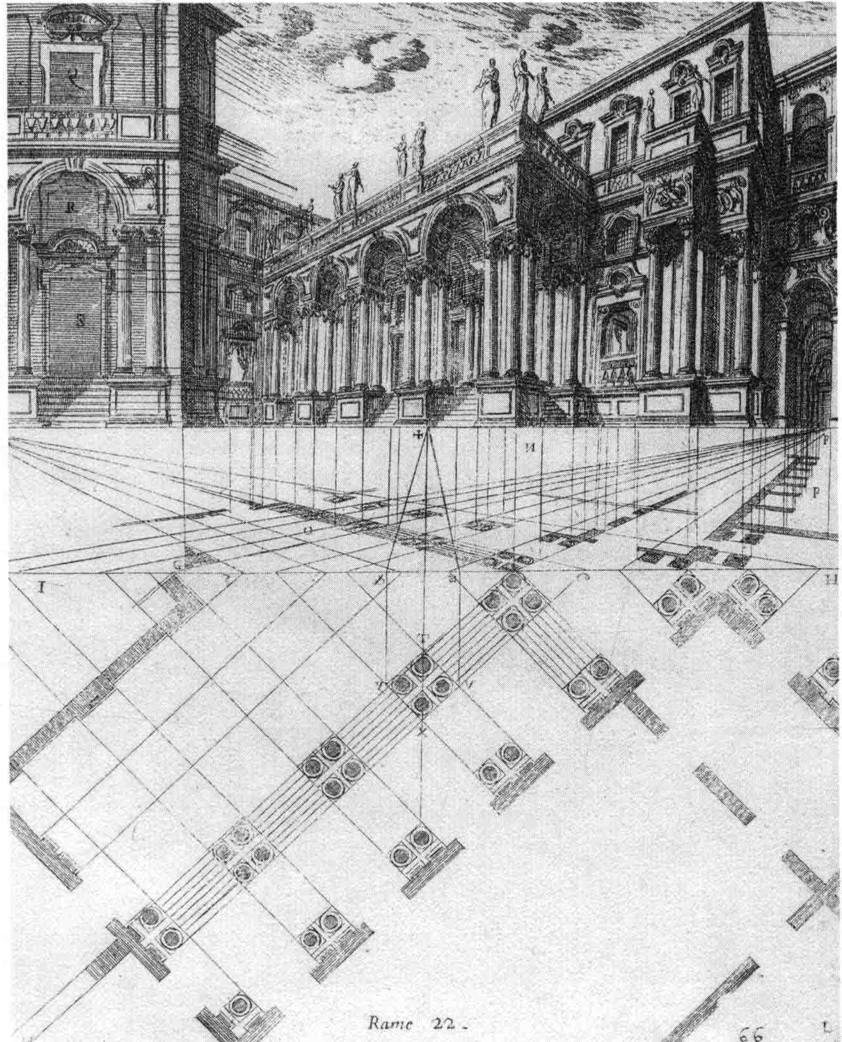
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MANFRED BOETZKES

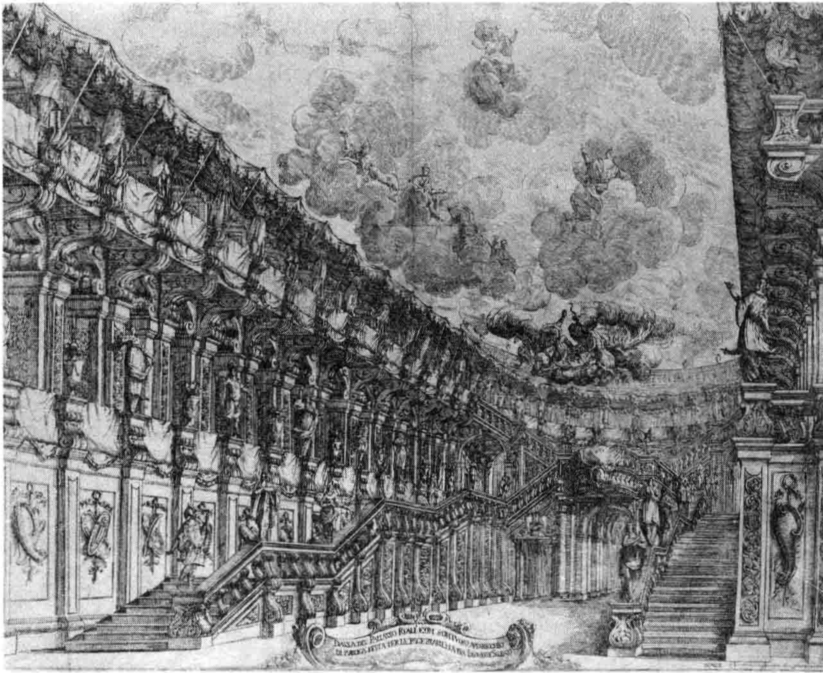
Galli-Bibiena [Bibiena, Bibbiena]. Italian family of stage designers and architects. They had a decisive influence on Baroque musical theatre in Europe. The founder of the family's theatrical activities was Ferdinando Galli-Bibiena (*b* Bologna, 18 Aug 1657; *d* Bologna, 3 Jan 1743), son of the illusionist painter Giovanni Maria Galli (*b* Bibbiena, 1618 or 1619; *d* Bologna, 20 June 1665). Ferdinando studied in Bologna, and from the early 1680s worked as an illusionist painter, architect and stage designer at the court of Ranuccio II in Parma. From 1687, when he was appointed court painter, he became established there and in Piacenza mainly through his work for the stage. He subsequently continued this activity elsewhere in Italy, notably at Bologna (1697–1709). In 1708 he was appointed to the Barcelona court of the Spanish pretender Carlos III; when the latter became Emperor Charles VI in 1711 Ferdinando went with him to Vienna as first architect and theatre architect. He returned to Bologna in 1716, having been succeeded by his son Giuseppe, and taught at the Accademia Clementina.

Early in his career Ferdinando was confronted with a tradition of stage design bound to the central vanishing-point. He was thus unable to do justice to a musical drama dealing with the real world in a more differential way. Using his experience as an architect and decorative painter, he reformed stage design through the introduction of sophisticated stereometric, illusionistic architectural painting. Ferdinando's first scenic designs, with their accentuated asymmetry, were the first experiments with the 'maniera di veder le scene per angolo' (Sabadini's *Didio Giuliano*, 1687), but still bore traces of the traditional deep stage *all'infinito*. However, around 1700 his scenography increasingly emphasized diagonal views and angular perspective (fig.1), as expounded in his treatise *L'architettura civile* (Parma, 1711). His style became associated with the new *opera seria* and was eventually characterized by strong architectonic organization, rationalist principles of construction and 'worm's-eye' perspective which endowed the illusionistic architecture of the stage with a monumental character appropriate to the court spectacle he served, for example at Naples and Vienna.

His brother Francesco Galli-Bibiena (*b* Bologna, 12 Dec 1659; *d* Bologna, 20 Jan 1739) studied in Bologna



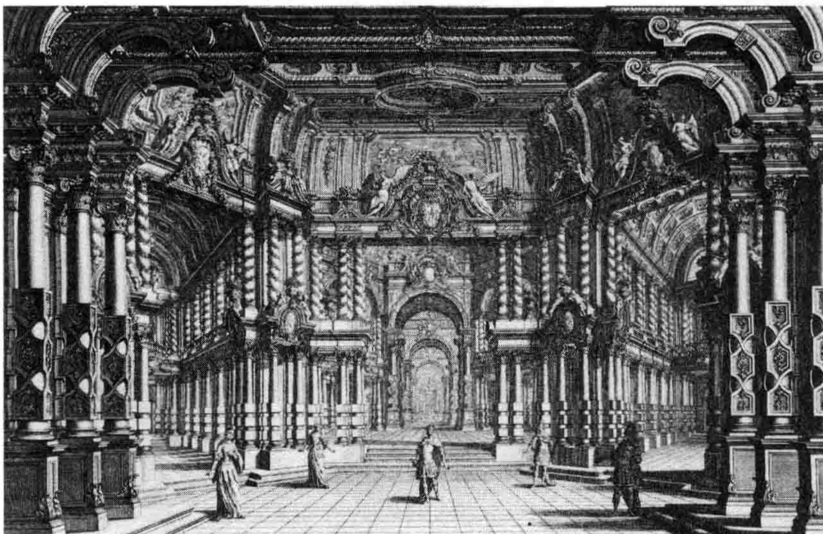
1. Courtyard seen from an angle, illustrating 'operazione 67a: per disegnare le scene vedute per angolo': engraving by an unknown artist from Ferdinando Galli-Bibiena's 'L'architettura civile' (Parma, 1711)



2. Design by Francesco Galli-Bibiena for the Act 3 finale of C.F. Pollarolo's 'La pace fra Tolomeo e Seleuco', Teatro Tordinona, Rome, 1693: engraving by Carl Antonio Buffagnotti

and was active there and elsewhere in Emilia; from about 1682 he worked with Ferdinando in Parma and Piacenza. After his first theatrical works in Genoa in 1689 he was active during the 1690s as a stage designer at many Italian opera houses and foreign courts, including Rome, Reggio nell'Emilia, Bologna and Vienna. Francesco was also a significant innovator, having experimented with angular perspective in his non-theatrical works as early as 1684. The theatres that he designed in Bologna, Vienna, Nancy, Verona and Rome were strongly biassed towards courtly performance. Through his wider sphere of activity, and particularly through his scenery for the operas of Francesco Gasparini, C.F. Pollarolo (fig.2), Scarlatti, Vivaldi, Hasse and Leo, he may have played a greater part than his brother in the propagation of the new style in *opera seria*. By contrast with Ferdinando's technique-orientated works, those of Francesco are masterfully composed and richly ornamented fantasies.

Alessandro Galli-Bibiena (*b* Parma, 1686; *d* Mannheim, 5 Aug 1748), a son of Ferdinando, studied with his father and worked as his associate in Spain from 1708 and Vienna from 1711. In 1716 he was appointed architect and stage designer at the Innsbruck court; in 1720 he settled with the court at its new Mannheim residence, where he worked until his death. The influence of his father and uncle is specially clear in Alessandro's designs for oratorios, sacred dramas and, later, *opera seria*. His *opera seria* sets, with their complex but weightless illusionist architecture and scant decoration, elegantly fulfilled their ostentatious function. Realistic traits also became important in his rustic scenery for pastorales, especially popular at the palatine court and in the genre



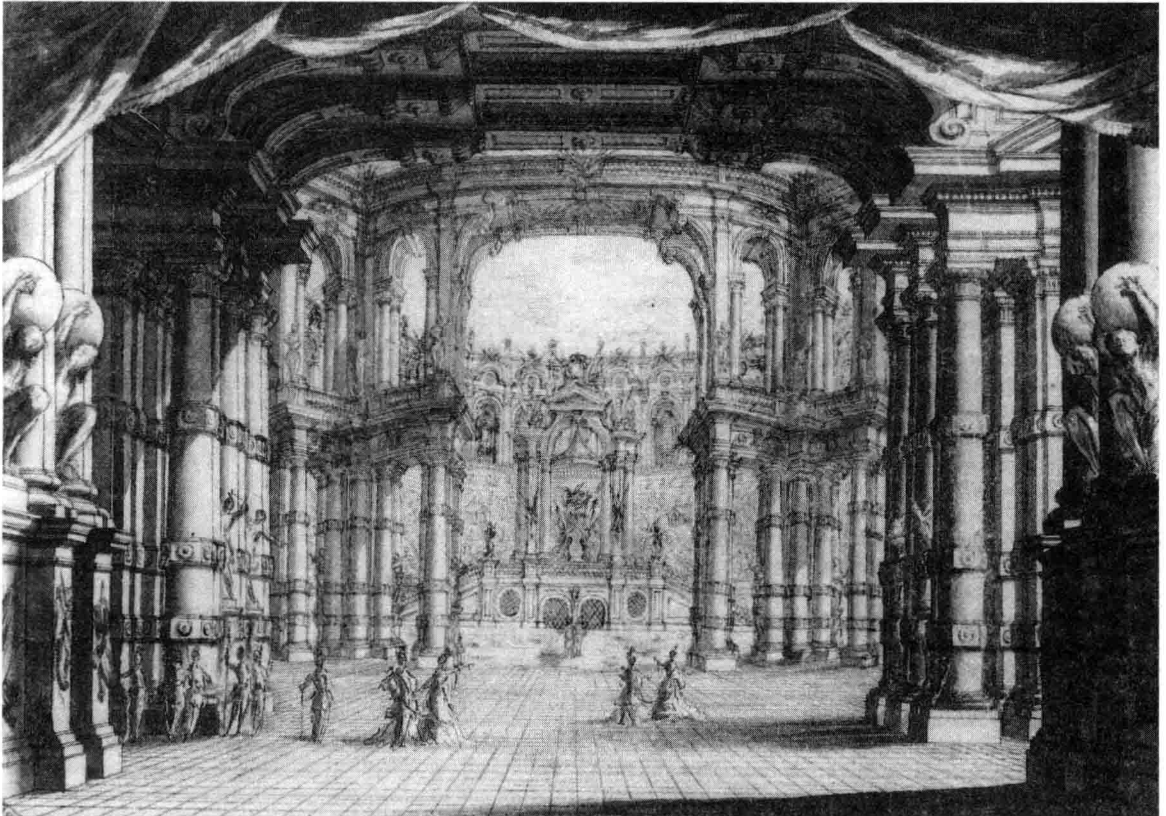
3. Design by Giuseppe Galli-Bibiena for Fux's festa teatrale 'Le nozze di Aurora', Favorita, Vienna, 1722: engraving by Johann Andreas Pfeffel II, 1740

scenes for the *commedia dell'arte*. Alessandro designed the provisional opera house in Mannheim (1720) and the opera house in the rebuilt palace (1737–41), his most important work. His brother Giovanni Maria (*b* Piacenza, 19 Jan 1693; *d* Naples, 1777) followed Alessandro to Mannheim about 1722 but went in 1723 to Prague, where he evidently spent most of his life, though he had spells as an architect and stage designer in Rome, Naples and probably Bologna.

A third brother, Giuseppe (*b* Parma, 5 Jan 1695; *d* Berlin, 1757), worked with his father in 1708 in Barcelona and in 1711 in Vienna, succeeding him there in 1716 and becoming principal theatre architect in 1723; he was responsible for the court opera performances under Charles VI in Vienna (fig.3) and at other residences, including Prague, and he also worked in Munich, Linz and Graz. After Charles's death (1740) opera productions became fewer and Giuseppe went to Italy, where he worked in Turin, Bologna and Venice. In 1744 he returned to Vienna but gave up his court position there in 1748, having secured an assignment in 1746 to design the interior of the Bayreuth opera house (completed by his son Carlo in 1748); in 1747 he went to Dresden, where he rebuilt the Opernhaus am Zwinger (completed in 1750). From 1751 he was active as a stage designer in Berlin and in 1753 he entered the service of Frederick the Great. Giuseppe's illusionist architecture painting became typical of *opera seria* and established him as the leading stage designer in Europe. He developed the style of his father and uncle in imaginative sets for more than a hundred opera productions, retaining rationalist principles of composition. His sets expanded in amazing diagonal views, conceived primarily as one or more central structures with star-shaped radiating galleries or stages, in which the standard elements of contemporary court architecture were varied, and rich decoration became more pronounced.

A further son of Ferdinando, Antonio (*b* Parma, bap. 1 Jan 1697; *d* Milan, 28 Jan 1774), studied in Bologna and from 1716 occasionally assisted his brother Giuseppe in Vienna, his father in Bologna and Fano, and his uncle in Verona and Rome. From about 1721 he worked with Giuseppe as a stage designer at the Vienna Hofoper, from 1723 as second architect and theatre engineer. Most of his sets were for *opera seria* productions. He succeeded Giuseppe as principal theatre engineer in 1748 but returned to Bologna in 1751; there he designed the Teatro Comunale (1756–63), for which he produced numerous opera sets. He was also active in other Italian cities as architect and stage designer. He remained within the family traditions in catering for the requirements of court productions, which in Vienna he developed in his brother's shadow and which he continued to use after his return to Italy. His work was unaffected by the ideals of the emancipated middle classes, and he increasingly became subject to criticism; the Teatro Comunale in Bologna in particular figured in treatises of the Enlightenment as a model of 'bad taste'.

The youngest of Francesco's sons, Giovanni Carlo Sicinivale (*b* ?Bologna, 11 Nov 1717; *d* Lisbon, 20 Nov



4. Design by Giovanni Carlo Sicinivale Galli-Bibiena for Act 3 scene ii (a vast hall with an amphitheatre) of Antonio Mazzoni's 'La clemenza di Tito', Opera do Tejo, Lisbon, June 1755: pen and black ink with grey wash (Royal Institute of British Architects, London)

1760), was educated at the Accademia Clementina in Bologna and in the 1740s was active in Bologna and the Emilia region; in 1752 he was appointed architect and stage designer to King José I of Portugal, in whose service he built several opera houses: the theatre at the palace of Salvaterra de Magos (1753), the Opera do Tejo in Lisbon (1755) and the theatre at Ajuda (1756). For the performances of Perez's *opere serie* he created elegant scenery which simplified the style of his family and attempted greater realism, approaching a bourgeois aesthetic without forsaking court traditions.

Carlo Galli-Bibiena (*b* Vienna, bap. 8 Feb 1721; *d* Florence, 1787), son of Giuseppe, studied in Vienna and worked at Bayreuth from 1746. Up to 1756 he designed sets for the works of Hasse and Bernasconi there and in Erlangen; later he also worked occasionally at Brunswick and after the Seven Years War (1756–63) went to Italy, France, the Netherlands and London. In 1765 Frederick the Great appointed him head stage director at the Berlin Hofoper, but he soon returned to Italy where he worked as an architect and stage designer in Treviso, Naples and Milan. Finally, in 1774, he worked for Gustavus III in Stockholm and Drottningholm and Catherine the Great in St Petersburg. Carlo never completely relinquished his father's style, but a reduction of illusionism was already evident in his Bayreuth sets, and his work with *opera buffa* further strengthened the trend towards realism, eventually also including neo-classical elements.

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Gallican chant. The composite of traditions of monophonic liturgical music used in the churches of Gaul before the imposition of 'Roman' chant by the Carolingian kings Pippin (reigned 751–68) and Charlemagne (768–814). Although the music of the Gallican rite was almost completely suppressed before the appearance of notation in the 9th century, remnants of this tradition, though heterogeneous in style, are thought to survive in the Gregorian repertory and elsewhere. The term 'Gallican' is also occasionally used in the sense 'non-Roman', so that 'Gallican chant' may mean, in older literature especially, the repertories of the Iberian Peninsula, the Celtic areas and northern Italy (including Milan), as well as of Gaul itself.

1. INTRODUCTION. The 5th century was a period of considerable importance in the history of medieval Gaul and in particular for the Gallican Church. The end of this century saw the establishment of Frankish rule in Gaul by Clovis (*d* 511), first of the Merovingian kings, who converted to Christianity in 496. The Franks eventually extended their kingdom to a territory covering, roughly, modern France, Switzerland, the Low Countries, and Germany west of the Rhine, an area (commonly known as Francia) that later formed the core of the Carolingian empire. The early Merovingian kings inherited the ecclesiastical traditions and liturgical forms of the Gallo-Roman population, which was mostly centred in what is now southern France and which, by the mid-5th century, was solidly Catholic. From this population comes the earliest evidence of the Gallican liturgy.

The first indication of a liturgy in Gaul distinct from the liturgies of other Western Churches occurs in a letter, dated 416, by Pope Innocent I to Bishop Decentius of Gubbio (*PL*, xx, 551–2), in which the pope called for the Churches of Italy, Gaul, Spain and North Africa to celebrate the liturgy in accordance with the rite of Rome. From the 5th century also come several references to the composition of liturgical texts by Gaulish clerics, such as Claudianus Mamertus, Bishop of Vienne (*d* c475), and his nephew Sidonius Apollinaris (*d* c480), and Musaeus of Marseilles (*d* c460), who is known to have compiled a lectionary for the liturgical year, a sacramentary and a responsorial with series of chants and psalms ('psalmorumque serie et cantatione'); this last text is the earliest known reference to a chant book in the Western Church (Gennadius of Marseilles, *PL*, lviii, 1104). None of their liturgical works, however, survives. Several other literary sources written between the 5th century and the first half of the 9th bear witness to the unique character of the Gallican rite and its music. Augustine of Canterbury, for example, in a letter to Gregory the Great (Bede, *Historia ecclesiastica*, i.27), remarked on the differences between the worship in the churches of 'Gallia' and those of Rome. Walahfrid Strabo, writing in about 829 (i.e. after the introduction of 'Roman' chant into Francia), said that 'many people claim that they can distinguish between Roman and other chants by both words and melody' ('plerisque et verbis et sono a ceteris cantibus discernere posse fatentur', *De exordiis*, chap.22).

Evidence for the nature and content of the Gallican liturgy survives in a number of liturgical books, primarily sacramentaries and lectionaries, and in several other contemporary literary sources; there are no extant Gallican chant books. When compared with sources concerning, for example, the Roman and Ambrosian (Milanese) Churches, such texts clearly confirm that the liturgical usage and literary style of the Gallican rite was markedly distinct. However, they also reveal that considerable variation existed within the Gallican Church itself, for individual ecclesiastical provinces and even individual dioceses had their own local forms of worship. For example, the Use of Auxerre, as reflected in the collection of masses published by Mone (1850), differed in its choice of formularies, though scarcely in the form or order of

the chants, from that of Autun in the *Missale gothicum*. Thus, unlike the Roman, Mozarabic and Ambrosian liturgies, the Gallican was not homogeneous, although it shared a group of particular practices in the celebration of the Mass, Divine Office and other special rites (on the character of the Gallican liturgy see Hen, 1996).

This lack of homogeneity, which is also apparent in the Celtic Church (*see* CELTIC CHANT), may be explained by the absence of any central ecclesiastical authority in Merovingian Gaul and of any need or desire for uniformity in the rite (beyond the fundamental elements of worship) before the liturgical and ecclesiastical reforms instituted by the Carolingians in the latter half of the 8th century. The individuality of Gallican liturgical traditions may partly account for the evident willingness of the Church to adopt elements from other rites. For example, in the Bobbio Missal, probably from Burgundy or north Italy, there are Spanish influences, especially in the litany-like *preces* for Holy Saturday; the Roman Church itself influenced the Gallican rite, particularly in the literary style of the prayers (see Vogel, 1960) and to some extent in the structure of the liturgy; chants were borrowed from Milan at Lyons and in south-east Gaul (Provence), and vice versa. Similarly, the many exchanges between the Celtic and continental liturgies left traces in both Francia and Rome. In the 7th and 8th centuries Celtic missionaries went to the Continent taking with them liturgical books, some of which were left there (e.g. the antiphoner *F-Pn* n.a.lat.1628; see Morin, 1905), in Germany (e.g. the fragments in *CH-SGs* 1395, or the Echternach manuscript, *F-Pn* lat.9488) and in north Italy (the Bangor Antiphonary at Bobbio).

Even the Eastern Churches exerted an influence; indeed, the Gallican liturgy is characterized by chants and practices of eastern Mediterranean origin, among them the diaconal litany, the exclamation 'Sancta sanctis' ('Ta hagia tois hagiois'), the Trisagion and the Cheroubikon (see Quasten, 1943). At the time of St Caesarius (*d* 542) chants were sung at Arles in both Greek and Latin. Some Gaulish churches, such as the basilica at Arles, incorporated an altar of the prothesis (*proskomidē*), that is, an altar for the 'setting forth' (preparation) of the oblation, as in the Eastern Churches; during the offertory there was a solemn procession from this altar to the high altar while the choir sang the Cheroubikon or another chant of Eastern origin (see Mâle, 1950). These non-Western influences were more marked at Arles at the time of St Caesarius, and at Marseilles, than at Autun.

The celebration of the Gallican rite and its music came to an end in Francia with the wide-ranging Carolingian ecclesiastical reforms, which demanded the adoption of the Roman liturgy and its chant throughout the Frankish Church. The *Admonitio generalis* issued by Charlemagne in 789 ordered that all the clergy should 'learn the Roman chant thoroughly ... in conformity with what King Pippin strove to bring to pass when he abolished the Gallican chant for the sake of unanimity with the Apostolic See'. The only known evidence of opposition to such reforms may be found in the strongly pro-Roman *Ordo romanus XVI* (Andrieu's numbering) and an anonymous 8th-century work (*Ratio de cursus*) tracing the origin of the Gallican Divine Office and its 'modulatio' (ed. Hallinger, 1963, i, 77–91). During the late 8th century and the early 9th the cantors and clergy of the Gallican Church had to learn not only new liturgical texts but new ways of chanting them. This process is recorded in the writings of some contemporaries, notably Walahfrid Strabo and Hilduin, abbot of St Denis, who observed in a letter (*c*835) that the abbey owned several Mass books containing the *ordo* of the Gallican rite, and that these would need to be recast to conform to the Roman tradition (MGH, *Epistolae karolini aevi*, iii, Berlin, 1899, p.330). Aurelian of Réôme (*fl* 840s) also commented on the difference in the way older cantors sang particular chants compared with their younger contemporaries (see below, §7).

Considerable evidence exists to suggest that the reform of the chant melodies was in many ways imperfect, and that the 'Roman' chant performed by the Franks differed consistently from that sung in Rome itself (*see* OLD ROMAN CHANT, and PLAINCHANT, §2(ii)). This Frankish version of the Roman repertory is generally known as 'Gregorian' and is that preserved in the notated manuscripts copied north of the Alps. By the end of the 9th century the Gregorian tradition was fully established throughout the Frankish lands and little obvious trace of its Gallican predecessor remained; when Charles the Bald wanted to hear Gallican chant he had to send to Toledo in Spain for singers who could perform it (see Levy, 1984, p.50). Yet it is clear that some elements of Gallican music were preserved during the centuries after the Carolingian reform. The Roman Office chants, in particular, on their introduction into the liturgico-musical centres of the Frankish realm, were adapted in some way to the Frankish style of singing (Zijlstra, 1997, pp.31–67), and other vestiges of what may be Gallican practice are generally thought to survive in melodic features such as the preference for two reciting notes in psalmody, the importance of melismatic chants and the use of certain expressive effects. The difficulties involved in trying to identify musical characteristics with certainty, however, has occupied chant scholars for over a century (some of the problems are mentioned in §3 below). The following account discusses the major sources of the Gallican rite and its chant, and surveys the corpus of melodies that may be of Gallican origin according to their liturgical use.

2. SOURCES. Contemporary literature, stemming from Gaulish ecclesiastical authors, includes the works of Gregory of Tours (*d* 594), most notably his *Decem libri historiarum*, which contains many liturgical references, relating particularly to the church of Tours; biographies of Merovingian saints; monastic Rules, which derive principally from southern Gaul; collections of conciliar decrees; poetry, sometimes later pressed into use as hymns; and the *Expositio antiquae liturgiae gallicanae*, a commentary on the Gallican Mass in the form of two letters, which were previously attributed to St Germanus (*d* 576), Bishop of Paris. Preserved in a 9th-century manuscript from the Tours area (*F-AUT* 184), the *Expositio* is thought to have been written, possibly in Burgundy, in the early 8th century (although some scholars consider it to be a much later, Carolingian work; see Hen, 1995, pp.47–9); it offers valuable evidence of the Gallican liturgy, even though the author's interest centres mainly on the symbolism of the liturgy.

The eight surviving Gallican liturgical books, mostly dating from the late 7th century or the 8th but containing texts that are much older, are either collections of prayers for the celebrant (sacramentaries and missals) or lectionaries, and their contents reflect the local uses of particular

churches or areas; chants are not cited. The sources are as follows: *Expositio antiquae liturgiae gallicanae* (*F-AUT* 184, 9th century, from Autun; possibly based on an earlier Merovingian text); *Missale gothicum* (*I-Rvat* Reg.lat.317, early 8th century, Burgundy, written for a church in ?Autun; based on an earlier text *c*690–*c*710); *Missale gallicanum vetus* (*I-Rvat* Pal.lat.439, first half of the 8th century, from ?Luxeuil or ?Chelles; recension of a missal from the late 6th century or early 7th); the Bobbio Missal (*F-Pn* lat.13246, 8th century, probably from Septimania; formerly thought to be from north Italy; copy of an earlier 6th-century text); *Missale francorum* (*I-Rvat* Reg.lat.257, early 8th century, from Poitiers or the Seine valley; based on texts of the 6th and 7th centuries); *Missale vetus gelasianum* (*I-Rvat* lat.316, ff.3–245 and *F-Pn* lat.7193, ff.41–56, copied *c*750 at Chelles; the text is a Gallicanized version of a 7th-century Roman sacramentary and reflects Frankish traditions of the Paris/Meaux area); 'Mone masses' (*D-KA* Aug.253, 22 palimpsest folios, copied ?760–80, from ?Reichenau; based on a text probably dating from 630–40 and composed for a Burgundian church). A fragmentary antiphoner in Irish script, *F-Pn* n.a.lat.1628, ff.1–4 (see Morin, 1905), may be relevant, but it cannot be dated precisely and its script and decoration suggest that it was Celtic rather than Gallican (see Salmon, 1944–53, i, p.lxxxvii).

Remnants of the Gallican chant tradition must be sought mainly in the Frankish liturgical books containing the Roman repertory. Some of the chants were eventually adopted in the new liturgy, though not with their original titles; they often seem to have been used for Frankish ceremonies for which there was no Roman equivalent. A parallel may be drawn with the survival of local styles in the diocese of Benevento after the imposition of Gregorian chant there (*see* BENEVENTAN CHANT). These Gallican elements are not found in the earliest manuscripts after the Carolingian reform, which are copies of the Roman archetype imposed by Pippin and Charlemagne without additions or modifications. Few chants thought to be Gallican occur in the earlier graduals, whether without notation (e.g. Codex Blandiniensis, *B-Br* lat.10127–44) or with neumes (e.g. *F-CHRm* 47, *LA* 239, *CH-SGs* 359). But Gallican chants appear more frequently from the 11th century, particularly in manuscripts from St Denis or south-west France (on the survival of Gallican chants at St Denis, see Robertson, 1985, and 1991, pp.261–71). They were added here and there as alternative chants for festivals, or in the less official sections of liturgical books, for example, as processional chants, which at this time were separated from the gradual into a book of their own (the processional). Gallican chants may also appear in tropers, processionals, and some saint's offices, and were sometimes used in liturgical dramas (see W. Elders: 'Gregorianisches in liturgischen Dramen der Hs. Orléans 201', *AcM*, xxxvi, 1964, pp.169–77). They are also found occasionally in the liturgical books of other Western Churches – Ambrosian, Celtic and Mozarabic – and these are useful in drawing comparisons (see §3).

3. PROBLEMS OF IDENTIFICATION. The central difficulty facing scholars of Gallican chant is the lack of notated sources. Because no notated Gallican chant book survives (it is unlikely that any were written), evidence must be sought in the noted manuscripts of other repertories – principally the Gregorian, but also the Mozarabic and Ambrosian. This in turn leads to the question of how Gallican chants, or Gallican elements within a chant, may be identified as distinct from the chant tradition into which they have been adopted. Contemporary literature mentioning particular features of Gallican music is sometimes of help in indicating the character of the melodies, but such evidence is almost always lacking in concrete details and hence open to considerable interpretation. The most important means of identification remains the comparison of melodies in notated sources, even though these sources date from a century or more after the Gallican rite was suppressed. It must also be remembered that the identification of a chant text as Gallican does not necessarily mean that the music that accompanies it in notated sources is also of the same origin.

Two separate comparisons are necessary in attempting to identify chants from the early Gallican repertory. First, the earliest Gregorian manuscripts of Mass and Office chants must be examined in order to distinguish the 'Roman' repertory imposed in Carolingian times from other chants in the manuscripts. However, a number of these other chants are 'Romano-Frankish' rather than Gallican, that is, they are part of the 'Roman' repertory composed in the Frankish empire during the 9th century though somewhat different in style from the original Roman repertory. Consequently, comparison is then required between these remaining chants and chants with the same texts in Mozarabic, Ambrosian and Celtic manuscripts. When concordances occur, the area of origin of the chants must be determined. For this, three main criteria are employed (individually or in combination): the evidence of liturgical books and other literary evidence, the literary style of the texts, and the musical style.

The results of such comparative procedures have nevertheless proved generally inconclusive (see, for example, Levy's 1984 analysis of a group of offertory chants) and hardly permit the construction of a complete inventory of Gallican chants. The original functions of chants that have often been recognized as Gallican frequently resist identification: in the manuscripts they are never given their ancient liturgical titles – *sonus*, *confractorium* etc. Moreover, the Gallican Mass and Office must have required a larger repertory of chants than the Roman. The long, ornate antiphons may perhaps have been sung at Mass, or the 'responsories' such as *Collegerunt* (actually an antiphon with verse) may have been used as offertory chants, but firm evidence is lacking.

During the latter decades of the 20th century, a number of other approaches were adopted by scholars. Jean Claire of Solesmes used a method of tonal rather than stylistic analysis to identify the origins of the Gregorian repertory, and concluded that melodies of the Gallican rite may be distinguished from the Roman by their use of a particular 'modality'. According to his theory, three fundamental 'modes archaïques' (Do, Ré, Mi) underlie all Western chants; Gallican Office melodies are characterized by the 'Ré' modality, whereas Roman chants are based only on 'Do' and 'Mi' (see Claire, 1975). The theory has been expanded to include the Mass repertory, not only by Claire himself but also by Philippe Bernard and Olivier Cullin, who have focussed attention on sections of the Roman Mass Proper containing exceptionally large numbers of melodies in the 'Ré' mode (e.g. Advent); such chants, they argue, must have been adopted by Rome from the Gallican liturgy at an early date (i.e. the 6th

century). Cullin (1993) suggested that only melodies in the 2nd ('Ré') mode are of Gallican origin, whereas Bernard (1990–92) claimed that the entire Roman Advent Proper was borrowed from the Gallican liturgy. However, these theories have not found universal acceptance. In particular, there is no evidence to support the assumption that the Gallican rite ever possessed a chant Proper, and the reliability of the Old Roman manuscripts (dating from the 11th–13th centuries) as sources for the chant melodies of 8th- and 9th-century Rome has been questioned. Furthermore, in the absence of notated sources earlier than the 9th century, it is highly unlikely that the music attached to a particular feast in later medieval manuscripts bears much resemblance to the melody sung when that feast was first established in the liturgy.

A different approach was adopted by James McKinnon, who examined the contemporary literary sources concerning the contexts and manner in which Gallican chant was performed before the Carolingian reforms. His argument is based on a distinction (originally articulated by Claire, 1962, pp.231–5) between 'lector' chant and 'schola' chant. The former is characteristic of the early Christian period and is essentially a soloist's art whereby a solo singer – often called 'lector' in early documents – sings in alternation with the congregation; this type of chant is almost entirely improvised and the repertory is not fixed. 'Schola' chant, as the name suggests, is the product of a specialist choir and is characterized by a high degree of organization, in particular through the maintenance of a fixed repertory (i.e. a musical Proper); such chant seems to have developed in Rome from about the mid-7th century with the formation of the Schola Cantorum and is also considered to be typical of the Mozarabic and Ambrosian repertories. In a survey of the literary sources concerning the Gallican Church, McKinnon concluded that the conditions did not exist in Francia before the Carolingian era for the creation of a 'schola' repertory; all the evidence suggests that the chants were performed by soloists, that there was no sense of a Proper for either the texts or the music, and that there was no choir or group of singers that could provide the stability necessary for the creation or preservation of a fixed musical repertory. For this reason, he argued, it is implausible that a large number of melodies in the Gregorian repertory could have originally been Gallican (McKinnon, 1995). In other words, one of the most important defining characteristics of the Gallican tradition – its improvised nature – was lost with the imposition by the Carolingians of the largely fixed melodies of the Roman Church; hence even chants within the Gregorian repertory that are generally recognized as being 'Gallican' cannot be considered as examples of the genuine pre-Carolingian tradition.

The various theories behind the methods of identifying Gallican chants are closely bound up with the theories concerning the history of Gregorian chant, its relation to the other medieval monophonic traditions, and the differing effects of oral and written means of transmission on a repertory; all of these are the subject of heated debate (see, for example, Hucke, 1980; and Levy, 1987). The history of particular chants and their transmission remains unclear, although with the help of liturgical and historical sources convincing results have been found (see McKinnon, 1992). However, to what extent Gallican chants were retained as part of the Gregorian repertory is still a matter of conjecture.

4. Liturgical evidence. Chant incipits in Gallican sacramentaries and lectionaries very occasionally correspond with those of chants in noted Gregorian graduals and antiphoners, but such correspondences are sometimes coincidental. A responsory *Probasti* mentioned in the *Missale gothicum* (ed. Bannister, 1917–19, no.398, p.112) and a responsory *Exaltent eum* cited in the lectionary of Wolfenbüttel (see A. Dold, ed.: *Das Sakramentar im Schabcodex M 12*, Beuron, 1952, p.14) may not be the Gregorian graduals *Probasti* and *Exaltent*; and the *responsorium Domine audivi* for Good Friday in the *Missale gallicanum vetus* (ed. Mohlberg, 1929, p.27) is either an interpolated Gregorian chant or a different Gallican chant resembling either the tract *Domine audivi* or the Ambrosian *psalmellus* with the same incipit (see Suñol, 1935, p.290).

A similar difficulty arises with the antiphon *Sanctus Deus archangelorum*, cited in the second letter of the *Expositio antiquae liturgiae gallicanae* as a substitute for the Benedictus during Lent (ed. Ratcliff, 1971, no.4, p.18). Gastoué (1939) claimed that this was the antiphon *Sanctus Deus qui sedes super cherubim* (see also B. Stäblein, *MGG1*, iv, 1306), but his identification seems impossible, not only because the incipit is different but also because the chant is found almost exclusively in Italian manuscripts.

By contrast, certain Gallican elements may be identified in Aquitanian manuscripts with concordances elsewhere. These include the *preces* for Holy Saturday, in the Bobbio Missal, whose refrain (*presa*) appears in Aquitanian manuscripts. Three other Gallican *preces* in Aquitanian manuscripts (*Miserere Pater juste*, *Miserere Domine supplicantibus* and *Rogamus te Rex seculorum*) have textual concordances in Spanish sources (see Huglo, 'Les preces hispaniques', 1955, p.361). The antiphon *Introeunte te*, a Latin translation of a *troparion* originally from Jerusalem, occurs in Aquitanian processionals and Spanish manuscripts; it was cited in a gradual from Pistoia as 'antiphonas gallicanas'. There are similar concordances of the *Benedicite* (see L. Brou: 'Les benedictiones, ou Cantique des Trois Enfants dans l'ancienne messe espagnole', *Hispania sacra*, i, 1948, pp.21–33), the Trisagion (see Stäblein, *MGG1*, iv, 1303–5) and the antiphon *Viri sancti*. The *Viri sancti* is not Gallican, however: a comparison of the texts in the Aquitanian and Spanish versions (see Brou and Vives, 1953, p.186) with the scriptural text (2 *Esdras* viii.52–5 in the Apocrypha) shows that the Spanish text preceded the Aquitanian.

Some Gallican chants may be identified with the help of evidence from Celtic manuscripts. The Bangor Antiphonary, which was copied at the end of the 7th century and is strongly associated with Bobbio, includes a communion antiphon of Eastern origin, *Corpus Domini accepimus* (see Baumstark, 3/1953, p.105). This chant occurs as a *transitorium* at Milan (Suñol, 1935, p.320) and as a *confractorium* in some north Italian graduals, but the latter include a clause 'adjutor et defensor ...', which suggests that the chant was not originally Ambrosian (see Huglo, 'Antifone antiche', 1955); it probably had its Western origin in the Gallican rite.

The same Celtic manuscript at Bobbio includes the hymn *Mediae noctis tempus est*, whose melody was identified by Stäblein (1956, p.448, melody 761; see also *MGG1*, iv, 1323). The melodies of other Celtic *confractoria* (e.g. in the Stowe Missal) and other hymns may not

have survived, although the Maundy antiphon *Si ego lavi* with the verse 'Exemplum' in the Stowe Missal also appears, with the same verse, in certain Aquitanian manuscripts. Usually, however, the verses of antiphons, unnecessary in the Gregorian rite, were simply suppressed or transferred to other contexts by medieval scribes. (*See* CELTIC CHANT.)

Some Gallican chants occur as Ambrosian chants with Gregorian concordances, such as the antiphon *Maria et Martha* (Hesbert, 1935/*R*, no.214), which has the same text as an Ambrosian *transitorium* (Suñol, 1935, p.226), and the antiphon *Insignes praeconiis* (Stäblein, *MGG1*, iv, 1311, cf 1309). The latter was used for the feast of St Denis but had originally been composed for St Maurice; it is still used for St Maurice in the Ambrosian antiphoner (Suñol, 1935, p.536). Another such chant is the *preces Dicamus omnes* (Stäblein, *MGG1*, iv, 1313). The antiphon *Venite populi*, of Gallican origin, is found in some 30 Gregorian manuscripts and in a palimpsest from the 7th or 8th century; it sometimes carries the rubric 'In fractione' and occurs as a *transitorium* at Milan (see Huglo and others, 1956, p.124).

The Palm Sunday processional antiphon *Cum audisset*, probably of Gallican origin, contains in its text a clause 'Quantus est iste cui throni et dominationes occurrunt?', which is found in two other chants, one the Spanish *Curbati sunt* (Brou and Vives, 1953, p.151) and the other the Ambrosian *Curvati sunt* (Suñol, 1935, p.246). This borrowing of fragments of text from various sources, or 'centonization', is common in Gallican liturgical formulae. Similarly, a Gallican origin may be assumed for the antiphons *Post passionem Domini* and *O crux benedicta quae sola*, which have concordances in the Ambrosian antiphoner (Suñol, 1935, pp.218, 274; cf G.M. Suñol, ed.: *Liber vesperalis juxta ritum sanctae ecclesiae mediolanensis*, Rome, 1939, p.356).

The Ambrosian alleluias offer evidence relevant to the Gallican alleluias. In the Ambrosian rite, as in the Gregorian, the alleluias are followed by verses, but the initial alleluias are not always repeated as they would be in the Gregorian rite. Instead, longer alleluias – *melodiae primae* – are sung, resembling the initial alleluias only in their incipits; and these were formerly followed by even longer *melodiae secundae* (not in modern editions of Ambrosian chant). There were thus three alleluias in increasing order of length, all with the same incipits but otherwise similar only in tonality (Stäblein, *MGG1*, iv, 1316; cf *MGG1*, i, 337). One of these melismatic melodies was styled 'alleluia francigena' at Milan (Stäblein, *MGG1*, i, 339); and *melodiae longissimae*, analogous to the Milanese *melodiae*, began to appear in the late 8th century in Francia under the name *sequentia* (Hesbert, 1935/*R*, no.199*a*, MS B; *see also* SEQUENCE (i)). In northern France and at St Gallen they were sung in about 830 (ed. Hughes, 1934/*R*); and at Cluny these long wordless melismas were sung as late as the 11th century: an 11th-century gradual terms them *melodiae annuales* (*F-Pn* lat.1087, f.108) and the melismas *gallicana neuma* (Udalric: *Consuetudines cluniacenses*: *PL*, cxlix, 666).

The melismatic melodies edited by Bannister and Hughes (see Hughes, 1934/*R*) probably represent a part of the Gallican repertory, though with some modifications to bring them into conformity with Gregorian chant. The Gallican alleluias were probably sung in a threefold form at Mass as well as in the *alleluiaticus* of the Office ('habet ipsa alleluia prima et secunda et tertia'; see Ratcliff, 1971, p.13, no.20).

The *melodiae* of the alleluias are also relevant to a consideration of the Christmas responsory *Descendit de caelis*, which has a long melisma at 'fabricae mundi' (noted by Amalarius of Metz in about 830 in his *Liber de ordine antiphonarii*; ed. J.M. Hanssens, Vatican City, 1950, pp.55–6) and another melisma in the verse at 'tamquam' identical to the melisma, or *neuma triplex*, of the responsory *In medio ecclesiae* (also mentioned by Amalarius, ibid., 54). The structure of these melismas resembles that of the *melodiae* of Ambrosian responsories.

A chant of Gallican origin with a Mozarabic parallel is the offertory of St Stephen, *Elegerunt apostoli*, in the León Antiphoner. This chant gradually superseded the offertory *In virtute* in the Gregorian tradition (see Hesbert, 1935/*R*, no.12). Its earliest known occurrence is in a manuscript from St Denis (ibid., no.148*bis*, MS 'S'), and it is found even today in the *Graduale romanum* (p.634). It is possible that other offertories whose texts are similar or identical to Mozarabic *sacrificia* (the Mozarabic equivalent of the offertory) may also have retained some Gallican musical features (see Levy, 1984).

Liturgical and textual evidence proves that two of the chants of Holy Saturday are Gallican: the EXULTET and the hymn *Inventor rutili*. These should have disappeared when the Roman rite was introduced into Francia but were retained, probably because the Roman Easter Vigil seemed too austere to the Franks. There are difficulties, however, in reconstructing any 'original' Gallican melody of the *Exultet* from the various recitatives that survive (see G. Benoit-Castelli: 'Le Praeconium paschale', *Ephemerides liturgicae*, lxvii, 1953, pp.309–34). In Gallican sacramentaries the *Exultet* ends with a collect (prayer); this is followed by a second, styled *post hymnum cerei* ('after the hymn of the [Paschal] candle'). The hymn in question is in fact *Inventor rutili*, whose text was composed by Prudentius; it was probably a part of the daily Gallican Office of Lucernarium and survives in many Gaulish and German manuscripts as a part of the solemn Lucernarium for the Easter Vigil (ed. G.M. Dreves, AH, l, 1907, p.30; melody in Stäblein, 1956, no.1001; see also Combe, 1952, p.128).

Further liturgical comparisons may be made with those *Ordines romani* that include Gallican material; with the exception of *Ordo I*, all the *Ordines* are of Frankish composition and, for the most part, present a mixture of Roman and Frankish elements. The 8th-century *Ordo XV* (Andrieu's numbering), for example, specifies for the Requiem Mass the introit *Donet nobis requiem* (see Andrieu, 1931–61, iii, 127). This introit, which appears in many Aquitanian manuscripts, including that of Albi (*F-Pn* lat.776), is probably Gallican (melody ed. C. Gay, 'Formulaires anciens pour la Messe des défunts', *EG*, ii, 1957, pp.83–129, esp. 91, 128).

5. STYLE OF THE TEXTS. A distinct vocabulary and style characterizes the texts of the Gallican liturgy. The style of the Roman collects and prefaces is rigorously precise in theological formulation and concise in vocabulary: prayer is always addressed to the Father through the Son, and petitions are concisely expressed. By contrast, Gallican prayers develop various aspects of a theme, with an accumulation of rhetorical figures such as repetitions, redundancies, antitheses and metaphors; and the rich and colourful vocabulary contrasts strongly with that of the

Roman liturgy (see Manz, 1941). Gallican prayers are introduced with an admonition (*praefatio*) announcing the theme; these occur at Rome only before the solemn prayers of the Good Friday liturgy. Prayers in the Gallican rite were frequently addressed to the Son and Holy Spirit.

Some conventional rhetorical phrases are characteristically Gallican: the gospels in the Gallican lectionaries generally begin 'In diebus illis' or 'Diebus illis', rather than 'In illo tempore', the Roman formula. For this reason the antiphon *In diebus illis mulier* may be taken to be Gallican; it is prescribed for St Mary Magdalene (22 July) in some late antiphoners (see Hesbert, 1965, ii, nos.102, 146, 4), but more frequently for Maundy Thursday (see Hesbert, 1963, i, nos.72*c*, 147, and in some Aquitanian manuscripts), and it was probably originally part of the Holy Week liturgy in Gaul.

Another such conventional formula is 'Dominus Jesus', in the Milanese and Gallican lectionaries (see Salmon, 1944–53, p.lxxxviii). Chants including this phrase may have a Gallican origin, for example, the antiphon *Cena facta est sciens Dominus Jesus* found in Aquitanian manuscripts. The antiphon for the Dedication of a Church, *Pax eterna*, also begins with a characteristically Gallican phrase (see Manz, 1941, no.700).

In biblical texts there are characteristic divergences from the Vulgate version, for example, in the alleluia with the verse 'Multifarie', which is not identical to its Gregorian counterpart and whose reading is reproduced precisely in the lectionary of Luxeuil (ed. Salmon, 1944–53, p.9). Some of the Maundy (*mandatum*) chants follow the ancient Latin biblical text used in Gaul (ed. A. Dold, *Das Sakramentar im Schabcodex M 12*, Beuron, 1952, p.25); the 11th-century scribe who copied the antiphon *Cena facta* into the Albi manuscript (*F-Pn* lat.776, f.62) wrote 'Venit ergo' under the influence of the Vulgate version, but a contemporary hand restored the Gallican reading, 'autem'.

Textual analysis of the Aquitanian chant manuscripts, especially *F-Pn* lat.776 from Albi, would probably reveal further chants of Gallican origin. (On the Gallican Psalter, see §8 below.)

6. MUSICAL STYLE. Walahfrid Strabo spoke of the distinctive style, in both text and sound, of Gallican chants (see quotation in §1 above); and the chants identifiable according to textual criteria exhibit certain musical peculiarities, in intonation formulae, in melismas and cadences and in the use of distinctive neumes. However, these criteria cannot be used in isolation to identify Gallican chants; after the imposition of the Gregorian repertory in Francia, chant composition continued for a time along traditional lines. Thus a distinction between the older Gallican repertory and chants composed shortly after the Carolingian reform cannot be made on purely musical grounds.

At a second intonation, following an intermediate cadence, the pattern shown in ex.1 is possibly a Gallican

Ex.1



characteristic; another characteristic may be the use of sequential patterns for a descent (ex.2).

Ex.2



The greater antiphons often feature exuberant melismas, like those in Ambrosian and Mozarabic chant, and in this they differ markedly from the Gregorian repertory. In melismatic chants a longer or shorter melisma generally occurs on the penultimate or antepenultimate syllable; if the final word is 'alleluia', it is the antepenultimate syllable rather than the first or last 'a' that carries the melisma, as in Mozarabic chant (see L. Brou: 'L'alleluia dans la liturgie mozarabe', *AnM*, vi, 1951, pp.3–90). These final melismas occur in the following chants, otherwise identified as Gallican: *Elegerunt*, *Venite populi*, *O crux benedicta quae*, *Cum Rex gloriae* (in which the melisma contains more than 80 notes) and *Factus est repente*.

A distinctive neume, the *pes stratus*, occurs only in chants composed in Francia (whether Gallican or Romano-Frankish). It is a *pes* (*podatus*) in which the second note carries an *oriscus* as well (ex.3), and it usually occurs

Ex.3



during a melisma or at intermediate cadences (e.g. in the extended jubilus melisma sung in the repetition of the alleluia after the verse). The neume indicates an interval of a major 2nd or minor 3rd (see illustration) and is found in the following chants, which may be of Gallican origin: *O crux benedicta* (at 'alleluia'), *Cum audisset* (at 'sedens' and 'salve'), *Ave rex noster* (at 'et'), *Collegerunt* (at 'ab'), *Elegerunt* (at '-gerunt' and 'plenum') and *Factus est repente*(at 'replevit', twice; this offertory, in the late 8th-century *B-Br* lat.10127–44, occurs also in nine Beneventan manuscripts; see Hesbert, 1963, p.62).

The formulaic method of composition known as CENTONIZATION is another feature thought to be characteristic of the old Gallican repertory, as of the other ancient repertories. In the antiphons *Cum audisset* and *Ave Rex noster*, for instance, the passages in which the *pes stratus* occurs are musically virtually identical; a passage in the Maundy antiphon *Vos vocatis me* with the verse 'Surgit' is also found, note for note, in an antiphon *Gentem* of the ancient Office of St Remigius (ex.4). Identical phrases occur also in the antiphons *Salvator omnium* and *Hodie illuxit nobis* (Stäblein, *MGG1*, iv, 1311). The chant *Elegerunt* and the offertory *Factus est repente* share the same intonation, and the final alleluia of *Factus est repente* resembles the alleluia of the antiphon *Venite populi*.

7. THE MASS. The structure of the Gallican Mass and the nature of its chants can to some extent be reconstructed from information in a variety of sources, especially the first of the two letters of the *Expositio antiquae liturgiae gallicanae*(ed. Ratcliff, 1971). The items from the Mass are listed below in their liturgical order.

(i) Antiphona ad praelegendum. This chant preceded the lections; it is found (with the same name and function) in the Spanish liturgy. Like its Roman counterpart, the introit, but unlike the equivalent Ambrosian *ingressa*, it included psalm verses: the verses *ad repetendum* in some ancient Gregorian graduals from north France may be of Gallican origin.

(ii) Call for silence. A recitative for this type of diaconal admonition occurs in a processional from St Peter at Cologne (*D-KNa* G A 89*b* (anc.W.105), f.7*v*; cf RISM,

Ex.4

Antiphon *Vos vocatis me*

Sur - git Je - sus a coe - na et po - nit ve - - sti - men - ta su - a et cum ac - ce - pis - set etc

Antiphon *Gentem*

Sum - pto coe - li - tus chris - ma - te sa - cro mun - - da - vit gur - gi et san - cti etc

B/XIV/1, 217; see ex.5). According to the *Expositio*, this enabled the congregation betterto hear the word of God

Ex.5

Sta - te cum di - sci - pli - na et si - len - ti - o au - - di - en - tes in - ten - te.

('ut tacens populus melius audiat verbum Dei'; ed. Ratcliff, 1971, p.3, no.2). The call for silence was followed by the greeting 'Dominus sit semper vobiscum' and the answer 'Et cum spiritu tuo', and the collect.

(iii) Aius (Trisagion). The term 'aius' is a corruption of 'hagios' (Gk.: 'holy'): the letter 'g' was dropped, as occurred also in the tonal formula *noeais*, for *noeagis*. The chant was intoned by the priest and continued by the choir in Greek and Latin ('dicens latinum cum greco'); it was followed by the Kyrie eleison, which was probably not sung, but recited by three boys in unison ('uno ore') as at Milan. The *Trisagion* was mistakenly written as 'Trecanum' in *F-AUT* 184 (see Bernard, 'La "Liturgie de la victoire"', 1996).

(iv) Benedictus (Prophetia). This, the Canticle of Zechariah (*Luke* i.68–79), was probably intoned by the priest (Gregory of Tours, *Decem libri historiarium*, viii, 7: MGH, *Scriptores rerum merovingiarum*, i, 1951/*R*, 330). The *Benedictus* was replaced during Lent by the antiphon *Sanctus Deus archangelorum* (see Ratcliff, 1971, p.18, no.4). It was followed by a collect (*collectio post prophetiam*).

(v) Hymnus trium puerorum (Benedictiones, Benedicite). The synaxis proper began with three readings; the position of this canticle is not clear from the *Expositio* (Ratcliff, 1971, p.5, no.6), but it probably separated the first two readings, the *lectio prophetica* (from the Old Testament) and the lectio *ex apostolo* (drawn not only from the epistles but also from *Acts*, *Revelation* and even the martyrology, according to the festival).

(vi) Responsorium. This chant was probably ornate and was sung by boys ('a parvulis canitur'); in the latter feature it recalls the responsories *cum infantibus* of the Ambrosian rite. It replaced an ancient *psalmus responsorius*, sung by a deacon, with the congregation singing a brief *responsorium* after each verse (Gregory of Tours, op.cit., 328, cf 694).



Kyrie 'Te Christe supplices exoramus' from a Norman troper, 11th century (GB-Lbl Royal 8.C.XIII, f.1); pes stratus occurs in lines 11 (2nd and 4th neume) and 17

(vii) Antiphona ante evangelium. This antiphon was sung during the procession of the deacon to the ambo from which the Gospel was read, and was followed by the chanting of the Gospel by the deacon. The Ambrosian rite provides antiphons of this type for Christmas, Epiphany and Easter, but at no other time; there is, however, a complete series of Ambrosian antiphons to follow the Gospel (*post evangelium*).

(viii) Sanctus post evangelium. During the return of the Gospel procession from the ambo, the Sanctus was sung by the clerics in Latin. Although a passage in the early 7th-century *vita* of St Gaugericus, Bishop of Cambrai, suggests that Greek was used ('aius, aius, aius per trinum numerum imposuit': ed. in *Analecta bollandiana*, vii, 1888, p.393), the reference here may be to the earlier Trisagion (see §7(iii) above) or to the Sanctus after the Preface (see §7(xii) below). This chant was followed by the reading of a patristic homily.

(ix) Preces. Numerous Gallican *preces* survive in Aquitanian manuscripts. They take the form of a litany in which a deacon chants numerous supplications for the spiritual and temporal needs of the people, and each is followed by a short congregational response, 'Domine miserere', 'Kyrie eleison', 'Dona nobis veniam' etc. (see §13 below).

(x) Dismissal of the catechumens. A melody for this item, chanted by the deacon, survives in *D-KNa* G A 89*b*

(see ex.6). *Ordo XV*, a Gallicanized Roman ceremonial written in Francia in the 8th century, has a text varying slightly from this.

Ex.6



(xi) Sonus. This ornate chant ('dulci melodia') was sung during the solemn Procession of the Oblations from the altar of the prothesis (*proskomidē*) to the high altar. The *Expositio* expounded its symbolism at length (ed. Ratcliff, 1971, p.10, no.17). The *sonus* was equated with the Roman offertory by the *Capitulare ecclesiastici ordinis* ('offerenda quod Franci dicunt sonum'; see Andrieu, 1931–61, iii, 123) It concluded with a triple alleluia, except during Lent.

(xii) Sanctus. After the *immolatio missae* (*contestatio*), corresponding to the Preface in the Roman Mass, which was chanted by the priest, the Sanctus followed. It was adopted even though it interrupts to some extent the continuity of the Consecration Prayer, and even though a Sanctus occurred earlier in the Gallican Mass; and it was followed by a transitional prayer, beginning with the words 'Vere sanctus'.

(xiii) Fraction antiphon. In Francia the Fraction occurred before rather than after the Lord's Prayer (see Ratcliff, 1971, p.15, no.24*b*), and an antiphon was sung by the clerics. In Spain and at Milan this was termed the *confractorium*. There are frequent concordances between Ambrosian *confractoria* and Roman communions. On the other hand, Ambrosian *transitoria*, which are equivalent in liturgical function to the Roman communions, are often drawn rather from oriental or Gallican Fraction chants.

(xiv) Pater noster. In Gaul, North Africa and Spain, this was sung by the whole congregation.

(xv) Episcopal benediction. A solemn benediction was pronounced by the bishop; the formula was shortened if the celebrant was simply a priest (see Ratcliff, 1971, p.15, no.26). After the Council of Agde (506) the faithful were not permitted to leave the church before this benediction. It was preceded by a preliminary admonition from the deacon, 'Humiliate vos ad benedictionem' (melody, from a Soissons manuscript, in Stäblein, *MGG1*, iv, 1318; melody in ex.7, from a Cluniac manuscript from St Martin-des-Champs, *F-Pn* lat.17716, f.14, in Hesbert, 1956, p.217). The verses of the benediction were then chanted by the bishop, with the response 'Amen' from the congregation (melody in Hesbert, 1956, p.216–17). This practice survived in many churches until a late date.

8. The Office. Evidence relating to the Gallican Divine Office is much more scarce than that for the Mass. Practice varied from church to church, for example, in the ordering of the Psalter and in the number and choice of antiphons and responsories; until the reforms of the early 9th century, monastic communitites generally composed their own *regula* and cursus. Most of the surviving evidence concerns the Offices celebrated at Tours, the monasteries of south-east France, including Lérins, and St Maurice at Agaune in the Burgundian Kingdom, where the monks were committed to singing the Office uninterruptedly, according to the practice known as *laus perennis* (see Gindele, 1959). In addition, several *regulae* incorporating a cursus survive from the monasteries established in Burgundy by the Irish monk Columbanus from 590, who exerted a considerable influence on monasticism in Gaul. Columbanus's own *Regula* was particularly ascetic and his followers often combined it with the *Regula Benedicti*. In the early 9th century, however, religious communities were required to follow either the *Regula Benedicti* or the secular 'Roman' cursus.

In broad outline the Divine Office of the Frankish and German cathedrals resembled that of other regions. There was a night Office, divided into various nocturns, with a hymn, psalms and lessons. According to Amalarius of Metz, writing in the first half of the 9th century, the *Pater noster* was sung at the end of each nocturn. The psalms, and after the Council of Narbonne in 589 (canon 2) also the sections of longer psalms, concluded with the Lesser Doxology, *Gloria Patri*, to which the phrase 'Sicut erat' was added at the Second Council of Vaison (529); churches near Spain adopted the distinctive Spanish doxology, 'Gloria et honor Patri et Filio et Spiritui Sancto in secula seculorum' (see Ward, 1935, p.73). Some of the lessons for the night Office are indicated in the Lectionary of Luxeuil (see Salmon, 1944–53, ix, 57). The *Te Deum*, a hymn of Gallican origin, was sung at the night Office on Sundays and festivals (see Kähler, 1958).

The dawn Office included psalms and biblical canticles. From the 6th century, the *Benedicite* and the *alleluiaticum* (i.e. Psalms cxlviii–cl) were recited at this Office on Sundays (Gregory of Tours, *De vitis patrum*, vii: MGH, *Scriptores rerum merovingiarum*, i, 1951/*R*, 685). The *Gloria in excelsis* (Greater Doxology) was sung at Lauds in Gaul and Spain, and at Milan; it was not a part of the Mass.

The day Hours (Prime, Terce, Sext and None) included one hymn each and psalms. Lucernarium (at the 'lighting of lamps', i.e. at sunset) included a greater responsory, as in the Ambrosian and Spanish rites, and a metrical hymn when these were admitted. In cathedrals, Lucernarium ended with an episcopal benediction. The sequence of Offices concluded with Vespers and Compline (Duodecima).

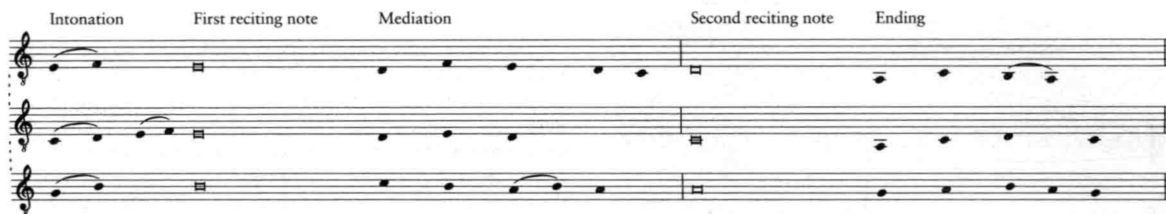
The chants of the Gallican Offices thus resemble those of other regions: they comprise psalms, antiphons with verses, lessons, greater responsories and (in most churches) hymns.

Local liturgical variants appear in a number of areas. The ancient Gallican psalters (e.g. the *Psalterium corbeiense*, the *Psalterium sangermanense* and the psalters of

Ex.7



Ex.8



Reichenau; see Capelle, 1925) differ in text from the Italic versions (*see* LITURGICAL PSALTER), and their list of Lauds canticles is different from that of Rome (see Schneider, 1949, p.483). Similarly, the Tours antiphoner differs from that of Marseilles (see Leclercq, 1924, col.588), and that of Toulouse differs from those of Autun and Paris.

Metrical hymns were composed in Italy and Gaul from the late 4th century. Although in the Carolingian era some churches, such as those of Lyons and Vienne, are known to have excluded hymnody (as Walahfrid Strabo commented: 'in some churches metrical hymns [*hymni metrici*] are not sung') on the grounds that the texts were non-biblical, in general hymn singing seems to have been a popular aspect of the Gallican liturgy, and various influences may be noted. In south-east France the hymnal of Milan exerted an influence: Bishop Faustus of Riez (*fl* 5th century) noted that the hymn *Veni Redemptor gentium* was sung almost throughout Gaul (*Epistola ad graecum diac*; ed. A. Engelbrecht, *Fausti Reiensis Praeter sermones pseudo-eusebianos opera*, Vienna, 1891, p.203); and St Caesarius of Arles (*d* 543) in his *Regula ad virgines* (ed. G. Morin, *S. Caesarii Arelatensi episcopi Regula sanctarum virginum*, Cologne, 1932, p.23) prescribed the hymn *Christe qui lux es et dies* for Compline; as a means of retaining the attention of the laity, Caesarius also introduced hymns into the celebration of Mass. The Irish hymnal exerted an influence in an area limited mainly to Francia north of the Loire and Germany (see preface to AH, lii, Leipzig, 1909); and there was Spanish influence in south-west Gaul (see Wagner, 1928). For the repertory of known Gallican hymns see §11 below.

9. SPECIAL RITES. The Gallican rite had a richer repertory of special rites than the Roman. A solemn translation of relics, accompanied by chants, was prescribed at the Dedication of a Church. At baptisms the feet of the neophytes were washed while chants from the Maundy Thursday liturgy were sung: this ceremony was distinctly non-Roman (see Schäfer, 1956). At Extreme Unction the priest chanted antiphons while administering the rites, a practice also common to Spain.

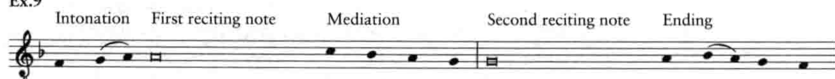
Processions were instituted by Claudianus Mamertus, Bishop of Vienne (*d c*475), on Rogation days (the three days before Ascension Day). These were adopted in the Ambrosian and Spanish rites, but not until a later date at Rome because a similar processional litany was instituted there on 25 April. Gallican processions were long and must have required more chants (antiphons and litanies) than the Roman processions; some of these Gallican chants survived well into the Middle Ages. (*See* PROCESSIONAL.)

10. PSALMODY. In Gaul, as throughout Western Christendom, the psalms were originally sung responsorially: a lector, or a psalmist belonging (according to the canons of the late 5th-century *Statuta ecclesiae antiqua* of southern Gaul) to the lesser clergy, would recite the psalm, and the congregation would sing a short refrain (*responsorium*) to a very simple melody after each verse or pair of verses. The *responsorium* might be drawn from the psalm itself, or other brief responses such as 'alleluia' might be used. *Responsoria* of this type, indicated by an initial 'R' in gold, occur in the Gallican *Psalterium sangermanense* (*F-Pn* lat.11947); an alleluia written in gold should be considered a *responsorium*: for Psalm xliv the *responsorium* was 'Adferentur regi virgines postea'; for Psalm l 'Asperges me hyssopo et mundabor'; for Psalm lvi 'Paratum cor meum Deus'; and for Psalm cix 'Juravit Dominus nec penitebit eum'. (For a list of *responsoria*, see Huglo, 1982.)

Responsorial psalmody of this type was replaced in Francia by antiphonal psalmody, but hardly any psalmody different from the Gregorian survives. It is not known whether a melodic variation occurred at the mediation, midway through each verse, or whether this mediation was reduced to a simple pause on the reciting note, as in Ambrosian or Mozarabic psalmody, because the surviving evidence may have been 'corrected' according to Gregorian procedure. (In the 16th century the mediation was adopted in this way in the Ambrosian rite in direct imitation of Roman practice.)

Psalm tones that seem to be of Gallican origin are shown in ex.8. The first two occur in the *Commemoratio brevis* (*GerbertS*, i, 213–14; Bailey, 1979), an anonymous treatise of Benedictine origin composed in the late 9th century in the area between the Seine and Rhine. Besides the usual eight Gregorian psalm tones, two special tones are given for antiphonal psalmody. One is the *tonus peregrinus* ('wandering tone'), so named in the 12th century because it included two reciting notes and was foreign to the Gregorian system of eight tones (in which only one reciting note is found in each tone). This tone was mentioned by Aurelian of Réôme (*fl* 840s) in his *Musica disciplina*: 'quemadmodum ab antiquis, ita a modernis modo canuntur' ('as it was by the old, it should be sung by the moderns'; ed. Gushee, 1975, p.110). The third tone in ex.8 is the melody of the Gallican *Te Deum*, which is in essence a simple psalm tone with two reciting notes. Ex.9 shows a further psalm tone with two reciting notes, from the 1736 Ventimiglia breviary, where it is described as 'from the ancient use ... of the church of

Ex.9



Ex.10

In e - xi - tu.... [etc] de Ae - gy - pto: do - mus Ja - cob de po-pu-lo bar-ba-ro: Al - le - - lu - ia.

Fa - cta est.... [etc] Is - ra - el po - tes - tas e-jus: Al - le - lu - ia, al - le - lu - ia.

Ma - re vi-dit et fu - git: Jor - da - nis con-ver-sus est re-tror-sum: Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Ex.11

Lau - da - te Dominum de coelis: Al - le - - lu - ia.

Lau - da - te eum in excelsis: Al - le - - lu - ia.

Lau - da - te eum omnes angeli ejus: Al - le - lu - ia, al - le - - lu - ia.
Lau - da - te eum omnes virtutes ejus:

Lau - da - te eum sol et lu - na: Al - le - lu - ia, al - le - lu - ia, al - le - - lu - ia.

Lau - date eum omnes stellae et lum - en: Al - le - lu - ia, al - le - lu - ia, al - le - - lu - ia.

Paris' and probably represents a corrupt version of a Gallican psalm tone.

Ex.10 shows two somewhat more complex psalm tones, with an antiphonal alleluia. The alleluia is sung once after the first verse, twice after the second group of verses and three times after the last group. The reciting note varies from group to group. This type of psalmody survived in manuscripts from Rouen and in some Anglo-Norman manuscripts. A psalm tone corresponding to the Gallican *alleluiaticum*, that is, Psalms cxlviii–cl (ex.11), is found in pre-13th-century Gregorian antiphoners as part of the alleluiatic Office for Septuagesima (see Oury, 1965, p.98).

11. Hymnody. Three Gallican prose hymns are known: the *Te Deum*, the *Gloria in excelsis* and the hymn for the night Office, *Magna et mirabilia opera tua* (*Revelation* xv.3), mentioned by St Caesarius of Arles and surviving in the Gallican hymnal of a psalter (*I-Rvat* Reg.lat.11).

The melody of the *Te Deum* consists of two sections. The first, ending at 'sanguine redemisti', is a Gallican psalm tone with two reciting notes (see §7 above and ex.8). The melody of the section 'Sanctus, sanctus, sanctus' is the same as that used in the Ambrosian Mass. The second main section consists of a series of psalm verses (*capitella*) that originally formed part of the *Gloria in excelsis*, the hymn of Matins; the manuscript tradition poses difficult problems of interpretation (see Frost, 1933, p.250). The construction of the melody changes at the beginning of the second section ('Aeterna fac'): no general conclusions can be drawn regarding this part of the melody.

Ex.12

Glo - ri - a in ex - cel - sis De - o,

et in ter - ra pax ho - mi - ni - bus... [etc]

Te De - um lau - da - - mus:

te Do - min - um con - fi - - te - mur...[etc]

Textual variants suggest that the Gallican melody of the *Gloria in excelsis* was Gloria XV of the Vatican edition of the gradual. Its features include a syllabic melody, a defective scale and a very archaic structure; the intonation is identical to that of the *Te Deum* (ex.12). The antiquity of this melody is suggested by the text: characteristically Gallican variants ('hymnum dicimus tibi', 'propter gloriam tuam magnam' etc.) are found in manuscripts, both noted and with neumes, containing this melody. Some Western manuscripts include a Greek version of the Gloria, and this may have belonged to the Gallican repertory (see Huglo, 1950, p.35).

The texts of the Gallican metrical hymns survive in two substantially identical versions: the *Psautier de la reine* (*I-Rvat* Reg.lat.11) from northern France between Paris, Corbie and Soissons, and the Murbach hymnal (*GB-Ob* Junius 25). The former is supported by evidence from a Corbie hymnal (*F-Pn* lat.14088) and the latter corresponds with the hymnal of Rheinau (*CH-Zz* Rh.34), which is incomplete. Almost all the hymns in these manuscripts are metrical.

The following list of Gallican hymns can be reconstructed on the basis of these manuscripts. The hymns are remarkably ancient: those borrowed from Milan predate the addition of the so-called Maximianus series to that

Reconstruction of the Gallican Hymnal

R[no.] = no. in *I-Rvat* Reg.lat.11
P[no.] = no. in Hymnal of Corbie (*F-Pn* lat.14088)
O[no.] = no. in Hymnal of Murbach (*GB-Ob* Junius 25)
Z[no.] = no. in Hymnal of Rheinau (CH-Zz Rh.34)
C, A, F = cited by Caesarius, Aurelian of Arles, Faustus
S[no.] = possible melody in B. Stäblein: *Hymnen, I*, MMMA (1956)

The Night Office (*Ad nocturnos*)
Sunday: *Mediae noctis tempus est*: R17; O1; Z1; C; S761
Weekdays: *Magna et mirabilia*: R18; C, A
Tempus noctis: P7; O23
Rex aeterne Domine: O24; C, A; S3 (Ambrosian)
Aeterne rerum conditor: O25; C; S1 (Ambrosian)

Lauds (*Ad matutinas laudes*)
Sunday: *Te Deum laudamus*: R1; O26; C, A; (see ex.11)
Deus qui coeli lumen: P8; O2; Z2
Monday: *Splendor paternae gloriae*: R2; O3; Z3; A; S2 or 3 (Ambrosian)
Tuesday: *Aeterne lucis conditor*: R3; P9; O4; Z4; A
Wednesday: *Fulgentis auctor*: R4; P10; P5; cf Prime
Thursday: *Deus aeterni luminis*: R5; P11; O6
Friday: *Christe coeli Domine*: R6; P12; O7
Saturday: *Diei luce reddita*: R7; P13; O8; Z5
After the Benedictus: *Gloria in excelsis*: C, A; Gloria XV (Vatican edn)

The Little Hours (Ad horas minores)
Prime: *Post matutinis laudibus*: P1; O9; Z9; S4 (Ambrosian)
Fulgentis auctor: C, A; cf Wednesday of Lauds
Terce: *Certo tenentes ordine*: R19; P2; O11; Z10
Dei fide qua vivimus (Lent): P14; O10; S255 or 413
Jam surgit hora tertia (Eastertide): R11; C, A; S6 (Ambrosian)
Sext: *Dicamus laudes Domino*: R20; P3; O12; Z11
Meridie orandum est (Lent); P15; O17
Jam sexta sensim (Eastertide): R12; C, A
None: *Perfectum trinum numerum*: R21; P4; O13
Sic ter quaternis (Lent): P16; O18; cf S14
Ter hora trina (Eastertide): R13; C, A

Lucernarium (*Ad lucernarium*)
Deus qui certis legibus: R14; P5; P15; C, A
Inventor rutili: S1001; see *Revue du chant grégorien*, xxi (1952), p.128

Vespers (*Ad vesperas*)
Deus qui claro lumine: P6; O14
Deus creator omnium: R15; C, A; S8 (Ambrosian); see Gastoué, 1939, p.53
Sator princeps: R16
Hic est dies verus (Eastertide): R10; O20; C, A; S5 (Ambrosian)

Compline (*Ad duodecima*)
Christe qui lux es et dies: O16; S9 (Ambrosian)
Sol cognovit occasum: C
Christe precamur adnue: C

Proper of the Time (De tempore)
Intende qui regis (Christmas): R8; F; S6 (Ambrosian)
Illuminans altissimus (Epiphany): R9; S26 (Ambrosian)
Aurora lucis (Easter): P17; O19; S180
Hic est dies (Vespers of Easter): R10; O20; C, A; S5 (Ambrosian)
Ad cenam Agni providi (Vespers of Easter): P18; O21; S103 or 150

Common of the Saints (*De sanctis*)
Aeterna Christi munera: O22

liturgy in the mid-7th century (see Huglo and others, 1956, p.85). Moreover, this list contains no hymns by Prudentius (348–after 405), Paulinus of Nola (353/4–431) or Sedulius (mid-5th century), although many of the Office hymns are cited in the monastic Rules of Caesarius of Arles (470–543) and his brother Aurelian (*d* 551; see Raugel, 1958; and Anglès, 1967, p.73). The *Psautier de la reine* contains only three hymns by St Ambrose for the Proper of the Time: *Intende qui regis* for Christmas, *Illuminans altissimus* for Epiphany, and *Haec est dies verus Dei* for Easter; this archaically brief series is framed by six hymns for Lauds, one for each weekday, and by a series of hymns for the other Offices.

The non-Ambrosian hymn melodies demand separate study from those of the Ambrosian, which must have been the same as those used in Milan (thematic table in Huglo and others, 1956, pp.99–100), except for *Veni Redemptor gentium* and *Intende qui regis*, whose melodies were altered in Francia. Among the other hymns, the melody of *Mediae noctis tempus est*, which appears in noted hymnals, probably has a Gallican origin (see Stäblein, 1956, p.448, melody 761). (*See also* HYMN, §II, 1.)

12. ANTIPHONS AND RESPONSORIES. In the Gregorian repertory only one type of simple antiphon is generally used with the singing of psalms. The Gallican tradition, however, like the Ambrosian and Mozarabic, had antiphons with verses that were chanted during the Offices and at other occasions such as the Washing of the Feet on Maundy Thursday; the Offices of St Denis and St Remigius, which originated before the introduction of Roman chant into Francia, include antiphons of this type. Indeed, antiphons with verses may be found in three of the Gregorian Offices: those of 25 January (the Conversion of St Paul), 30 June (Commemoration of St Paul) and 10 August (St Lawrence). The reason for this anomaly is unknown.

Gallican antiphons with verses include the Maundy antiphons, such as *Si ego lavi* with the verse 'Exemplum' (see §4 above), and *Popule meus* with two verses, 'Quia eduxi' and 'Quid ultra'. *Popule meus* contains a celebrated Gallican intonation on 'aut in quo', which appears from the late 9th century in French antiphoners and which has an Ambrosian parallel (see PalMus, 1st ser., vi, 1900/*R*, 304). Another example is the antiphon *Collegerunt* with the verse 'Unus autem', which may represent a Gallican *sonus*; it is found as an offertory in some Gregorian manuscripts, such as those of Paris.

The Gallican *antiphonae ante evangelium* were sung, as at Milan, without psalm verses. Examples include *Salvator omnium*, *Hodie illuxit* (Stäblein, *MGG1*, iv, 1311) and probably also *Insignes praeconiis* (ibid., 1309, 1311). The Fraction and Communion antiphons also lacked psalm verses: they include *Venite populi* (see §4 above), *Emitte angelum* (ed. P. Cagin: *Te Deum ou illatio?*, Solesmes, 1900, pp.217, 495) and *Memor sit* (Stäblein, *MGG1*, iv, 1315).

The shorter Gallican Office antiphons are not identifiable, although the three antiphons whose texts begin with 'Alleluia' may be Gallican: *Alleluia, Lapis revolutus est*, *Alleluia, Noli flere Maria* and *Alleluia, Quem quaeris mulier* (see J. Claire: 'L'évolution modale dans les répertoires liturgiques occidentaux', *Revue grégorienne*, xli, 1963, p.61). These are similar to the alleluiatic antiphons in the Celtic manuscript fragments *F-Pn* n.a.lat.1628 (see Morin, 1905, p.344); they are not in the Roman Easter Office, which is well known from Amalarius of Metz and the *Ordines romani*.

The Greco-Latin chants of the Western Church include the Cheroubikon, which was chanted at St Denis until the 13th century and which survives in the West only in manuscripts with neumes (see M. Huglo: 'Les chants de la *Missa greca* de Saint-Denis', *Essays Presented to Egon*

Wellesz, ed. J. Westrup, Oxford, 1966, pp.74–83, esp. 79; see also C.M. Atkinson: 'On the Origin and Transmission of the Missa graeca', *AMw*, xxxix, 1982, 113–45). In the West its origin is Gallican. Some manuscripts contain a Greek Sanctus, and this too probably entered the West through the Gallican liturgy (see Levy, 1958–63, pp.7–67).

None of the greater responsories of the Gallican Offices is at present known to survive, except for *Descendit de coelis* (cited in §4 above). It is possible that one or two may survive in the pre-Gregorian Offices of St Denis, St Remigius and St Germanus of Auxerre, for Hilduinus in his letter to Louis the Pious noted that the Office of St Denis included Gallican chants and had to be recast to conform with the Gregorian repertory (see §1 above).

13. 'PRECES'. This category consists of the most substantially intact surviving group of chants thought to be of Gallican origin. *Preces* were assigned to the Minor Litanies in Gregorian books (*see* PROCESSIONAL) and may have been sung mostly in Lent. Nearly 40 *preces* occur in Gregorian manuscripts, not all of them of Gallican origin.

The *preces* consist of an alternation of verses, sung by a deacon, and a brief response (*responsorium* or *presa* in Aquitaine and Spain) sung at first by the congregation. The verses, stating the intention of the prayer, were sometimes arranged as *abecedaria* in alphabetical order of incipit. The melodies of the refrains often included complex melismas and are preceded in 11th-century noted manuscripts by the rubric 'Schola', which indicates that at this period the *responsorium* was sung exclusively by experienced singers, not by the congregation.

The *preces* had no single common origin. Some, in Aquitanian graduals, derived their texts from the Spanish liturgy (see Huglo, 'Les preces hispaniques', 1955, p.361). Others derive from the *Deprecatio Gelasii*, which was excluded from the Roman liturgy at an early date but retained in Gaul. Yet others contain verses that correspond with parts of the two Ambrosian Lenten litanies (see Capelle, 1934, p.130; and P. de Clerck, 1977).

The following list presents the *preces* of Gallican origin in Gallican and Gregorian manuscripts (in the former instance without melodies), but it does not include 9th-century litanies composed at St Gallen in the style of earlier Gallican *preces*. Those indicated with a question mark, however, may have been composed after the suppression of the Gallican chant, rather than being of genuine Gallican origin.

WORKS

?*Ab inimicis nostris*: Sarum processional of 1517, f.cviii

A Patre missus: Bobbio Missal (ed. Lowe, Wilmart and Wilson, 1917–24, p.66), for Holy Saturday; the second stanza begins 'Vide Domine'

?*Audi nos Christe Jesu*: in processionals from St Jiří, Prague – *CZ-Pu* VI.G.3*b*, VI.G.5, VI.G.10*a–b*, VII.G.16, XII.E.15*a*, XIII.H.3*c*; Huglo, RISM, B/XIV/1, 120–30

Clamemus omnes una voce: Domine miserere: *abecedaria* (see *PL*, cxxxviii, 1085) in MSS with Lorraine and Rhenish notation – *F-AS* 230 (907) (ed. L. Brou, *The Monastic Ordinale of St. Vedast's Abbey, Arras*, London, 1957, p.68); *AUT* S.12, f.91; *CA* 78(79), f.39*v* (11th or 12th century); *CA* 77, f.69; *CA* 80, f.17; *CA* 131, f.43*v*

Deus miserere, Deus miserere, O Jesu bone (for the dead): in a Mozarabic book, *E-Mah* 56, f.27, and in an Albi MS in Aquitanian notation, *F-Pn* lat.776, f.138 (see C. Rojo and G. Prado: *El canto mozárabe*, Barcelona, 1929, p.74)

Dicamus omnes [*Deprecatio Gelasii*]: widely diffused, with three versions of the text (see de Clerck, 1977, ii, 215); melodies in Suñol (1935), 116–17; J. Pothier, ed.: *Variae preces de mysteriis et festis* (Solesmes, 1888), 266; A. Gastoué, *Tribune de St Gervais*, ix (1903), 46; Gastoué (1939), 14; Stäblein, *MGG1*, iv, 1313

Domine Deus omnipotens patrum nostrorum [see below, *Kyrie eleison Domine*]

Domine miserere: a *responsorium* of the *preces Dicamus omnes*; see *Processionale cenomanense*, f.xxxvii; Sarum processional of 1517, f.cviii*v*

Exaudi Deus voces nostras: in MSS with Lorraine notation – *F-AUT* S.12, f.96; *Pn* lat.8898, f.137 (ed. in *Rituale seu mandatum insignis ecclesiae suessionensis*, Soissons, 1856); *VN* 130, f.45*v*; melody in Stäblein, *MGG1*, iv, 1313

Insidiati sunt mihi: Bobbio Missal (ed. Lowe, Wilmart and Wilson, 1917–24, p.66; see *Missale mixtum*: *PL*, lxxxv, 372; D. de Bruyne, *Revue bénédictine*, xxx, 1913, p.431; Huglo, 'Les preces hispaniques', 1955, p.363)

Kyrie eleison, Christe eleison: Domine miserere, Christe miserere: in MSS with Messine notation, from Cambrai, Verdun etc.; melody in Gastoué (1939), 15

Kyrie eleison: Domine Deus omnipotens patrum nostrorum: in many MSS from north France in Lorraine notation and in MSS from south-west France with diastematic notation; melody in J. Pothier, *Revue du chant grégorien*, ix (1901), 113–20; Gastoué (1939), 16; Stäblein, *MGG1*, iv, 1313

Kyrie ... qui passus est [see below, *Qui passurus*]

Kyrie ... qui precioso [see below, *Qui pretioso*]

Miserere Domine supplicantibus: in MSS with diastematic notation from south-west France; text and melody ed. Huglo, 'Les preces hispaniques' (1955), 372

Miserere, miserere, miserere Domine populo tuo quem redemisti: in a MS from south-west France (see Gastoué, 1939, p.19)

Miserere, miserere, miserere illi Deus, Christe redemptor (for the dead) [see next]

Miserere, miserere, miserere illi Deus, tu Jesu Christe (for the dead): this and the preceding occur in MSS from Albi, *F-Pn* lat.776, ff.138*v*–139, and Moissac, *Pn* lat.1809, f.386*v*; melodies in C. Rojo and G. Prado: *El canto mozárabe* (Barcelona, 1929), 75; Stäblein, *MGG1*, iv, 1312

Miserere Pater juste et omnibus indulgentiam dona: in MSS from south-west France; ed. Huglo, 'Les preces hispaniques', (1955), 370; Stäblein, *MGG1*, iv, 1312

Peccavimus Domine, peccavimus, parce peccatis nostris: variant incipit of *Dicamus omnes* in Irish MSS – Stowe Missal (ed. G.F. Warner, London, 1906–15, p.30) and *CH-SGs* 1395 (8th/9th century); and in MSS of Corbie and St Denis – *F-AM* 18, f.141*v*; *CH-Zz* Car C.161, f.179 (9th century; see M. Coens, *Etudes bollandiennes*, 1963, p.314); Mont-Renaud Antiphoner (PalMus, 1st ser., xvi, 1955/*R*)

Qui passurus (Litany of Tenebrae): in many French (Dominican) MSS up to the 13th century, at the close of Tenebrae on Maundy Thursday; melody in J. Pothier, *Revue du chant grégorien*, xi (1902–3); PalMus, 1st ser., xv, 1937/*R*, f.277*v*

Qui pretioso sanguine (verse from the Litany of Tenebrae): Sarum processional of 1517, f.cv*v* (see W. H. Frere, ed.: *The Use of Sarum*, ii, Cambridge, 1901/*R*, 171)

Rogamus te Rex seculorum: *abecedaria* in MSS from south-west France; ed. Huglo, 'Les preces hispaniques', 1955, p.374–5 (see also B. Stäblein, *MGG1*, iv, 1313)

Vide Domine humilitatem meam ... miserere pater juste: Bobbio Missal (ed. Lowe, Wilmart and Wilson, 1917–24, p.67; see also Huglo, 'Les preces hispaniques', 1955, p.364)

See also AMBROSIAN CHANT; ANTIPHON; ANTIPHONER; BENEVENTAN CHANT; CELTIC CHANT; EXULTET; GREGORIAN CHANT; LITANY, §3(iii); MOZARABIC CHANT; OLD ROMAN CHANT; PLAINCHANT; PROCESSIONAL; and TONARY. For 'Gallican' chant of the 17th century and later *see* NEO-GALLICAN CHANT.

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MICHEL HUGLO (with JANE BELLINGHAM and MARCEL ZIJLSTRA)

Gallichon [Ger.]. *See* CALICHON. *See also* MANDORA.

Gallico, Claudio (Benedetto) (*b* Mantua, 4 Dec 1929). Italian musicologist. He studied the piano with Nunzio Montanari at Parma Conservatory and composition with Renato Dionisi and Franco Margola at Milan Conservatory, taking diplomas in both subjects (1950–1957); he also took the degree in literature at the University of Bologna (1952) with a dissertation on *Baudelaire e la musica* and studied musical palaeography at the University of Parma (diploma 1957). He has lectured in music history at the conservatories of Padua (1957), Bolzano (1962) and Parma (1966), and took up an appointment at the University of Parma (1966, when he took the *libera docenza*), becoming head of the musicology institute (1970) and professor of music history (1976). His intimate knowledge of Mantua has resulted in several important contributions to the music history of that city, including new research on Monteverdi and Isabella d'Este. In addition, he has been concerned with the Italian musical theatre in general (Mazzocchi, Verdi, 18th-century opera, etc.). Gallico's belief is in musicological research not as an end in itself but as a means towards the active revival of early music. This can be seen in his activities both as a performer – as director of his chamber group Nuovo Concerto Italiano and organizer of theatrical performances at the Teatro Olimpico of Sabbioneta – and as an editor. He has prepared several editions of Renaissance and Baroque music, and is a member of the editorial committees of the series Monumenti Musicali Italiani and the journal *Rivista italiana di musicologia*. He was president of the Società Italiana di Musicologia (1968–74) and of the Accademia Nazionale Virgiliana (from 1991).

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CAROLYN GIANTURCO/TERESA M. GIALDRONI

Galliculus [Alectorius, Hähnel], **Johannes** (*b* c1490; *d* after 1520). German theorist and composer. Since the name Galliculus is a Latin, humanistic form of Hennel, the composer is probably identifiable with 'Johannes Hennel de Dresden' who matriculated at Leipzig University in 1505. Galliculus was active as a musician in Leipzig in 1520 when his *Isagoge de compositione cantus*, dedicated to his friend Georg Rhau, was published. The *Isagoge*, an introductory work in which rules of counterpoint are set forth in a clear and concise manner, enjoyed considerable success; six editions were published (two of them with the title *Libellus de compositione*), of which five were from Rhau's press in Wittenberg.

Through his association with Rhau, Galliculus became closely allied to the early Protestant Church. His compositions are all sacred with Latin texts, although three of them incorporate German texts, carols and chorale melodies as quodlibet material. They appear in the collections Rhau published for the new church, and in manuscripts devoted to music of the Lutheran Church. Although in a basically conservative style (reminiscent of Isaac and his German successors), his works reflect considerable variety and a good deal of innovation. Cantus firmi are treated in several different ways, and often combined with initial and paired imitation. The cantus firmus models are those of Germanic forms of chant (very much as they are found in Lossius's *Psalmodia* of 1553) rather than Roman. In his motets all voices are of equal significance: pervading imitation is used frequently, particularly in narrative sections, although shifts from four to two voices also occur. Such changes in texture are used to create a contrast in sound, rather than to enhance the drama of the narrative. At times the writing becomes highly melismatic, while at other times accented declamation is combined into the texture. He also makes frequent use of antiphonal and *alternatim* procedures. In all cases the music seems to reflect the nature of the text.

Like Isaac, Galliculus favoured setting the *proprium* of the Mass: two settings of the Proper (as well as of the Ordinary) for Easter are to be found in Rhau's *Officia paschalia* (1539), and a similar setting for Christmas is in the *Officiorum ... de nativitate ... tomus primus* (1545). These represent the composer's most significant contribution to Protestant music and the many manuscript copies made of this work indicate its popularity.

Galliculus also composed motets to a variety of liturgical texts: four settings of Gospel lessons, one of an Epistle lesson, and one of the Passion (in Rhau's *Selectae harmoniae*, 1538). The text of the last combines accounts of the Passion from various Gospels, a common practice at this time. A particularly innovatory feature of his compositions for the Lutheran Church is the incorporation of *Leisen*, both as texts and melodies, into Latin liturgical compositions: his first Easter mass introduces both melodic and textual materials from *Christ ist erstanden* into the sequence and the Agnus Dei; the *Magnificat quinti toni* incorporates Christmas carols with German and Latin texts.

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VICTOR H. MATTFELD

Galli-Curci [née Galli], **Amelita** (*b* Milan, 18 Nov 1882; *d* La Jolla, CA, 26 Nov 1963). Italian soprano of Italian-Spanish parentage. She graduated from the Milan Conservatory in 1903 with a first prize as a pianist; on the advice of Mascagni she also had some vocal lessons there with Carignani and Sara Dufes, but was mainly self-taught. She made her début at Trani on 26 December 1906 as Gilda, a role that remained a favourite throughout her career. In 1908 she appeared in Rome with De Luca in the Italian première of Bizet's posthumous *Don Procopio*. During the next eight years she became increasingly successful in the coloratura repertory.

Galli-Curci made a spectacular début at Chicago as Gilda on 18 November 1916. She remained with the Chicago company for eight consecutive seasons, singing Rosina, Amina, Lucia, Linda di Chamounix, Violetta, Dinorah, Juliette, Manon and Lakmé, and an occasional



Amelita Galli-Curci as Violetta in Verdi's 'La traviata'

Mimì and Madama Butterfly. She made her début at the Metropolitan in *La traviata* on 14 November 1921, appearing as a regular member of the company in these and other similar parts until her farewell in *Il barbiere di Siviglia* on 24 January 1930. By that time she had begun to show signs of vocal distress; and, after an operation in 1935 for the removal of a throat tumour, her attempted return to the stage, for a single performance of *La bohème* in Chicago in 1936, was unsuccessful. She was never heard in opera in London; and her English concert tours, in 1924, 1930 and 1934, though at first very popular, did not show her at the height of her powers. She was married twice: to the artist Luigi Curci (1910, divorced 1920); then, in 1921, to Homer Samuels, her accompanist.

Galli-Curci possessed a limpid timbre of exceptional beauty and an ease in florid singing that sounded natural rather than acquired; her highest register, up to *e‴*, remained pure and free from shrillness. Her style, though devoid of dramatic intensity, had a languorous grace and charm of line capable of conveying both gaiety and pathos. Her numerous Victor records, especially those made before 1925 by the acoustic process, deserved their enormous vogue, being among the best of their kind ever made; during the post-1925 electric period she successfully repeated some of her excellent duet recordings with Schipa and De Luca, but by then her work had begun to be affected by false intonation and other flaws. Most of her recordings have been successfully remastered on CD.

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DESMOND SHAWE-TAYLOR

Gallicus [Carthusiensis, Legiensis, Mantuanus], **Johannes** (*b* Namur, *c*1415; *d* Parma, 1473). French humanist and theorist, active in Italy. He wrote that he was born at Namur and learnt to sing there, but studied formally under the celebrated educator Vittorino da Feltre (1378–1446) at Mantua, where he later became a Carthusian monk. His primary treatise was written during the pontificate of Pius II (1458–64). One of the manuscripts is in the hand of his pupil Nicolaus Burtius, who recorded his date of death as 1473. Hothby, who stated that they had been students together at the University of Pavia, referred to the theorist as 'Johannem Legiensem' (*Legiensis*, 'of Liége'), which was misread by Seay as 'Legrensem'; Seay mistakenly inferred a family name 'Legrense', which has become widespread in scholarly writings. Hieronymus de Moravia used the name 'Johannes Gallicus' to refer to JOHANNES DE GARLANDIA.

Gallicus's three treatises begin 'Praefatio libelli musicalis de ritu canendi vetustissimo et novo' (*CoussemakerS*, iv, 298–396; ed. in Seay), 'Praefationcula in tam admirabilem quam tacitam et quietissimam novorum concinetiam' (*CoussemakerS*, iv, 396–409) and 'Tacita nunc inchoatur stupendaque numerorum musica' (*CoussemakerS*, iv, 409–21). The first survives in *GB-Lbl* Add.22315, ff.1–60 and Harl.6525, ff.1–76*v*, the others only in Harl.6525, ff.77–96. Coussemaker, however, made them appear to be one continuous work by taking the obituary from f.60 of Add.22315 and placing it after the material transcribed from Harl.6525 (ff.77–96). The first part of the largest treatise, comparing the old and the new, covers the materials of music, proportions, the division of the monochord and the genera. Its second part, an introduction to singing, explains the modes and psalm tones, solmization and counterpoint; an interesting part of this section is concerned with secular music. The second treatise is taken up with arithmetic, while the third discusses musical proportions with reference to Aristides Quintilianus; Seay doubted whether they were actually by Gallicus.

Through random remarks advocating a return to the ideals of an earlier era, Gallicus established himself as the first 15th-century musician to demonstrate the attitudes of the Renaissance. He realized that Boethius had written about the music of late antiquity rather than contemporary music, and in particular he was the first writer to point out that the Greek modes and those of his own time were entirely different systems; in his hands the study of Boethius was transformed from part of the medieval Quadrivium into a humanistic recovery of ancient thought. These ideas are directly attributable to the influence of Vittorino da Feltre, whom he succeeded at Mantua and later at Parma. The spirit of humanism, introduced into music theory by Gallicus, inspired many of his successors whether they agreed with his opinions or not.

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CECIL ADKINS/R

Galliera, Alceo (*b* Milan, 3 May 1910). Italian conductor and composer. He studied first with his father Arnaldo Galliera (1871–1934), a composer and teacher of organ composition at the Parma Conservatory, and then at the Milan Conservatory, where he graduated in the piano, the organ and composition; in 1932 he obtained a lectureship there in the organ and organ composition. He made his conducting début at Rome in 1941 with the orchestra of the Accademia di S Cecilia. After a period in Switzerland during World War II he resumed his career in 1945 with a concert at the Lucerne Festival. He subsequently pursued his career mainly in other countries, with tours in Europe, Israel, North and South America, South Africa and Australia. From 1957 to 1960 he was resident conductor at the Teatro Carlo Felice, Genoa, and from 1964 to 1972 was artistic director and resident conductor of the Strasbourg municipal orchestra. He made several recordings with the Philharmonia Orchestra including *Il barbiere di Siviglia* with Callas, and was a noted accompanist in concertos. His own works include the ballet *Le vergini savie e le vergini folli* (1942), *Poema dell'Ala* for orchestra and a *Scherzo tarantella* for orchestra.

CLAUDIO CASINI

Gallignani, Giuseppe (*b* Faenza, 9 Jan 1851; *d* Milan, 14 Dec 1923). Italian composer, conductor and teacher. He studied at the Milan Conservatory from 1867 to 1871 and then travelled in Europe for ten years, studying and conducting. From 1884 until his death he was *maestro di cappella* at Milan Cathedral and from 1886 to 1894 editor of the periodical *Musica sacra*, which strongly supported the return to Palestrina style in church music, exemplified by Gallignani in his own works. In 1888 he published in *Italia* an article on *Otello* that brought him the friendship of Verdi, who in 1891 proposed him as Faccio's successor as director of the Parma Conservatory. In 1897 he moved to the same post at the Milan Conservatory. In both he initiated valuable reforms and improvements, but his outspoken and tactless manner provoked much opposition. Verdi supported him strongly, but he was finally removed as director after an official inquiry. Embittered, he committed suicide a few months later. His wife was a well-known dramatic soprano, Chiara Bernau (1852–1901).

As a composer Gallignani was best known for his church music (more than 150 manuscripts of which, including nine masses, are in the Milan Cathedral archives). Only a few pieces were published. He also composed six operas, notably *Atala* (1876), *Nestorio* (1888) and the chauvinistic *In alto!* (1921); but he was not very successful in this genre, *Nestorio* receiving only three performances at La Scala. In 1903 he conducted his lyric poem *Quare?* for chorus and orchestra at two special concerts there.

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(*selective list*)

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DENNIS LIBBY/MARCO BEGHELLI

Galli-Marié [née Marié de l'Isle, Marié], **Célestine(-Laurence)** (*b* Paris, Nov 1840; *d* Vence, nr Nice, 22 Sept 1905). French mezzo-soprano. She was taught by her father, Félix Mécène Marié de l'Isle, a double bass player who became a tenor at the Opéra and eventually a conductor. She made her début in Strasbourg in 1859 as Célestine Marié, but shortly after married a sculptor named Galli (who died in 1861) and took the professional name Galli-Marié. Emile Perrin, director of the Opéra-Comique, engaged her after hearing her in a performance of Balfe's *The Bohemian Girl* in Rouen. She first appeared at the Opéra-Comique to considerable acclaim as Serpina in Pergolesi's *La serva padrona* (1862) and sang there regularly until 1885, creating the title roles of *Mignon* (1866) and *Carmen* (1875), as well as singing in works by Gevaert, Guiraud, Maillart, Massé and Massenet. Though principally associated with the Opéra-Comique, she toured in France and Europe, singing in the Italian première of *Carmen* at Naples and performing in London with a French company at Her Majesty's Theatre in 1886, as well as in Spain. With her return to the Opéra-Comique as Carmen in 1883 the work finally achieved the success in Paris it had enjoyed elsewhere in Europe. Her last appearance in the capital was in this, her most famous role, in a performance with Melba (Micaëla), Jean de Reszke (Don José) and Lassalle (Escamillo) in December 1890 at the Opéra-Comique, to raise funds for a monument to Bizet. She was praised for her intelligence, natural acting ability (as both comedian and tragedian) and musicianship; her voice was not distinguished for its range or volume, but for the warmth of its timbre.

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HAROLD ROSENTHAL/KAREN HENSON

Gallimberto, Ferdinando. *See* GALIMBERTI, FERDINANDO.

Gallini, Giovanni Andrea Battista [John] (*b* Florence, 7 Jan 1728; *d* London, 5 Jan 1805). Italian dancer, choreographer and impresario. He moved to Paris and, according to Antoine de Léris (*Dictionnaire portatif des théâtres*, 1754), was a member of the Académie Royale de Musique company until at least 1754. His first recorded appearance in London was at Covent Garden on 17 December 1757, when he danced in the ballets *The Judgement of Paris* and *The Sicilian Peasants*. In autumn 1758 he joined the *corps de ballet* at the King's Theatre, dancing in operas by Cocchi and Perez, and was named director of dances for Cocchi's *Ciro riconosciuto* (3 February 1759). He continued as dance director as well as a performer through the 1762–3 season, providing ballets for J.C. Bach's first

London opera, *Orione* (19 February 1763). During 1763–4 he returned to Covent Garden as director of dances and was re-engaged in 1765–6. He did not appear on the London stage after that season.

Gallini achieved popularity as a dancing-master and published two treatises on dance. He is said to have been made a Knight of the Golden Spur by the pope, and thereafter was styled 'Sir'. He was also proprietor of the Hanover Square Rooms, where J.C. Bach and C.F. Abel gave their subscription concerts from 1775.

Gallini's involvement with London opera began in 1778, when he attempted to purchase the mortgage on the King's Theatre. He became manager temporarily in 1783 and again, after complex litigation, from 1785 until the opera house burnt down on 17 June 1789. During this period the ballet, under the choreographer Jean-Georges Noverre, became pre-eminent there. Gallini tried to improve the quality of Italian opera in London, engaging Nancy and Stephen Storace and other performers and composers from Vienna. After the destruction of the King's, Gallini had short seasons at Covent Garden and the Little Theatre in the Haymarket, where the main attractions were the singers Luigi Marchesi and Gertrud Elisabeth Mara. After several unsuccessful attempts in the late 1780s to engage Haydn, Gallini (with Salomon) brought him to London in 1791 and commissioned from him *L'anima del filosofo*, which was never performed. He was manager of the rebuilt King's Theatre in the 1791 season, his final season of involvement with London theatre.

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ELIZABETH GIBSON (with CURTIS PRICE)

Gallinius [Kurek], **Marcin** (*d* 1562). Polish musician and preacher. He was educated at the Franciscan monastery school and the Jagellonian University of Kraków. In 1530 he graduated Bachelor of Arts, and from then until 1535 he probably taught at his old school. He then went to study in Padua, and after becoming a doctor of theology (probably in 1540) he went to Rome. On his return to Kraków he appears to have moved in the court circles around Sigismund the Old, and in 1544 became court preacher to Sigismund Augustus and moved to Vilnius. In 1546 he visited Italy again, staying until 1549, and was then given a living at Bieżanów, near Kraków; towards the end of his life he was made a canon at Płock.

In his letter *Ad venerabilem virum M. Benedictum Cosminium epistola* (Kraków, 1535; facs. in MMP, ser.D, iii, 1975) to Benedykt of Koźmin, humanist and professor at Kraków University, Gallinius described his musical studies and his views on music. He commented on the difficult situation of musicians, who often enjoyed little respect and lived in penury. He maintained that music should not be classified as a science, because it did not educate the mind but merely required skilled hands and had entertainment as its sole objective. What Gallinius valued above all in music was its moral influence as understood by classical authors. Thus he was critical of music of his day compared with that of the ancients, and held that only by imitating ancient exemplars could music be restored to its earlier standing and importance. Gallinius's text includes numerous references to Carlo Valgulio's *Proemium in musica Plutarchi* (1507) as well as to Henricus Cornelius Agrippa's *De incertitudine et vanitate scientiarum* (1531).

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ELŻBIETA WITKOWSKA-ZAREMBA

Gallishon (Ger.). *See* MANDORA.

Gallo, Domenico (*fl* mid-18th century). Italian composer and violinist. According to Fétis he was born in Venice about 1730, wrote much music for the church and was known for his violin sonatas and symphonies. Eitner mentioned an oratorio for two voices dedicated in honour of Giuseppe Calasanzio, founder of the Scuole Pie in Venice; the libretto was published there in 1750. Gallo published two sets of six sonatas, one for two violins and continuo in Venice, and another for two flutes and continuo in London; the latter set probably dates from about 1755. An overture by him was published in a miscellaneous set of *Sei ouverture a piu stromenti* op.6 (Paris, 1758) and his name appears in *A Collection of Marches & Airs* (Edinburgh, 1761). There is a manuscript collection of 36 trio sonatas by him in the Marquis of Exeter's collection at Burghley House, Stamford, and examples of his church music can be found in the conservatories of Naples and Bologna.

Gallo is notable chiefly for his connection with one of the many Pergolesi 'forgeries'. In 1780 Robert Bremner published a set of 12 trio sonatas attributed to Pergolesi (*Pergolesi: Opera omnia*, v, Rome, 1940, pp.1–116); their title-page claims that the 'manuscripts of these sonatas were procured by a curious Gentleman of Fortune during his travels through Italy'. But even in the 18th century, doubt was cast on the Pergolesian authorship of these trio sonatas by such critics as Burney and Hawkins, and it has since been discovered that some of them are attributed to Gallo in several contemporary manuscript sources (at Burghley House, *US-BEm* and *I-Pca*), and the rest are probably his as well. Some of them were used, as Pergolesi's, by Stravinsky in *Pulcinella*. As Walker said (*Grove5*), 'they are not markedly Pergolesian in style' but are rather the work of a competent Italian composer writing in the *galant* idiom of the 1750s and 60s. Owing to the mistaken attribution to Pergolesi, they have been quoted in various modern works on form as early

examples of sonata form, but this early dating depends on the date (1736) of their supposed composer's death.

A 17th-century Domenico Gallo, from Parma, was cited by Eitner as the author of a *Trattenimento musical sopra il violoncello* (*I-MOe*). Hucke suggested that some of the sacred music (in *A-Wgm*, *D-Bsb*, *DS*) ascribed by Eitner to this 17th-century Gallo might be by the 18th-century composer.

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CHARLES L. CUDWORTH

Gallo, F(ranco) Alberto (*b* Verona, 17 Oct 1932). Italian musicologist. After schooling in Vicenza he attended Padua University where he took degrees in law (1955) and philosophy (1960). He began a career as a lawyer but his interest in music and his classical training eventually brought him to the study of medieval theory; he published the first of his extensive writings on the subject in 1962. In 1969 he took the *libera docenza* in the history of music theory and joined the staff of the University of Bologna, becoming full professor of medieval and Renaissance music in 1980. He became editor of *Rivista italiana di musicologia* in 1974. He was one of the founders of the Società Italiana di Musicologia, and served as its president, 1979–82. Gallo has transcribed and interpreted early treatises and problems connected with the theory of Italian music; these are not discussed in isolation but in connection with other traditions as well, for example, the French ('Tra Giovanni di Garlandia e Filippo da Vitry', 1969) and Polish ('Lo studio della musica speculativa di Johannes de Muris in Polonia e in Italia', 1969). His writings chiefly concern the medieval philosophy of music, notation, the teaching of music in the Middle Ages and early polyphony. In 1966 Gallo was awarded the Dent Medal by the Royal Musical Association. He was elected a Fellow of Villa I Tatti, Florence (1974–5).

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CAROLYN GIANTURCO/THERESA M. GIALDRONI

Gallo, Fortune [Fortunato] **T.** (*b* Torremaggiore, Foggia, 9 May 1878; *d* New York, 28 March 1970). American impresario of Italian birth. The son of a retired soldier, he went to the USA in 1895, worked as a tout among his fellow immigrants, then used his experience as a school bandsman to become an agent for touring Italian bands. When the coming of ragtime upset the band business, he organized a US tour for an Italian opera company which had been touring California and Central America. This led him in 1913 to start his own touring San Carlo Opera Company, a name taken from an earlier troupe. Until 1951, with a break during the Depression (1929–32), it gave many Americans their first experience of opera as both audiences and performers, often through one-night stands in small towns. Although the conductor Carlo Peroni did much to hold it together (from 1916 to 1942), the company was a shifting group of soloists engaged for particular performances; scenery consisted of painted flats, and the chorus was eked out by local amateurs. Almost wholly Italian at first, the San Carlo took on American singers and other languages; a 1922 *Lohengrin* in Edmonton was sung in four languages. Some artists were on the way up (Alice Gentle, Queena Mario, Manuel Salazar early on, Regina Resnik and David Poleri in the 1940s), others on the way out (Maria Jeritza, 1933); many remained little known in spite of Gallo's trick of giving some of them the surnames of famous singers. His meanness comes through even in his ghosted, fictionalized memoirs.

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JOHN ROSSELLI

Gallo, Giovanni Pietro (*b* Bari; *fl* *c*1591–1600). Italian composer. The inclusion of one of his pieces in Gumpelzhaimer's *Compendium musicae* (RISM 1591[26]) suggests that his music had already been published in a now-lost Italian collection, since north European anthologies were generally compiled from existing Italian prints rather than from specially commissioned works. He probably spent his youth in Bari under the guidance of Giovanni de Marinis, *maestro di cappella* of Bari Cathedral: he is represented by one piece in Marinis's *Primo libro de madrigali a sei voci* (RISM 1596[13]), and works by Marinis are included in Gallo's *Primo libro de madrigali* (1597[20]), a volume dated from Bari on 25 August 1597 and also containing a piece by Flaminio Tresti, who was probably working at nearby Lodi. It is evident from the dedication of the *Motectorum liber primus* (Rome, 1600, inc.) that Gallo had previously served Pietro Sanseverino, the dedicatee of the volume, and his father, the Prince of Bisignano, in Calabria. This volume contains 25 pieces: 20 for five voices and five for eight voices of which one is a setting of the *Te Deum*. Although the title-page of the only known surviving part (bassus) is dated 1600, the colophon is dated 1599. Gallo's two-voice ricercare (in 1686[5]) does not seem to have appeared in any known earlier publication.

IAIN FENLON

Gallo, Giuseppe [Gioseffo, Josephus]. *See* GALLI, GIUSEPPE.

Gallo, Pietro Antonio [Pietrantonio] (*b* ?1695–1700; *d* Naples, 15 Aug 1777). Italian composer and teacher. On 25 April 1742 he succeeded Giovanni Veneziano as *secondo maestro* of the Neapolitan Conservatorio di S Maria di Loreto. After the death of the *primo maestro*, Francesco Durante (30 September 1755), he shared the musical direction with Gennaro Manna, *maestro di cappella* of Naples Cathedral, and after 10 April 1760 also with the aging Nicolò Porpora. But Porpora and Manna resigned after one year, and on 15 May 1761 Gallo became sole director. Among the students trained there during his 35 years as a master of the conservatory were Pasquale Anfossi, P.A. Guglielmi, Antonio Sacchini, Fedele Fenaroli, Giuseppe Giordani, Domenico Cimarosa and Niccolò Zingarelli. Although Gallo served S Maria di Loreto longer than any master before, he was the least remembered. At first he was overshadowed by Durante, later by his own student and successor, Fenaroli.

Early 19th-century writers confused Gallo's career with that of Ignazio Prota, and a metamorphosis produced the fictitious 'Ignazio Gallo', alleged student of Alessandro Scarlatti, who was credited with Pietro Antonio Gallo's accomplishments. Gallo composed only sacred music, in a late Baroque style characterized by instrumental themes and textures. His *St John Passion* (*I-Nc*) has moments of individual character; the narrative is presented in a mixture of simple and accompanied recitatives, and arioso numbers with ritornellos. The part of Christus is written optionally for bass or tenor.

WORKS

all with instruments, mostly autograph

Mass (Ky–Gl), a 4; 4 masses (Ky–Gl), a 5; mass (Ky–Gl), a 8; Messa funebre, a 4; Messa pastorale, a 4: all *I-Nc*

6 Lezioni delli morti, 1v, *Nc*; Canto pel SS sacramento, 1v, *Nc*; Magnificat, D, a 10, *Nc*; Magnificat, g, a 10, *F-Pc*, *I-Nc*, doubtful, by N. Fago

Beatus vir, a 5; Deus tuorum militum, a 5; Dies irae, a 5; Dixit Dominus, a 5; Te Deum, a 5; Veni sponsa Christi, a 5: all *Nc*

St John Passion, a 4, *GB-Lbl*; St John Passion, S, A, T/B, 4vv, *I-Nc*

Cantatas, for various vv: A si che un sì bel giorno; Cala dall'alta sfera; Dell'empii a scorno ad onta (Per il SS sacramento); Fortunati momenti; Fuoco stragi (Per il glorioso protettore S Gennaro); Già s'ode da lontano (Per il glorioso pretettore S Gennaro); Quando mai di luce adorno (In onore di Maria SS): all *Nc*

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HANNS-BERTOLD DIETZ

Gallo, R. (*fl* 1420–30). Composer. He is named as the composer of the rondeau *Je ne vis pas* which is extant only in *GB–Ob* Can.misc.213 (ed. in CMM, xi/2, 1959, p.25). The work was originally for two voices, but it appears in this source with a triplum ascribed to Francus de Insula.

TOM R. WARD

Gallo, Vincenzo (*b* Alcara Li Fusi, Sicily, before 1561; *d* Palermo, Dec 1624). Italian composer. He was a priest and a Franciscan friar. He gave his earnings as a professional musician towards the enlargement and decoration of his monastery, established at Palermo in 1588; a capital of a column in the cloister, now destroyed, was inscribed 'Musica Galli'. He was already *maestro di cappella* at Palermo Cathedral in 1604 when, on 27 October, he was appointed director of the royal Palatine chapel. He held both appointments until his death. In 1591 and in 1598 he was in Caltagirone, where he conducted his own *cappella* for the feast of the town's patron, St James. In 1622 he superintended the music for the *Trionfi sacri di S Ignazio Loiola e S Francesco Xaverio* in Messina to celebrate the canonization of the two saints.

Gallo's only extant printed volume, *Salmi del Re David*, consists of impressive concertato works in the style of Giovanni Gabrieli, in which densely woven contrapuntal imitation of short motifs alternates with full homophony. His only surviving madrigal, *Non si levava ancor l'alba novella* (RISM 1598[8]), is of particular interest. The text, by Tasso, had been set by Monteverdi as the opening madrigal of his second book (1590). Gallo, the only other composer known to have set it, used fewer than half the poem's 28 lines, apparently ignoring its universal and teleological implications. By concentrating instead on the lovers' conversation and intensifying the themes derived from Monteverdi's version, he achieved in the music a most impressive erotic effect.

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Madrigal, 5vv, 1598[8], ed. in MRS, xii (1993); 2 madrigals in Infidi lumi (Palermo, 1603), lost, see Bianconi
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PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

Gallois, Patrick (*b* Linselles, nr Lille, 17 April 1956). French flautist. He studied with Jean-Pierre Rampal and Maxence Larrieu at the Paris Conservatoire, winning a *premier prix* at the age of 19. He was immediately appointed principal flute in the Orchestre de Lille, and from 1977 to 1984 was principal in the Orchestre Nationale de France. Since then he has pursued an international career as a soloist. In 1990 he founded his own chamber orchestra, the Académie de Paris, and the following year signed an exclusive solo recording contract with Deutsche Grammophon. His many recordings since then have ranged widely through the repertory to broaden the profile of the flute as a solo instrument. Gallois' playing is flamboyant and highly personal in interpretation. His style owes much to his mentor Jean-Pierre Rampal and to his belief in music as 'passion'. He is the dedicatee of works by Takemitsu, Sallinen, Landowski and Tanguy.

EDWARD BLAKEMAN

Gallois-Montbrun, Raymond (*b* Saigon, 15 Aug 1918; *d* Paris, 13 Aug 1994). French composer, administrator and violinist. He studied with the Gallons (theory), Touche (violin) and Büsser (composition) at the Paris Conservatoire, where in 1944 he won the Prix de Rome with *Louise de la miséricorde*. His stay at the Villa Medici was cut short by the fighting in Italy, and he embarked on a career as a violinist, notably in a partnership with the pianist Pierre Sancan. During these years he toured throughout Europe, Africa and Japan. He then took an appointment as director of the Versailles Conservatoire (1957–62), moving from there to a similar position at the Paris Conservatoire, where he remained until 1983, and instigated notable reforms, chiefly the establishment of a course to help performers prepare for their careers (the 'cycle de perfectionnement'). He was elected to the Académie des Beaux-Arts in 1983, in succession to Paul Paray. Towards the end of his life, he took up composition again, notably with a work for the Long-Thibaud competition. He was working on a symphonic poem for violin and orchestra at the time of his death.

WORKS
(*selective list*)

Chbr op: Le rossignol et l'empereur, 1959
Orch: Symphonie japonaise, 1951; Vn Conc., 1957; Le port de Delft, sym. poem, 1959; Les menines, sym. poem, 1961; Vc Conc., 1961; Pf Conc., 1964
Chbr and solo inst: Tableaux indochinois, str qt, 1947; Soli de concert, vn, pf, 1956; Divertissement, fl, pf, 1956; Concert variations, vn, pf, 1957; Mosaïque, pf, 1958; Pf Sonata, 1958; Sonata, vn, pf, 1961; Pf Sonata, 1992; Quand sonne l'heure, vn, pf, 1993
Many educational pieces

ALAIN LOUVIER/BRUNO MANTOVANI

Gallon, Jean (*b* Paris, 25 June 1878; *d* Paris, 23 June 1959). French composer and teacher, brother of NOËL GALLON. He entered the Paris Conservatoire at the age of ten and studied under Lavignac (harmony), Diémer (piano) and Lenepveu (composition). Appointments followed as *maître de chapelle* at St Merri (1894) and St Philippe-du-Roule (1903), and as choirmaster at the Paris Opéra (1909–14). His chief importance, however, was as a harmony teacher at the Conservatoire (1919–49), where his pupils included Duruflé, Dutilleux and Messiaen; he was the first to include consideration of the developments of Fauré, Debussy and Ravel in the courses there. Gallon's compositions are few, but of high quality and elegant craftsmanship; the sacred pieces are particularly fine.

WORKS
(*selective list*)

Ballet: Hansli le bossu (H. Cain, E. Adenis), collab. N. Gallon; Paris, Opéra, 1914

Sacred: Mass, 4vv, orch, org (1898); 6 antiennes, str orch, org, 1899

Songs: La lune blanche luit dans les bois (P. Verlaine), 1897; Nuits de juin (V. Hugo) (1899); Sur le silence, Réponse, Les musiciens (F. Toussaint) (1939)

Principal publishers: Coutarel, Eschig, Salabert

ALAIN LOUVIER

Gallon, Noël (*b* Paris, 11 Sept 1891; *d* Paris, 26 Dec 1966). French composer and teacher, brother of JEAN GALLON. He studied at the Paris Conservatoire with Philipp and Risler (piano), Lavignac (harmony), Caussade (counterpoint and fugue) and Lenepveu (composition), becoming a pupil and friend of Rabaud. In 1910 he won the Prix de Rome. He returned to the Conservatoire as a teacher of solfège in 1920, and in 1926 he took over a class in counterpoint and fugue. As renowned a teacher as his brother, he had more success as a composer, principally of dramatic and orchestral works. His compositions are marked by elegance and clarity, and by a discreet impressionism that veils his contrapuntal skill.

WORKS
(*selective list*)

Stage: Paysans et soldats (op, 5, P. de Sancy), Paris, 1911; La marseillaise (tableau musical), Paris, Opéra, 1912; Hansli le bossu (ballet, H. Cain and E. Adenis), collab. J. Gallon, Paris, Opéra, 1914

Orch: Fantaisie, pf, orch, 1909; Suite, D, 1909; Conc., wind trio, orch, 1934

Choral: Ps xcix, 6vv (1933)

Chbr: Fantaisie, hp (1921); Suite, fl, pf (1921); Barcarolle, hp (1933); Suite en trio, ob, cl, bn (1933); Récit et allegro, bn, pf (1938); Sonata, fl, bn (1952); Qnt, hp, str (1953); Dolor, vc, pf (1953)

Pf: Ker an diskouiz (1927); Sonatine (1931); Pour un arbre de Noël, Scherzo, Berceuse (1932); Rondo classique (1948); Toccata, intermezzo et capriccio (1951); Etudes progressives (1953); 10 préludes (1953)

Songs: Nuits de juin (V. Hugo) (1913); Soir (A. Samain) (1920); Sonnet (H. de Régnier) (1920); Chinoiserie (T. Gautier) (1924); 5 chansons du vieux Canada français (1937)

Principal publishers: Hamelle, Leduc, Lemoine, Noël, Salabert

ALAIN LOUVIER

Gallot. French family of lutenists. They were active in the 17th century. Jacques and Pierre, who were also composers, were considered by their contemporaries to be among the most accomplished players of their time.

(1) **Alexandre Gallot** (*b* 1625–30; *d* 1684). Lutenist and composer. He was known as 'vieux Gallot d'Angers' and he was *maître de luth* in that town about 1663. Four pieces are attributed to him in René Milleran's manuscript lutebook (*F-Pn* Rés.823) which was compiled in about 1690.

(2) **Jacques Gallot** (*d* Paris, *c*1690). Lutenist and composer, brother of (1) Alexandre Gallot. He was known as 'vieux Gallot de Paris'. He was a pupil of Ennemond Gaultier. His *Pièces de luth composées sur differens modes* (Paris, n.d.) includes a brief method for the lute. The inclusion of minuets and the arrangement of pieces by keys and forms anticipate the later suite. In addition to this collection most of the pieces in an untitled lute manuscript (*D-LEm* II614) are signed 'vieux Gallot'. These two sources comprise almost all his identified music, but a few other pieces by him are among those signed simply 'Gallot' found in other manuscripts (in *F-Pn*, *B*, *GB-Ob*, *HAdolmetsch*, *A-GÖ*, *KR*, *Wn*, *CZ-Pu* and *S-K*). His compositions include several musical portraits – *La Fontange* and *La Montespan* among others – and *tombeaux* – among them those in memory of Turenne, Condé and Madame – inspired by members of the court. Visée in turn composed a *tombeau* in memory of Gallot.

(3) **Pierre Gallot** (*b* *c*1660; *d* Paris, after 1716). Lutenist and composer, son of (1) Alexandre Gallot. He was known as 'Gallot le jeune' and is reputed to have been a remarkable performer. He also taught the lute and guitar to wealthy foreigners. The incomplete tablature of 'Gallot à Paris' (*CZ-Pu* KK83) contains one lute piece by him, and others appear in manuscripts (at *F-Pn*, *B*, *PL-Lw*, *US-NY* and *A-GÖ*). His *Tombeau de la Princesse de Monaco* is in a manuscript in Vienna (*A-Wn* 17706).

(4) **Henry François de Gallot,** Sieur de Franlieu (*d* after 1684). Guitarist and lutenist. His relationship to the other Gallots is uncertain. He was known as 'Gallot d'Irlande'. In Nantes between 1664 and 1684 he compiled a manuscript (*GB-Ob* M.Sch.C94) entitled *Pièces de guittarre de differends autheurs*, containing music by 'Gallot le vieux', 'Gallot d'Angleterre' (possibly his son, who may have served Charles II), 'Gallot le jeune' and 'Gallot le cadet', as well as Francisque, Dufaut, Corbetta and other composers. An Antoine Gallot (*d* Vilnius, 1647), also a lutenist and composer, is not thought to be related to the other members of the Gallot family. He was employed at the Polish court, where he served King Władisław IV, and a vocal canon by hiim servives in Marco Scacchi's *Cribrum musicum* (Venice, 1643).

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MONIQUE ROLLIN

Gallus, Antonius. *See* GALLI, ANTONIUS.

Gallus, Giuseppe [Gioseffo, Josephus]. *See* GALLI, GIUSEPPE.

Gallus, Jacobus. *See* HANDL, JACOBUS.

Gallus, Joannes [Lecocq, Jean] (*fl* mid-16th century). Composer(s) of uncertain identity. On the title-page of a motet collection by Maistre Jhan of Ferrara (RISM 1543[4]), the Venetian publisher Scotto identified Maistre Jhan as Joannes Gallus. Jhan, however, is never described as 'gallus' in the numerous documents surviving from his three decades of service in Ferrara; moreover, a publication emanating from Ferrara at the end of his career there (1538[5]) ascribes one motet to Joannes Gallus and three others to Maistre Jhan, thus implying that the two are separate and distinct. Similarly, several later prints distinguish between Gallus and Petit Jean De Latre (1547[5]) and Gallus and Jhan Gero (1554[10]). In Maistre

Jhan's case, the name 'gallus' may have been mistakenly substituted for 'gallicus' (Frenchman), since he is often described at Ferrara as 'cantor francexe', and one notice identifies his father as 'Paulus del Mistro gallicus'. Apart from Scotto's 1543 publication, no evidence connects Jhan with Gallus and the two names are not used interchangeably in other contemporary sources.

There were, however, diverse *Joannes cantores* employed at Ferrara and elsewhere. At least two other musicians active elsewhere in Italy might also be the 'Gallus' whose work was published in 1538. A Joannes Gallus sang in the Cappella Giulia, Rome, in 1514; and a Joannes Gallicus was *maestro di cappella* of Ravenna Cathedral in the early 1520s.

Outside Italy the problem takes a different turn in prints issued by Susato at Antwerp towards the mid-16th century. A series of attributions to Gallus and Lecocq (the French equivalent of Gallus), although handled with puzzling inconsistency, nonetheless suggests that Susato recognized Joannes Gallus and Jehan Lecocq as one composer. If Scotto's disclosure that Gallus is Jhan could be substantiated, then Lecocq would simply be Jhan in yet another guise. It is now certain, however, that Maistre Jhan of Ferrara was dead before Susato printed the first Gallus/Lecocq chansons in 1543. Besides, a noted Lecocq turns up in the generation after Jhan. Guicciardini counted 'Gian le Coick' among the contemporary masters of music, and he was referring most probably to the singer Johannes de Cockh listed in the imperial chapel, Vienna, from 1564 (or possibly earlier) until his death a decade later. Possibly the Viennese Lecocq is the Joannes Gallus represented in various prints from Germany and the Lowlands between 1542 and 1555.

The body of works attributed to Gallus/Lecocq is fairly slight: nine motets and 22 chansons. The chansons generally exhibit less lightness and flexibility than similar works by Claudin de Sermisy and Janequin, and in several the use of rigid contrapuntal devices produces a somewhat old-fashioned effect. Among the five canonic chansons, the five-voice *Sy des haulx cieulx* is noteworthy for its use of mirror canon at the unison.

WORKS

Edition: *Chansons Published by Tielman Susato*, ed. K. Forney, SCC, xxx (1994) [F]

MOTETS
all attributed Gallus

Angelus Domini descendit, 4vv, 1538[5]; Domine da nobis auxilium, 4vv, 1542[7]; Ecce plenus, 4vv, 1546[8]; Exaltare tui Domine, 5vv, 1554[9]; Laudemus omnes, 4vv, 1547[5]; Musica Dei donum optimi, 5vv, 1554[9]; Quousque Domine, 5vv, 1553[14]; Suscipe verbum virgo Maria, 5vv, 1555[8]; Valde honorandus est, 5vv, 1546[6]

CHANSONS

Au glay berg icronette, 4vv, 1554[23] (attrib. Gallus); Belle vostre amie est venu, 4vv, 1554[23] (Lecocq); Douleur et pleurs, 4vv, 1544[12] (Lecocq); Deuil et ennuy, 5vv, 1545[14], F 73 (Lecocq); En espoir vis, 4vv, 1544[10] (Lecocq); Hélas amours du vient, 4vv, 1544[12] (Lecocq); Humble et leal vers madame, 4vv, 1554[22] (Gallus); Je ne désire, 4vv, 1544[10] (Gallus)

Las me fault il tant, 4vv, 1544[10] (Lecocq); Le bergier et la bergiere, 5vv, 1543[15] (Gallus); Nostre vicaire ung jour, 4vv, 1544[10], F 79 (Lecocq); Or suis je bien au pire, 6vv, 1550[14] (Gallus/Lecocq); Par faulte d'argent, 5vv, 1544[13] (Gallus); Pour la dame, 5vv, 1550[13] (Gallus); Pour une seulle, 4vv, 1544[12] (Gallus); Puis que fortune, 4vv, 1544[10] (Lecocq)

Sans avoir aultre, 5vv, 1543[15] (Gallus); Si aulcunement désirez, 4vv, 1544[11] (Lecocq); Sy des haulx cieulx, 5vv, 1545[14], F 85 (Lecocq); Si par souffrir, 5vv, 1545[14] (Lecocq); Si tu voulois accorder, 4vv, 1544[10] (Lecocq); Si variable oncques, 4vv, 1544[10] (Lecocq)

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GEORGE NUGENT

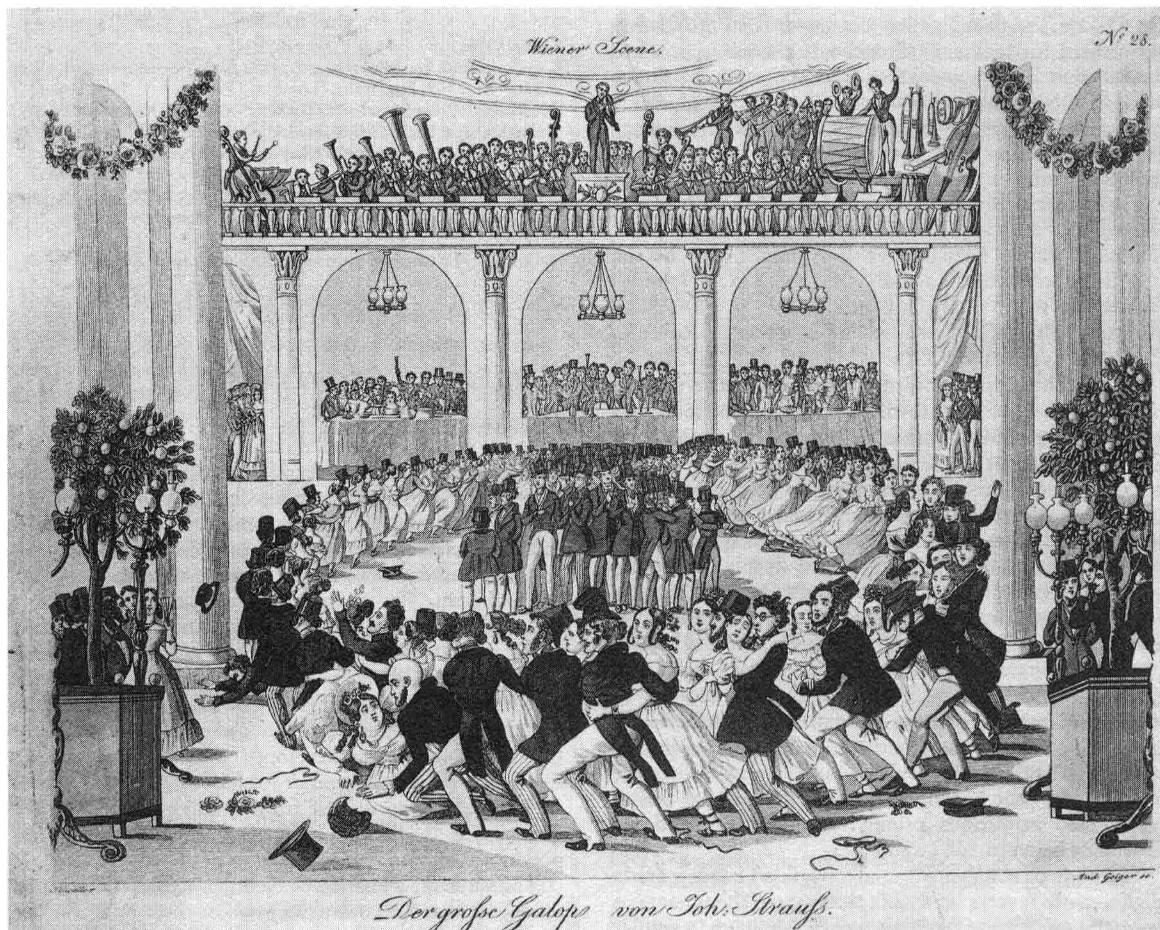
Gallus, Udalricus. *See* HAN, ULRICH.

Gallus-Mederitsch, Johann. *See* MEDERITSCH, JOHANN.

Galop (Fr.; Ger. *Galopp*). A quick, lively dance in 2/4 time. Together with the waltz, quadrille and polka it was one of the most popular ballroom dances of the 19th century. It derived its name from the galloping movement of horses and was possibly the simplest dance ever introduced into the ballroom. The partners held each other rather as in the waltz but both facing the line of dance and proceeding rapidly with springing steps down the room. The dance originated in Germany, was popular in Vienna in the 1820s and spread to France and England in 1829. In France it was for a time introduced into the finale of the QUADRILLE and also developed into the CANCAN. In England it remained popular for half a century or so, but in Vienna it was ousted from popular favour by the quadrille in 1840 and later superseded by the 'quick polka'.

The physical demands of dancing a galop meant that the music lasted no more than two or three minutes. The music was played at approximately 126 bars per minute, contained a trio (sometimes two) and was often provided with a short introduction and coda. Schubert left two galops: his D735 no.1 (*c*1822) and *Grazer Galopp* D925 (1827). Later, galops were an important part of the output of composers such as Lanner, Johann Strauss (i), Josef Labitzky and Philippe Musard. The titles often suggested the dance's speed and excitement, and acoustical effects such as pistol shots were sometimes included. Many galops were based on popular songs or operatic themes. The *Posthorn Galop* of Hermann Koenig, introduced at Jullien's concerts in 1844, is the only piece of English origin in the major dance forms of the 19th century to have remained familiar. In Copenhagen H.C. Lumbye specialized in galops, such as the *Champagne Galop* (1845) and the *Copenhagen Steam Railway Galop* (1847). Popular 'quick polkas' include *Unter Donner und Blitz* ('Thunder and Lightning', 1868) by Johann Strauss (ii).

The lively nature of the galop made it suitable for a rousing finish to a ball, and when introduced into ballets it was likewise found appropriate as a finale. Lumbye composed several galops for the ballets of Bournonville, beginning with *Napoli* (1842). In opera, galops are to be found in Auber's *Gustave III* (1833) and Balfe's *The Bohemian Girl* (1843), while in operetta the dance was parodied in Offenbach's *Orphée aux enfers* (1858). Examples of the galop as an instrumental showpiece are provided by Liszt's *Grand galop chromatique* (1838) and his *Galop de bal* (*c*1840). Later examples are to be found in Bizet's *Jeux d'enfants* (1871) and in the light music of



'The Grand Galop' of Johann Strauss (i): colour lithograph by Andreas Geiger II after Johann Christian Schoeller

20th-century Russian composers such as Prokofiev (*Cinderella*, 1945), Khachaturian (*Masquerade*, 1939), Kabalevsky (*The Comedians*, 1940) and Shostakovich (*The Limpid Brook*, 1934). The galop rhythm has also been used to provide a rousing finale to orchestral showpieces, as in Rossini's *Guillaume Tell* overture (1829, using a *passo doppio* composed in Vienna in 1822), Sullivan's *Overture di ballo* (1870) and the Dance of the Hours in Ponchielli's *La Gioconda* (1876).

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ANDREW LAMB

Galoubet. A three-holed pipe of the PIPE AND TABOR ensemble (it is classified as an AEROPHONE). It is of Provençal origin, and the name probably derives from an Old Provençal verb, *galaubar*, meaning 'to play magnificently'. It was used to accompany dancing throughout the Middle Ages. Elsewhere it was known as a *flute à trois trous* or *flûtet*, but the term 'galoubet' (and its colloquial variant *jombarde*) came into more general use during the 18th century. The *galoubet* was made of wood, usually boxwood, and was about 30 cm long with two front holes and a rear thumb-hole. It had a very narrow cylindrical bore, and was pitched in D. The player held it in one hand, while the other hand played a drone instrument such as the TAMBOURIN DE BÉARN, or a snared drum. Praetorius describes the instrument (which he calls a 'Schwegel'), and in the 18th century its sound was imitated in sailors' scenes in French opera. Pieces for galoubet by Chateauminois (*Oeuvres . . . pour le galoubet, contenant instructions, mélanges, airs*, Paris, n.d.) and Lavallière (*Six sonates en duo pour le tambourin avec un violon seul*, Paris, n.d.) survive in the Bibliothèque Nationale, Paris, and examples of the instrument survive in the Victoria and Albert Museum, London, and the Metropolitan Museum of Art, New York.

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MARY CYR

Galpin, Francis William (*b* Dorchester, 25 Dec 1858; *d* Richmond, Surrey, 30 Dec 1945). English collector of musical instruments and scholar. He was educated at King's School, Sherborne, where James Robert Sterndale Bennett, son of the composer, encouraged his aptitude for music. From 1877 he studied classics at Trinity College,

Cambridge (BA 1882, MA 1885), where he played the clarinet under Stanford in the orchestra of the Cambridge University Musical Society. Ordained in 1883, he was curate of Redenhall with Harleston, Norfolk, for four years, then curate at St Giles-in-the-Fields (1887–91), vicar of Hatfield Broad Oak (formerly Hatfield Regis, 1891–1915), vicar of Witham (1915–21) and rector of Faulkbourn (1921–33). In 1917 he was made a canon of Chelmsford Cathedral. From his university years onwards, Galpin made an outstanding collection of musical instruments, which he made freely available for public exhibitions and lectures and described and illustrated in his book *Old English Instruments of Music* (1910). By 1900 his international reputation as a collector of and authority on musical instruments was established. He arranged an important exhibition at the Crystal Palace (1900) and arranged and described the Crosby Brown Collection for the Metropolitan Museum of New York (1902) and the collection of the Musikhistoriska Museet, Stockholm (1903). He was granted the honorary freedom of the Worshipful Company of Musicians in 1905. In 1914 the majority of his collection, comprising between 500 and 600 specimens, was transferred to the Museum of Fine Arts, Boston. In 1938 he was elected president of the Musical Association. He contributed some 60 articles on instruments to the third and fourth editions of *Grove's Dictionary* and many of the plates in these editions illustrate instruments from his collection. His other areas of interest were archaeology and botany. The Galpin Society was formed the year following his death to continue his work.

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ROSEMARY WILLIAMSON

Galpin Society. A society founded in Britain in 1946 to commemorate and continue the work of Francis W. Galpin on early musical instruments. Among its founding members were Anthony Baines, Philip Bate, Robert Donington, Eric Halfpenny, Edgar Hunt and Lyndesay Langwill; the first president was Sir Jack Westrup. It set out to further the study of the history, construction, development and use of musical instruments, and to preserve and make available material about instruments of the past. The society, though not directly concerned with performance, has asserted a considerable influence on performing styles, on the study of early techniques and on the revival of interest in period instruments. It has organized exhibitions of British musical instruments, and in 1959 held a joint congress with the International Association of Music Libraries in Cambridge. In 1999 the society had about 1000 members. It has published *The Galpin Society Journal* annually since 1948 and a *Bulletin* three times a year.

□

Galuppi, Baldassare (*b* Burano, nr Venice, 18 Oct 1706; *d* Venice, 3 Jan 1785). Italian composer. He was a central figure in the development of the *dramma giocoso* and one of the most important mid-18th-century *opera seria* composers. Known widely as 'Il Buranello', from his birthplace, he was routinely listed in Venetian documents and early manuscripts as 'Baldissera'.

1. LIFE. Galuppi's father, a barber, played the violin in small orchestras, which provided entr'acte music for theatres of spoken comedy, and was probably the boy's first music teacher. In his 16th year Baldassare composed *Gli amici rivali* for Chioggia (also performed in Vicenza as *La fede nell'incostanza*, probably by the same troupe), but Caffi reported this as a fiasco, a 'scandal'. The boy went for advice to Marcello, who severely scolded him for attempting something so grand on so little experience and swore him to three years' hard labour, studying under Antonio Lotti (first organist at S Marco), refraining from operatic composition altogether and focussing instead on counterpoint and the organ. Evidence for all this is circumstantial, however; other evidence suggests that Galuppi's studies with Lotti had begun earlier.

If the young composer made this promise, he did not keep it, for two years later he was playing the cembalo in opera houses and writing substitute arias for revivals and pasticcios. By the age of 20 he had established a reputation as a cembalist in Venice and Florence, and was soon engaged in the S Angelo (where Vivaldi reigned), the S Samuele and the S Giovanni Grisostomo theatres, performing and supplying arias. He collaborated with his friend and fellow Lotti pupil, Giovanni Battista Pescetti, writing alternate acts of *Gl'odi delusi del sangue* in 1728

(set earlier by Lotti) and *Dorinda* in 1729. This modest success led to further commissions, and by 1738 his operas were appearing outside Venice; at the same time his nickname, 'Il Buranello', is first encountered. *Tobia il giovane*, an oratorio written for Macerata in 1734, was perhaps his earliest attempt in the genre. *Alessandro nell'Indie* was given its première in Mantua at about the same time that *Issipile* graced the stage in Turin (December 1737); the composer was probably present only in Mantua. In 1738 he was in the service of the patrician Michele Bernardo in Venice. Galuppi's music for the festival of S Maria Magdalena in July 1740 at the Ospedale dei Mendicanti led to a permanent appointment there on 4 August. His duties ranged from teaching and conducting to composing liturgical music and oratorios.

Before 1740 and 1741 Galuppi's Venetian career remained diverse, but unexceptional. Neapolitan composers were favoured at Venice's most important theatres, and of the native sons only Vivaldi enjoyed any particular favour. In 1740 and 1741, the year of Vivaldi's death, two serious operas by Galuppi appeared: *Oronte* at the prestigious S Giovanni Grisostomo and *Berenice* at the S Angelo. Galuppi petitioned for nine months' leave and accepted an invitation to travel to London. Permission from the Mendicanti was reluctantly granted, and Galuppi arrived in London in October 1741 and supervised 11 opera productions over the next year and a half, including four original works. Some reported his tenure as less than admirable – Walpole claimed that the 'music displeases everybody' and Handel, in a letter of 29 December 1741, ridiculed the one serious opera he heard – but in general Galuppi's trip was successful and he was well received. His music was often reprinted for the English public, and two more Galuppi works appeared there soon after he had left. Back in Venice by May 1743, he took up his old professions of cembalist and arranger; not much had changed, and his contract with the Mendicanti was extended for three more years. The spread of comic opera from Naples and Rome had just found its way to Venice, however, and Galuppi began adapting these to northern taste, beginning in 1744 with three Roman works by Latilla and Rinaldo di Capua. His own comic opera in Carnival 1745, *La forza d'amore*, was not particularly successful.

Galuppi's fame began to spread and his fees to climb (as attested by documents from Milan, Madrid, Padua and elsewhere). In 1747 (and probably again in 1748) Galuppi was in Milan for *L'olimpiade*; *Vologeso* received its première in Rome in 1748, and Venice was increasingly enthusiastic. Circumstantial evidence suggests that he continued to arrange comic operas throughout these years. In May 1748 he was elected *vicemaestro* of the *cappella ducale* of S Marco. His work for the basilica and the *ospedali* was to lead to an enormous collection of sacred works, but for the near future his focus was on opera. By August he was in Vienna, where *Demetrio* and *Artaserse* were enormously successful, despite Metastasio's criticism that Galuppi's music did not serve the text well; *Demetrio*, performed 19 times over a short period, broke all box-office records. Galuppi left Vienna before the *Artaserse* première and was in Milan for the first performances of *Semiramide riconosciuta*, the second carnival opera of 1749.

The year 1749 marks the beginning of Galuppi's long-term collaboration with the librettist Carlo Goldoni. Over the next eight years a rapid sequence of *drammi giocosi* appeared, beginning with *Arcadia in Brenta* (14 May 1749) and extending through four more works before a year had passed. These operas surged over Europe with unprecedented ease, and by the middle of the next decade Galuppi was the most popular opera composer anywhere. His professional obligations forced his resignation from the Mendicanti in 1751. His *opere serie* continued to command high praise. He wrote his first setting of *Demofoonte* for Madrid in December 1749, to mark the engagement of Maria Antonietta Ferdinanda of Spain to Vittorio Amedeo, heir to the throne of Piedmont, and then supplied the wedding festival music itself, *La vittoria di Imeneo*, for Turin the following June (it was performed more than 20 times). A new *Artaserse* opened the Teatro Nuovo in Padua in 1751. By April 1762 Galuppi was unanimously appointed *maestro di coro* of S Marco, the most important musical position in Venice, and in July he was elected *maestro di coro* at the Ospedale degli Incurabili.

In the meantime Galuppi continued to travel, fulfilling commissions for various (mostly serious) operas. Early in 1764 the Venetian ambassador to Vienna conveyed the wishes of the Russian minister to acquire Galuppi's services; the Russian court knew his work and had already staged seven of his operas. In June 1764 the Venetian senate granted the composer leave to go (with the stipulation that he continue to supply a Christmas mass and other Vespers compositions for the basilica), and, after securing the welfare of his family and resigning from the Incurabili, Galuppi travelled to St Petersburg, visiting C.P.E. Bach (in Berlin) and Casanova along the way and arriving on 22 September 1765. For Catherine the Great's court he produced new works (*Ifigenia in Tauride*, possibly a comic work, now lost, and two cantatas), revived *Didone abbandonata* (in Carnival 1766, an



Baldassare Galuppi: miniature, 1751

enormous success) and *Il re pastore*, and arranged other operas, as well as providing religious and occasional music. His 15 *a cappella* works on Russian texts for the Orthodox liturgy proved to be a watershed. Their Italian, light contrapuntal style joined with native melodic idioms was continued by Traetta and Sarti and maintained by, among others, D.S. Bortnyans′ky, his pupil in Venice and possibly earlier in St Petersburg. Galuppi travelled with the court to Moscow, where comic works were performed (no comic operas were allowed on the St Petersburg stage before 1779). He returned to Venice with many honours and gifts, took up his position at S Marco in late 1768 after visiting Hasse in Vienna, and was reappointed at the Incurabili. In summer 1769 *Il re pastore* was presented in Venice to honour the future monarch, Joseph II.

After this, Galuppi dedicated himself mainly to sacred music, although his operas continued to be performed. Burney reports that the composer was busy all year, playing the organ for Venetian churches and presiding over S Marco. *La serva per amore*, performed in October 1773, was his last operatic work. In May 1782 he conducted performances to honour the pope in Venice (including the sacred cantata *Il ritorno di Tobia*, with 60 musicians from the four Venetian conservatories) and received a visit from the future Tsar Paul of Russia. By 1784 his health declined, but he continued to compose, completing the Christmas mass for S Marco a few weeks before his death on 3 January 1785, after a two-month illness. He was buried in the church of S Vitale (exact location unknown), and a month later was honoured by a lavish requiem mass in S Stefano led by Bertoni, his deputy in S Marco. His wealth was not as extensive as once thought, but his will left inheritances to three sons and the bulk of a sizable estate to his wife, whom he names with tender praise. Seven other children (all daughters) are not mentioned.

Burney offered the most extensive account of Galuppi's personality and appearance from a visit in 1770: 'His character and conversation are natural, intelligent, and agreeable. He is in figure little and thin but has very much the look of a gentleman'. Galuppi's lifelong dedication to his large family was well known, as Burney reported: 'He has the appearance of a regular family man, and is esteemed at Venice as much for his private character as for his public talents'. To Burney he was witty and charming, referring to his study as the room 'where he *dirtied paper*'. Burney named him the most inspired of all Venetian composers, superior to Piccinni and Sacchini and second only to Jommelli, and said that late in life Galuppi had lost none of the fire of his former years. Hasse, writing to Metastasio, referred to him as a 'most excellent composer' and in a poem Goldoni praised him with the epigram 'What music! What style! What masterworks!'.

Galuppi's son Antonio (*d c*1780) wrote the librettos for two of his father's most successful operas, *L'amante di tutte* (1760) and *Li tre amanti ridicoli* (1761), and was probably involved also in arranging other comic works for S Moisè. His poetry and sense of comedy were in the tradition of Goldoni, though less inspired and articulate, more inclined to slapstick, buffoonery and caricature.

2. Works. Galuppi was an extraordinarily popular composer of both serious and comic operas and a prolific composer of sacred and keyboard music. His facile, elegant and flexible melodic style, joined to Goldoni's witty and sometimes poignant poetry, created the central watershed for the dispersion of *drammi giocosi* throughout Europe after 1749; works such as *Il filosofo di campagna* have few peers in that regard. Yet his serious operas were no less important; their performances exceeded his comic operas in number.

Galuppi's stage music embodies the principal Italian tradition of charming and beautiful melody, clear and lucid accompaniment, and virtuoso or emotive display; as he described it to Burney, good music contained 'vaghezza, chiarezza e buona modulazione'. In the comic works vocal phrases tend to be short, usually of two or four bars, and balanced in relation to each other, with subtle variations in lengths and emphasis to avoid rhythmic monotony. Within the melodic line rhythms are strong and lively, frequently contributing much wit to a comic passage. Galuppi always paid close attention to both the sense and the clarity of the text, emphasizing its emotional or humorous content. His musical ideas were fresh, inventive and sometimes surprising, adding a new dimension to a character or situation.

The principal *opera seria* music throughout Galuppi's career was the da capo aria in five parts, a form already well established in the 1720s. The typical variations of his day – *AABAA*, *AA′BAA′* and *ABCAB* – are all present, as are such other later 18th-century innovations as metre and tempo changes for the *B* text, abbreviated internal ritornellos, 'dal segno' returns to the first or second solo and the expansion of cadential or embellishment sections into larger formal entities. His later operas tend to be more innovative in this regard. Other aria forms often merely shorten the da capo design by eliminating ritornellos and textual repetition. In comic operas the full da capo was reserved for serious roles and comic arias were of simpler design, even including popular song. In the 1750s Galuppi increasingly relied on binary designs; after 1755 the simple *AA* and rounded binary, *ABA′*, were most common, modulating from tonic to dominant and back. The text was often merely repeated, sometimes with shifts of tempo or metre, or both.

While many comic operas of the 1730s and 40s featured small ensembles, credit for the creation of the ensemble finale (or chain finale) is jointly shared by Galuppi and Goldoni. From their first effort of this type (*Arcadia in Brenta*, 1749) musical form, tonality and melody were made the servant of the drama. Goldoni's comic, act-ending text mosaics were matched by Galuppi with short musical sections, either open or closed, in contrasting keys, tempos and metres, through-composed to match the rapid shifts of plot and to reflect the insistent, kaleidoscopic emotions. These were usually organized around a central key; related key areas, new textures and melodies created strong contrast. This model for ensemble finales was widely imitated, by Haydn and Mozart among others.

Galuppi's treatment of the orchestra was praised by Burney and others; the ensemble's interplay with the voice, its sharing of structural motifs, themes and figuration, and its clarity of texture in accompaniment are principal hallmarks. Galuppi, like many other important 18th-century composers, was an exacting orchestral taskmaster and took steps during his administration at S Marco to improve the orchestral and choral personnel. The orchestra there was said to lead Italy in its skill, and (according to Stählin) in St Petersburg Galuppi disciplined

the orchestra 'in good Venetian' and brought new precision to the ensemble.

Galuppi was extremely sensitive to the abilities of his singers, just as Goldoni was to those of his actors. In his comic works Galuppi enjoyed the long cooperation of Francesco Carrattoli, Francesco Baglioni and other Baglionis (particularly Clementina, Francesco's daughter, who sang in at least 16 Galuppi productions, both comic and serious). The serious male roles in comic opera were for high voice, but conceived for women in trouser roles. Galuppi also composed for the finest *opera seria* singers, including Caffarelli, Manzuoli, Gioacchino Conti, Caterina Gabrieli, Guadagni and Amorevoli, and here too he followed the 18th-century practice of 'tailoring' arias like a suit of clothes. His compositions for Tenducci during that singer's second Italian career attest to this. That a revival of *Didone abbandonata* for Naples in 1770 was refused by the singers (Insanguine rewrote it) probably attests more to Galuppi's sympathy for the original voices than to any outdated musical style, as is sometimes asserted.

There are about 130 known keyboard sonatas by Galuppi, and other compositions may yet be uncatalogued. The majority are in undated manuscripts, so his role in shaping the genre in the 1730s and 40s is obscure. None of the sonatas was published before 1756, and he wrote such works even late in life (*Passa tempo al cembalo* is dated 1785), yet the graceful, ornamented style of many works seems to have more in common with keyboard styles of a period before 1750. The European vogue for Italian keyboard sonatas (almost all opera composers wrote them) among an amateur audience rested in their undemanding technical requirements and ingratiating style. Galuppi's own virtuosity as a keyboard player is not the focus. There is much idiomatic keyboard writing, with broken chords, scales, motifs shared between hands and the like. About half of the sonatas are in a single movement, while others follow the two- or three-movement arrangement of Alberti or the fast–slow–fast organization of the opera sinfonia and concerto. Binary movements predominate and most sonatas are in major keys. The texture is generally thin and homophonic, with a singing soprano line, clear and regular phrasing and characteristic gestures and motifs reminiscent of aria types, particularly in slow ornamental movements. At times the writing is rhapsodic and developmental. The figuration mimics a variety of styles, from string genres to the French overture and German preludes.

Galuppi's sacred compositions span his creative career and have not been systematically inventoried or studied. Because of his long association with the Mendicanti, the Incurabili, S Marco and other religious institutions, his liturgical music and oratorios (or *azioni sacre*) are plentiful – though at the peak of his career (the late 1740s to the early 1760s) they took a subservient role to works for the stage. There are probably at least 200 liturgical works, including masses, motets, antiphons and psalms. In his petition to the Mendicanti to go to London in 1741 he mentioned the works written over the past year: 16 motets, four Salves, two antiphons and six psalms as well as nine others to be left behind and performed in his absence. This is probably typical of the demands of his regular employment. The liturgical music varies from conservative works using the *stile antico* (favoured at S Marco) to the more operatic, *stile moderno* works for the Venetian conservatories; the four *Magnificat* settings range from the anachronistic, chant-based counterpoint of that in C major (*I-Gl*) to the more *galant* G major setting (*D-Bps*, *Dl*). The *Salve regina* written for the Mendicanti soprano Buonafede in 1746 reveals his early allegiance to the rising *galant* idiom of Neapolitan comic opera, an arrangement of movements similar to the sinfonia and his typical care in writing for specific voices. Liturgical music is for all vocal combinations, including mixed choir of four to six voices and multiple choirs, as well as works for women's voices alone (for the *ospedali*) and more operatic solo works. It is usually accompanied by an orchestra, primarily of strings, although *a cappella* works are also found (including complete masses). Burney reported that at S Marco he heard a mass for six choirs and six orchestras composed and conducted by Galuppi. His liturgical music is less chromatic and varied than that of Hasse and Jommelli, and favours homophony over polyphony, although fugal writing is found. In Russia he wrote Orthodox church music for Catherine the Great and continued to send a Christmas Eve mass each year to S Marco. After his return, his duties at the Incurabili (writing psalms, motets, and a yearly Vespers or oratorio) and S Marco (including a mass for Christmas completed only weeks before his death) occupied most of his time.

Musical sources for the oratorios are few. Burney's description of them is superficial, stating that they were similar to operas but used the chorus more heavily, with a more sacred style in some pieces. It appears that many of the oratorios for the Incurabili were for two choirs and in Latin. *Adamo* (in Italian) is largely in *opera seria* style, with da capo (*da parte*) arias, ornamental coloratura and only a superficial chorus. By all accounts, Galuppi's oratorios for the Incurabili during the 1760s and 70s rose to a high level, in part from the keen rivalry in this genre with Bertoni at the Mendicanti. *Tres pueri hebraei in captivitate Babylonis* (1774) was among his most admired oratorios, with an active dramatic structure and eight soloists; Caffi reported that it was repeated at least 100 times.

WORKS

music lost unless otherwise stated

OPERAS

LKH – *London, King's Theatre in the Haymarket*
MRD – *Milan, Regio Ducal Teatro*
VA – *Venice, Teatro S Angelo*
VM – *Venice, Teatro S Moisè*
VC – *Venice, Teatro S Cassiano*
VS – *Venice, Teatro S Samuele*

La fede nell'incostanza, ossia Gli amici rivali (favola pastorale, 3, G. Neri), Chioggia, Boegan; Vicenza, delle Grazie, 1722, 1 aria *B-Bc*

Gl'odi delusi dal sangue [Acts 1 and 3] (os, 3, A.M. Lucchini), VA, 4 Feb 1728 [Act 2 by G.B. Pescetti]

Dorinda (pastorale, 3, anon. rev. D. Lalli), VS, 9 June 1729, collab. Pescetti

L'odio placato (os, 3, F. Silvani), VS, ?27 Dec 1729, 1 duet *I-Bas*

Argenide (os, 3, A. Giusti), VA, 15 Jan 1733

L'ambizione depressa (os, 3, G. Papis), VA, Ascension 1733

La ninfa Apollo (favola pastorale, 3, F. de Lemene with addns by G. Boldini), VS, 30 May 1734

Tamiri (os, 3, B. Vitturi), VA, 17 Nov 1734

Elisa regina di Tiro (os, 3, A. Zeno and P. Pariati), VA, 27 Jan 1736

Ergilda (os, 3, Vitturi), VA, 12 Nov 1736, *B-Bc*

L'Alvilda (os, 3, Lalli, after Zeno: *L'amor generoso*), VS, 29 May 1737, 1 aria *I-Gl*

Issipile [1st version] (os, 3, P. Metastasio), Turin, Regio, 26 Dec 1737

Alessandro nell'Indie [1st version] (os, 3, Metastasio), Mantua, Nuovo Arciducale, ?Jan 1738, *US-Wc* (for later setting, revival or pasticcio; copy of lost MS, *D-Dl*)

Adriano in Siria [1st version] (os, 3, Metastasio), Turin, Regio, ?Jan 1740, *B-Bc* (with addns from later productions)
Gustavo I, re di Svezia (os, 3, C. Goldoni), VS, 25 May 1740, *D-Dl*
Didone abbandonata [1st version] (os, 3, Metastasio), Modena, Molzo, 26 Dec 1740, *B-Bc* (convoluted MS from different periods), *P-La* (1752, Madrid), *RUS-SPtob*, *US-Wc* (?1751)
Oronte re de' sciti (os, 3, Goldoni), Venice, S Giovanni Grisostomo, 26 Dec 1740
Berenice (os, 3, Vitturi), VA, 27 Jan 1741
Penelope (os, 3, P.A. Rolli), LKH, 12 Dec 1741, Favourite Songs (London, 1741)
Scipione in Cartagine (os, 3, F. Vanneschi), LKH, 2 March 1742, *RUS-Mcm*, Favourite Songs (London, *c*1742)
Enrico (os, 3, Vanneschi), LKH, 1 Jan 1743, *B-Br*, Favourite Songs (London, 1743)
Sirbace (os, 3, C.N. Stampa), LKH, 5 April 1743, Favourite Songs (London, 1743)
Arsace (os, 3, A. Salvi), Venice, S Giovanni Grisostomo, 16 Nov 1743
Ricimero [1st version] (os, 3, Silvani), MRD, 26 Dec 1744
La forza d'amore (dg, 3, Panicelli), VC, 30 Jan 1745
Ciro riconosciuto [1st version] (os, 3, Metastasio), MRD, 26 Dec 1745
Il trionfo della continenza (pastorale, 3), LKH, 28 Jan 1746, 1 aria *I-Fc*, Favourite Songs (London, 1746)
Scipione nelle Spagne (os, 3, A. Piovene), VA, Nov 1746, *F-Pn* (2 acts), *RUS-Mcm*
Evergete (os, 3, Silvani and Lalli), Rome, Capranica, 2 Jan 1747, Act 1 *P-La*
L'Arminio (os, 3, Salvi), VC, 26 Nov 1747, arias *I-MOe*, *Nc*, *PLcon*, *PS*, *Vc* and *Vnm* (1747, Rome)
L'olimpiade (os, 3, Metastasio), MRD, 26 Dec 1747, *D-Dl*, *I-Mc* (facs. in IOB, xli, 1978), Act 1 *Tf* (1758)
Vologeso (os, 3, Zeno), Rome, Argentina, 13 or 14 Feb 1748, *D-Bsb* ('Berenice di Galuppi, 1742')
Demetrio [1st version] (os, 3, Metastasio), Vienna, Burg, 16/27 Oct 1748, *A-Wn*, *F-Pc* (2 copies)
Clotilde (os, 3, F. Passarini), VC, Nov 1748 (? with addns)
Semiramide riconosciuta (os, 3, Metastasio), MRD, 25 Jan 1749, *Pc*
Artaserse [1st version] (os, 3, Metastasio), Vienna, Burg, 27 Jan 1749, *A-Wn*, *D-Bsb**, *F-Pc*, ov. *I-Rc* (1756, Venice),*TLp* (1757, Lucca)
L'Arcadia in Brenta (dg, 3, Goldoni), VA, 14 May 1749, *B-Bc*,*I-MOe*
Demofoonte [1st version] (os, 3, Metastasio), Madrid, Buen Retiro, 18 Dec 1749, *Nc*
Alcimena principessa dell'Isole Fortunate, ossia L'amore fortunato ne' suoi disprezzi (os, 3, P. Chiari, after Molière: *La princesse d'Elide*), VC, 26 Dec 1749
Arcifanfano re dei matti (dg, 3, Goldoni), VM, 27 Dec 1749 (? with addns), ov. *MAav* (1759, Venice), arias *Tf*
Il mondo della luna (dg, 3, Goldoni), VM, 29 Jan 1750, *D-Dl*, *W*,*F-Pc*, *I-Gl*, *US-Wc*, Favourite Songs (London, 1760)
Il paese della Cuccagna (dg, 3, Goldoni), VM, 7 May 1750
Il mondo alla roversa, ossia Le donne che comandano (dg, 3, Goldoni), VC, 14 Nov 1750, *A-Wgm*, *B-Bc* (1752, Venice), *D-Dl*, *DS*, *F-Pc* (1755, Dresden), *GB-Lbl*, *Lcm*, *I-MOe*, *MAav*, *TLp*, *Vlevi*, *US-Wc*
Issipile [2nd version] (os, 3, Metastasio), Bologna, 1750, *D-Dl*, *P-La* (1755, Parma), *US-Wc*
Antigona (os, 3, G. Roccaforte), Rome, Dame, 9 Jan 1751, *B-Br*, *D-Wa* (1754, Brunswick), *GB-Lbl* (as Antigono); as Antigona in Tebe, Naples, 1755, *B-Br*
Dario (os, 3, G. Baldanza), Turin, Regio Ducal, carn. 1751, arias *I-Rsc*
Lucio Papirio (os, 3, Zeno), Reggio nell'Emilia, Pubblico, fair 1751
Artaserse [2nd version] (os, 3, Metastasio), Padua, Nuovo, 11 June 1751, 1 aria *MAav*
Il conte Caramella (dg, 3, Goldoni), Venice, aut. 1751, *A-Wn*, *D-W*,*Wa*, *I-Gl*, *Mr*
Le virtuose ridicole (dg, 3, Goldoni, after Molière: *Les précieuses ridicules*), VS, carn. 1752, *D-W*
La calamità de' cuori (dg, 3, Goldoni), VS, 26 Dec 1752, *A-Wn*,*?D-Bsb*, *W*, *F-Pc*, Acts 1 and 2 *GB-Lbl*, *US-Wc*
I bagni d'Abano (dg, 3, Goldoni), VS, 10 Feb 1753, Act 2 *D-W* and *MGmi*; collab. F. Bertoni (?pasticcio)
Sofonisba [1st version] (os, 3, Roccaforte), Rome, Dame, *c*24 Feb 1753
L'eroe cinese (os, 3, Metastasio), Naples, S Carlo, 10 July 1753, *P-La*, *PL-Wn*
Ricimero re dei goti [2nd version] (os, 3), Naples, S Carlo, 4 Nov 1753, *F-Pc*, *I-Nc*, Favourite Songs (London, 1755)
Alessandro nelle Indie [2nd version] (os, 3, Metastasio), Naples, S Carlo, 20 Jan 1754, *P-La*
Siroe (os, 3, Metastasio), Rome, Argentina, 10 Feb 1754, *B-Bc*, *GB-Lbl*, *Ob*, *P-La*
Il filosofo di campagna (dg, 3, Goldoni), VS, 26 Oct 1754, *A-Wn*, *D-Bsb*, *Dl*, *SWl*, *W* (as La serva accorta), *F-Pc*, *GB-Cfm*, *Lbl*, *I-Fc*, *Mr*, *Rdp*, *Sac*,*Vnm*, *P-La*, *US-Bp*, *Wc*, Favourite Songs (London, 1761); rev. Rome, 1757, as La serva astuta
Il povero superbo (dg, 3, Goldoni, after *La gastarda*), VS, Feb 1755; rev. Brescia, 1755, as La serva astuta
Alessandro nelle Indie [3rd version] (os, 3, Metastasio), VS, Ascension 1755, *D-Mbs* (incl. changes for Munich, 12 Oct 1755)
Attalo (os, 3, ?Silvani or ? A. Papi), Padua, Nuovo, 11 June 1755, *LEmi* (Parma), *F-Pn*
Le nozze (dg, 3, Goldoni), Bologna, Formagliari, 14 Sept 1755, *A-Wn*, *D-W*, *?I-Fc*, *P-La*, *US-Wc*; as Le nozze di Dorina, Perugia, 1759, *I-Gl*; (int) Rome, 1760; as O casamente de Lesbina, Lisbon, 1766; rev. Reggio nell'Emilia, 1770 (as Le nozze di Dorina), *P-La*, *US-Wc*
La diavolessa [L'avventuriera; Li vaghi accidenti fra amore e gelosia] (dg, 3, Goldoni), VS, Nov 1755, *A-Wn* (facs. in IOB, xliv, 1978), *D-Bsb*, *W*, *Wa*, *GB-Lbl*, *I-MOe*, *RUS-Mcm*, *US-Wc*; rev. Leipzig and Prague, 1756
Idomeneo (os), Rome, Argentina, 7 Jan 1756, *P-La*
La cantarina (farsetta, 3, Goldoni), Rome, Capranica, 26 Feb 1756
Ezio (os, 3, Metastasio), MRD, 22 Jan 1757, *La*
Sesostri (os, 3, Pariati), Venice, S Benedetto, 26 Nov 1757, *D-LEmi*, *P-La* (1759, Venice), *S-Skma* (1760)
Ipermestra (os, 3, Metastasio), MRD, 14 Jan 1758, *P-La* (3 copies, incl. 1761, Pisa)
Adriano in Siria [2nd version] (os, 3, Metastasio), Livorno, spr. 1758,*La* (3 copies, incl. 1759, Naples: facs. in DMV, xxiv, 1983), *D-Dl* and *P-La* (1760, S Luca); *B-Bc*, *S-Skma*
Demofoonte [2nd version] (os, 3, Metastasio), Padua, 1758, *B-Bc* (arias autograph), *D-Dl*, *I-MOe* (attrib. Caldara), *P-La*; rev. Venice, S Benedetto, 1759, *La*
Ciro riconosciuto [2nd version] (os, 3, Metastasio), Rome, carn. 1759, *F-Pc*,*P-La*
Melite riconosciuto (os, 3, Roccaforte), Rome, Dame, 13 Jan 1759, *La* (2 copies)
La ritornata di Londra (int, Goldoni), Rome, Valle, *c*19 Feb 1759
La clemenza di Tito (os, 3, Metastasio), Venice, S Salvatore, carn. 1760, *F-Pc*, *I-CMbc*, *P-La* (2 copies)
Solimano (os, 3, G.A. Migliavacca), Padua, Nuovo, 11 June 1760, *La* (2 copies)
L'amante di tutte (dg, 3, A. Galuppi), VM, 15 Nov 1760, *A-Wn*, *B-Bc*, *D-Dl* (1770, Dresden), *W* (Act 2), *F-Pc*, *I-Gl*, *Mr*, *MOe*, *Vc*, *P-La*, *US-Wc*
Li tre amanti ridicoli (dg, 3, A. Galuppi), VM, 18 Jan 1761, *A-Wn*,*D-W*, *Wa* (1762, Venice), *F-Pn*, *I-MOe*, *US-Wc*
Demetrio [2nd version] (os, 3, Metastasio), Padua, June 1761, *P-La*
Il caffè di campagna (dg, 3, Chiari), VM, 18 Nov 1761, *La*
Antigono (os, 3, Metastasio), Venice, S Benedetto, carn. 1762, *La*
Il marchese villano (dg, 3, Chiari), VM, 2 Feb 1762, *A-Wn*, *B-Bc*,*I-Nc*, *P-La*; rev. as La lavandara, Turin, 1770; as La lavandara astuta, Mantua, 1771; as Il matrimonio per inganno, Venice, S Giacomo di Corfù
L'orfana onorata (int), Rome, Valle, carn. 1762, 1 aria *I-TLp*
Il re pastore (os, 3, Metastasio), Parma, Ducal, spr. 1762, 1 aria *Gl* (1779, Genoa); ?rev. St Petersburg, Sept 1766; ?rev. Venice, S Benedetto, 10 July 1769
Viriate (os, 3, Metastasio: *Siface*), Venice, S Salvatore, 19 May 1762, *P-La*
Il Muzio Scevola (os, 3, C. Lanfranchi Rossi), Padua, Nuovo, June 1762, arias *I-Fc* and *Nc*, ov. *Vc*, Act 2 *P-La*
L'uomo femmina (dg, 3), VM, aut. 1762, *La*
Il puntiglio amoroso (dg, 3, [? C. or G.] Gozzi), VM, 26 Dec 1762, *A-Wn*, *US-Wc*
Arianna e Teseo [1st version] (os, 3, Pariati), Padua, Nuovo, 12 June 1763, *P-La* (3 copies)
Il re alla caccia (dg, 3, Goldoni), VS, aut. 1763, *F-Pc*, *I-Nc*,*Vc*, *P-La*, *US-Wc*
Sofonisba [2nd version] (os, 3, M. Verazi), Turin, Regio, carn. 1764, *I-Tf*, *P-La* (3 copies), *US-Wc*

Cajo Mario (os, 3, Roccaforte), Venice, S Giovanni Grisostomo, 31 May 1764, *P-La*
La partenza e il ritorno de' marinari (dg), VM, 26 Dec 1764, *?D-Bsb, Dl, I-Vc*
Didone abbandonata [2nd version] (os, 3, Metastasio), Naples, 1764, *Nc, P-La* (1765, Venice)
La cameriera spiritosa (dg, 3, Goldoni), MRD, 4 Oct 1766, rev. Prague, ?1768–9, as Il cavaliere della Piuma
Ifigenia in Tauride (os, 3, M. Coltellini), St Petersburg, court, 21 April/2 May 1768, *RUS-SPtob, US-Wc*
Arianna e Teseo [2nd version] (os, 3, Pariati), Venice, carn. 1769, *P-La* (2 copies)
Amor lunatico (dg, 3, Chiari), VM, Jan 1770
L'inimico delle donne (dg, 3, G. Bertati), VS, aut. 1771, *B-Bc,P-La* (facs. in DMV, xxi, 1986)
Gl'intrighi amorosi (dg, 3, G. Petrosellini), VS, Jan 1772, *B-Bc*
Motezuma (os, 3, V.A. Cigna-Santi), Venice, S Benedetto, 27 May 1772, *Bc, D-Dl* (lost; copy in *US-Wc*), *P-La*
La serva per amore (dg, 3, F. Livigni), VS, Oct 1773, Act 1 *B-Bc* and *F-Pn**

Doubtful: Teodorico (os, 3, Salvi), Genoa, 1737; Bertoldo, Bertoldino e Cacasenno, VM, 27 Dec 1748; La mascherata (dramma comico, 3, Goldoni), VC, 26 Dec 1750 [? part or all by G. Cocchi]; La finta cameriera (dg, 3, G. Barlocci), Brunswick, 1751, *D-Wa*; Astianatte, 1755; Alceste, *F-Pc*; La fausse coquette, *D-DS*
Revs. and addns: Didone abbandonata [after D. Sarro] (os, 3, Metastasio), Venice, S Giovanni Grisostomo, aut. 1730; Siroe re di Persia [after L. Vinci] (os, 3, Metastasio), Venice, S Giovanni Grisostomo, carn. 1731, collab G.B. Pescetti; Ciro riconosciuto, Genoa, 1737; Le muse in gara [after D. Paradies] (divertimento musicale), Venice, 4 April 1740; Alessandro in Persia, 1741; L'ambizione delusa [after Rinaldo di Capua] (dg, 3, Vanneschi, after C.A. Pelli: *La commedia in commedia*), VC, aut. 1744, *B-Bc, D-Bsb, I-B*; Madama Ciana [after G. Latilla] (dg, 3, Barlocci or Pelli), VC, ?aut. 1744; La libertà nociva [after Rinaldo di Capua] (dg, 3, ?, after Barlocci), VC, 22 Nov 1744; Antigono, 1746; ? Il protettore alla moda [after anon., Chi non fa non falla] (dg, 3, ? G.M. Buini), VC, aut. 1749; Il villano geloso, 1769

SERENATAS ETC.

L'Adria festosa (serenata), Naples, 1738
Li amori sfortunati di Ormindo (serenata, B. Vitturi), Burano, 1738
La vittoria d'Imeneo (festa teatrale, G. Bartoli), Turin, Teatro Regio, 7 June 1750, *GB-Lbl*
I presagi (cant., G. Gozzi), Venice, 1755
Le nozze di Paride (spettacolo poetico e musicale, P. Chiari), Venice, Teatro S Giovanni Grisostomo, Oct 1756
L'oracolo del Vaticano (cant., C. Goldoni), 3vv, Venice, Oct, 1758
L'arrivo di Enea nel Lazio (componimento drammatico, V. Alamanni), Florence, Teatro Pergola, 15 Nov 1765
La virtù liberata (cant., L. Lazzaroni), St Petersburg, 1765, *F-Pc**
La pace tra la Virtù e la Bellezza (componimento drammatico, P. Metastasio), St Petersburg, 28 June 1766
Flora, Apollo, Medoaco (cant.), 1769, *D-Mbs*
Venere al tempio (cant., Chiari), Venice, after 1775
L'Anfione (cant., G. da Ponte), Venice, 1780
La scusa (cant.), 1780, *I-Vnm**
8 cants., *GB-Cfm*

ORATORIOS

Tobia il giovane (D. Giupponi), Macerata, Chiesa della Compagnia di Gesù, 1734
S Maurizio e compagni martiri, Genoa, S Filippo Neri, 1737
S Maria Magdalena, Venice, Mendicanti, 22 July 1740
Prudens Abigail (Pasquali), Venice, Mendicanti, 22 July 1742
Isaac, Venice, Mendicanti, 1745
Judith, Venice, Mendicanti, 1746
Adamo, Rome, Chiesa Nuova, 19 Feb 1747, *I-CHf* (arias), *Tf,Vnm* (facs. in IO, xix, 1986), *Vsmc* (as Adamo caduto), *S-Uu* (as La caduta di Adamo)
Rhythmi sacri, Venice, Mendicanti, Holy Week 1747
Jabel, Venice, Mendicanti, 1747, *?D-Bsb*; Venice, Incurabili, 24 May 1770, *CH-Lmg, Zz*
Devoti affectus erga lignum sanctae crucis et Jesu Christi sepulchrum (after P. Metastasio), Venice, Mendicanti, Holy Week 1748
Devoti sacri concentus, Venice, Mendicanti, 22 July 1748
Sagrifizio di Jefte, Venice, S Maria della Consolazione detta Della Fava, 1756, *US-SFsc*
Maria Magdalena, Venice, Incurabili, 1763, *?SFsc* [text differs]
Sacer dialogus arcangelum inter Michaelem et spiritum Adae, Venice, Incurabili, 1763 (doubtful)
Sacrificium Abraham, Venice, Incurabili, 1764
Transfiguratio dominica, Venice, Incurabili, 1764
Triumphus divini amoris, Venice, Incurabili, 1765, *F-Pn**
Tres Mariae ad sepulchrum Christi resurgentis, Venice, Incurabili, 1769
Canticorum sponsi, Venice, Incurabili, 1770
Nuptiae Rachelis, Venice, Incurabili, ?1770
Parabola coenae, Venice, Incurabili, 1770
Adam, Venice, Incurabili, 1771
Dialogus sacer, Venice, Incurabili, 1771, *Pn** (as Jephte et Helcana)
Debora prophetissa, Venice, Incurabili, 1772
Daniel in lacu leonum, Venice, Incurabili, 1773
Tres pueri hebraei in captivitate Babylonis, Venice, Incurabili, 1774
Exitus Israelis de Aegypto, Venice, Incurabili, 1775, *I-Gl, Tf* (?arias, as Israel liberato)
Moyses de Synai revertens, Venice, Incurabili, ?1775
Mundi salus, Venice, Incurabili, 1776
Il ritorno di Tobia (sacred cant., G. Gozzi), Venice, Incurabili, 18/19 May 1782

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(selective list)

principal sources (including some autographs): A-Z; CH-BM, E, Saf, Zz; CZ-KU, LIT, Pnm; D-HR, MÜs, Rtt, WEY; F-Pn; GB-Lbl; I-Bc, BGc, CHf, Gl, Mc, Rc, Rrostirolla, Vlevi; PL-KRZ; SK-BRnm; US-NYp, PO, R, SFsc

Messe breve, 1744, 1775
7 Ky, 4vv, 1745 (2 choirs), 1757, 1758, 1764, 1777, 1779, 1782; 4 Gl, 4vv, 1764, 1771, 1775, 1782; 2 Gloria in excelsis, 4vv, 1777, 1781; 2 Gl–Cr, 4vv, 1766, 1767; 5 Cr, 4vv, 1752, 1771, 1772, 1781, 1782
Alma Redemptoris mater, 1775; Ave regina, 1775; Beatus vir, 8vv, 1777; 2 Confitebor, 2vv, 1757, 1771; 2 Confitebor tibi Domine, 1770, 1775; Dixit, 4vv, 1774; Dixit Dominus, 4vv, 1750; Dixit Dominus, 1770; Dixit pieno, 1781; Domine, 2 choirs, 1756; Domine, 4vv, 1762; Domine, 1778; Domine ad adiuvandum, 4vv, 1753; 2 Ecce nunc, 4vv, 1751, 1772; Ecce sacerdos, 1782; In cordis jubilo, in dulcis modulo, 4vv, 1777; In exitu Israel de Egypto, 4vv, 1775; Lauda Jerusalem, 4vv, 1779; 2 Laudate Dominum, 4vv, 1749, 1785; 5 Laudate pueri Dominum, 1770, 1777, 1780, 1785, 1787; Mag, 4vv, 1778; Nisi Dominus, 3vv, 1777, 3 Salve regina, 1746, 1770, 1775
15 works for Russian Orthodox Church, 4vv, 1765–8, *RUS-Mrg*

INSTRUMENTAL

[6] Sonate per cembalo, op.1 (London, 1756, 2/1760 with extra movt in no.1)
[6] Sonate per cembalo, op.2 (London, 1759)
A Favourite Overture, hpd (London, n.d.)
3 sonatas, kbd, in Raccolta musicale (Nuremberg, 1756, 1757, 1765); 11 movts in XX sonate per cembalo da varri autori (Paris, 1758–60); other works pubd singly, mainly in Paris and London
Sinfonie a 4, *I-MOe, Vmc*
Sinfonias, ovs., *D-Bsb, SWl; I-Gl, MOe, Nc, Vmc; S-Skma, Uu; ?USSR-KA*
Concs., *D-Bsb, Dl, SWl, I-MOe, S-Uu*
Trios, *A-Wgm, S-Uu*
*c*130 sonatas, toccatas, divertimentos, lessons etc., hpd, *A-Wgm; B-Bc, Lc; D-Bsb, Dl, DS; F-Pa, Pn; GB-Cfm, Lbl; I-Bsf, Fc, Gl*,Nc, Rsc, Vc, Vlevi, Vmc, Vsm*

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DALE E. MONSON

Galusin, Vladimir (*b* Rubtsovsk, 1957). Russian tenor. A graduate of the Novosibirsk Conservatory, he began his career at Novosibirsk Opera in 1981. In 1990 he joined the Kirov Opera, where his roles at home and on tour have ranged from Grigory (*Boris Godunov*), Mikhail (*The Maid of Pskov*), Grishka Kuter'ma (*The Legend of the Invisible City of Kitezh*) and Hermann (*The Queen of Spades*) to Aleksey (*The Gambler*) and Sergey (*Lady Macbeth of the Mtsensk District*); many of these are recorded. From the mid-1990s he also appeared with opera companies and festivals around the world, notably at Bregenz (*Kitezh*, 1995), Amsterdam (*Luisa Miller*), Florence (*Turandot*), New York (*Boris Godunov*) and Buenos Aires (*Yevgeny Onegin*), all in 1997, Vienna (*Don Carlos*, 1998), and Verona (*Aida*), Macerata (*Otello*) and Paris (*Queen of Spades*) in 1999; he returned to Madrid in 2000 for Don Alvaro in *La forza del destino*. Other roles include Puccini's Des Grieux and Pinkerton. Galusin's virile, ringing tone is more italianate than Russian, but his vivid, almost expressionistic acting makes him an exciting interpreter of both repertories.

JOHN ALLISON

Galván [Galbán], **Ventura** (*fl* 1762–73). Spanish composer and actor. Famous first as a comic actor, he was also well known as a composer for the lyric stage by 1762; according to Subirá, he was paid 300 reales for three *tonadillas* and some incidental pieces, and 600 reales for the music to the comedy *Riesgo* in that year. He was celebrated as a composer of *sainetes* and zarzuelas. Galván collaborated with Ramón de la Cruz on various *sainetes* and on the zarzuela *Las foncarraleras* (1772). Four *sainetes* and 20 *tonadillas*, including his famous *Los vagamundos y ciegos fingidos* (ed. in J. Subirá: *La tonadilla escénica*, iii, Madrid, 1930), are in the Biblioteca Municipal, Madrid.

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ELEANOR RUSSELL

Gálvez [Cálvez], **Gabriel** (*b* ?Cuenca, *c*1510; *d* Cuenca, *c*11 July 1578). Spanish composer. After serving at S Maria Maggiore, Rome, he was called in September 1560 from Baza and Granada to be *maestro de capilla* of Cuenca Cathedral without the customary competition. Although the cathedral chapter raised his annual pay to 75,000 maravedís in 1562, he left in discontent on 15 September 1563 and was only lured back with the promise of back pay during his absence and of a salary of 82,000 maravedís made at the chapter meeting of 20 March 1564. When his fame caused Segovia Cathedral to offer him a still more lucrative prebend, the Cuenca chapter matched their offer. In 1561 he presented Cuenca Cathedral with a volume of his works (rebound in 1603 but no longer extant) and in 1567 with a book of his hymns and *Magnificat* settings. According to Baini, Palestrina took the basic theme of his four-part *Missa 'Emendemus in melius'* (1594) from Gálvez's 'exquisite' five-part motet of the same name composed for the first Sunday in Lent (the motet is in *I-Rvat*, C.S.293; ed. in Martínez Millán, 1988, pp.372–83).

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ROBERT STEVENSON

Galway, James (*b* Belfast, 8 Dec 1939). Northern Ireland flautist. He studied at the RCM on a scholarship (1956–9) under John Francis and at the GSM (1959–60) under Geoffrey Gilbert. Another scholarship enabled him to study at the Paris Conservatoire (1960–61) under Gaston Crunelle and Jean-Pierre Rampal, and privately with Marcel Moyse. He spent the next 15 years as an orchestral

player, with Sadler's Wells Opera (1961–6), Covent Garden Opera (1965), and with the LSO (1966–7), RPO (1967–9) and Berlin PO (1969–75). Because of his interest and outstanding ability in chamber and solo work he decided to follow a career as a soloist, and has subsquently toured throughout the world.

Galway's repertory includes Mozart's concertos (which he has recorded), other Classical and pre-Classical concertos and much chamber music. He is equally sympathetic to contemporary music; works composed for him include Henri Lazarof's Concerto and *Cadence 5*, Musgrave's *Orpheus*, Hanning Schroeder's Variations for flute and orchestra, and concertos by Jindřich Feld, David Heath, Lowell Liebermann and Lorin Maazel. He has made a large number of recordings, including Classical and Romantic works for the flute, arrangements and 20th-century works. Galway has also cultivated a popular image, both by performing and recording many items from popular song repertory and by appearing at high-profile political events in London, Berlin and Davos. On his A.K. Cooper 14-carat gold flute he produces a tone that can range from light and silvery to full and rich, with unforced vibrato, and a brilliant but effortless and gentle articulation. He has published *An Autobiography* (London, 1978), *Flute* (London, 1982) and, with W. Mann, *James Galway's Music in Time* (London, 1982). He was made an OBE in 1977.

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NIALL O'LOUGHLIN

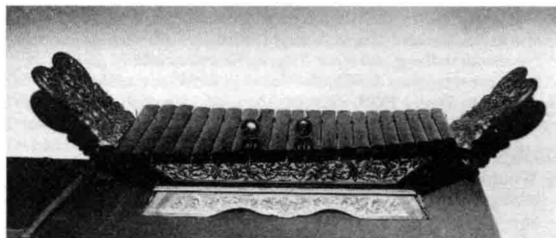
Gamba (i). *See* VIOL and VIOLA DA GAMBA.

Gamba (ii). *See under* ORGAN STOP (*Geigen, Viola da gamba*).

Gamba, Piero [Pierino] (*b* Rome, 16 Sept 1936). Canadian conductor, pianist and composer of Italian birth. He is the son of a violinist who taught him the piano and score-reading as a child, and who organized a rehearsal orchestra and a public concert in the Rome Opera House where, at the age of nine, Gamba successfully conducted Beethoven's Symphony no.1. He repeated it the next year to greater public acclaim, and began touring as a child prodigy in Europe and in North and South America. His British début was in 1947 when, at the age of 11, he conducted Beethoven and Dvořák in a concert by the Philharmonia Orchestra at Harringay Arena, London. In 1952 he moved to Madrid; he resumed his career as a conductor in the late 1950s, returning to London as a guest conductor each year from 1959 to 1963. His performances were praised for clarity of texture, but were thought rigid in rhythm, and cool and impersonal in character. Similar qualities were noted in his recordings made at this time; they included Beethoven's five piano concertos and the Choral Fantasy with Julius Katchen as the widely admired soloist. Gamba was music director of the Winnipeg SO (1970–80) and the Adelaide SO (1980–88). He has continued to work as a guest conductor primarily in the Philippines and Uruguay, but has not maintained the momentum of his early career.

GEORGE GELLES/DAVID E. SCHNEIDER

Gambang [gambang kayu]. Wooden or bamboo XYLOPHONE of Indonesia and Malaysia. In Central Java, it is about 120 cm long and consists of 17 to 23 wooden keys laid stepwise in pitch order on padded cloth over a



1. Gambang (trough xylophone) of the Central Javanese gamelan (Museum of Wayang, Jakarta)

wood trough and kept in place by metal pins (fig.1). The range of the instrument varies from two and a half to more than three octaves. It is played with both hands using two disc-shaped padded mallets. The playing style has a high density and elaborate melodic embellishments.

A complete Javanese gamelan (*gamelan seprangkat*) has three *gambang*, tuned to the anhemitonic pentatonic *sléndro*, the hemitonic pentatonic *pélog bem* scale (based on tones 1, 2, 3, 5 and 6) and the hemitonic pentatonic *pélog barang* scale (based on tones 2, 3, 5, 6 and 7); *see* MODE, §V, 4 (ii). Some gamelan have only one *pélog gambang* with 'extra' keys for substitution purposes. Each *gambang* ranges from pitch 6 of the second octave (6^2) to pitch 5 of the sixth octave of the gamelan (5^6).

An archaic multi-octave variety, the *gambang gangsa*, has bronze keys (*gangsa*: 'bronze'). It is found in both Yogyakarta and Surakarta courts but is rarely played; it has been replaced in the gamelan by the single-octave *saron*. A rustic bamboo-key version is found in some areas; in West Java it consists of 20 keys and has a range of four octaves.

In Bali, four wooden 14-key *gambang* combine with a pir of seven-key metallophones in the *gamelan gambang*. Each *gambang* has a trough resonator and is played with two forked mallets, designed to strike pitches an octave apart. The keys are not placed in sequential order but are arranged to enable elaborate interlocking (*kotekan*) between the four players (fig.2). A five-key *gambang* is found in the east coast area of North Sumatra. It is played by two women, one being the leader (*pamulu*) and the other the follower (*panirka*), and was formerly used at weddings and by girls calling their fiancés. The *gambang tali* of West Malaysia is a wooden or bamboo xylophone, played with a wooden beater. In Sabah, the *gambang* is a small xylophone made of wood or bamboo.

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M. Kartomi: *The Angkola People of Sumatra*, BM 30L 2568 (1983), disc notes

HARDJA SUSILO, ERNST HEINS, MARGARET J. KARTOMI/R

Gambarini, Elisabetta de (*b* London, 7 Sept 1731; *d* London, 9 Feb 1765). Soprano and composer of Italian descent. She was a daughter of Charles Gambarini, counsellor to the Landgrave of Hessen-Kassel. She took the second soprano part at the first performance of Handel's *Occasional Oratorio* in 1746, and in the Covent Garden revival a year later assumed most of Duparc's role as well. She created the Israelite Woman in *Judas Maccabaeus* in 1747, and probably sang Asenath in *Joseph and his Brethren* the same year. Her name appears



2. *Gambang ensemble at Tabanan village, Bali, with (left to right) two saron (metallophones) and four gambang (trough xylophones)*

in the performing scores of *Samson* and *Messiah*, but it is not certain when she sang in these works.

Gambarini's voice seems to have been a mezzo with a regular compass of *d'* to *g''*, extended occasionally down to *b* and up to *a''*. About 1748–50 she published some harpsichord pieces and songs in Italian and English, including a setting of 'Honour, riches, marriage-blessing' from *The Tempest*. Her op.2 has a frontispiece portrait engraved by Nathaniel Hone in 1748; it gives the date of her birth as above, but this may understate her age. She had a benefit at the Great Room, Dean Street, on 15 April 1761, when an ode of her composition was performed together with a cantata by the aged Geminiani; he may have been her teacher. In May 1764, as Mrs Chazal, she is said to have given a concert at which she appeared as organist and composer. According to Gerber's *Lexikon* she was also a painter.

WORKS

6 Sets of Lessons, hpd (London, 1748)
Lessons for the Harpsichord, Intermix'd with Italian and English Songs, op.2 (London, 1748)
XII English & Italian Songs, fl, bc, op.3 (London, ?1750)

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WINTON DEAN

Gambe (Ger.). *See* VIOL.

Gamberini, Michelangelo (*b* Cagli; *fl* 1655). Italian composer. He was *maestro di cappella* of S Venanzo, Fabriano, in 1655, when he published in Venice his *Motetti concertati … libro primo*, for two to four voices and continuo.

Gambia, Republic of **The.** Country in West Africa. With an area of only 11,295 km², it is the smallest country on the continent.

1. Ethnic groups and musical background. 2. Music of the main ethnic groups: (i) The Mandinka (ii) The Fula (iii) The Wolof (iv) The Jola.

1. ETHNIC GROUPS AND MUSICAL BACKGROUND. The 2000 population estimate was 1·24 million, of which 42% are Mandinka, 18% Fula (Fulani, Fulɓe or Peul), 16% Wolof, 10% Jola (Diola or Dyola) and 9% Serahuli (Soninke), with other groups comprising less than 4%, and non-Gambians 1%. The population is 90% Muslim, 9% Christian, and 1% follow traditional religions. English is the official language.

Most Gambians are agriculturalists, though the Wolof and Mandinka also have a strong mercantile tradition. The Fula, now sedentary, were at one time cattle nomads, and they still keep herds of cows. With the exception of the Jola, all Gambian ethnic groups have some degree of hierarchical social organization, one of the marks of which is that certain skilled crafts, including music, are practised primarily by hereditary professionals. The generic term *griot* generally refers to specialists in music, praise-oratory and oral history in West Africa, but each ethnic group has an individual term for this profession.

2. MUSIC OF THE MAIN ETHNIC GROUPS.

(i) The Mandinka. The Mandinka, westernmost branch of the widespread Mande people, have a variety of music genres, but the dominant one is *jaliyaa*, which refers to the music and other skilled activities of the *jali* (pl. *jalolu*), the Mandinka professional. The principal surnames by which the *jalolu* are identified are Kuyateh, Jobarteh, Suso and Saho. In the past, *jalolu* served as court musicians, genealogists, oral historians and even diplomats for leaders at all levels, from the 13th-century emperor of Mali to 19th-century kings and district chiefs. They usually enjoyed permanent patronage. Endogamous marriages (to other *jalolu*) assured that knowledge of the profession remained within the families. As the sole providers of their services, *jalolu* enjoyed a privileged position in Mandinka society, one that gave them power



1. Two Mandinka jali musolu, Mimi and Wude Kuyateh, playing the neo (tubular bell), Bakau Wasulungkunda, The Gambia, 1970

to criticize as well as to praise, but also caused them to be regarded almost as cultural outsiders.

Today marriages between *jali* and non-*jali* are far more common, and the music is taught in schools. Musicians perform in hotels, on the radio and with the national ensemble, in addition to continuing with traditional *jaliyaa*. In spite of these democratizing trends, traditional *jaliyaa* is still the standard for entertainment and commemoration at events such as child-namings, weddings and religious celebrations. Although permanent patronage is now rare, today's politicians, businessmen and religious leaders still regard *jaliyaa* as the music for their social class.

A male *jali* typically learns to sing and to play one of three melodic instruments, according to his particular family tradition. The instruments are the KORA, a 21-string bridge harp which can be tuned to several heptatonic scales, the *konting* or *nkoni*, a skin-faced, slender oval lute with five strings, and the BALO or *balafon*, a gourd-resonated frame xylophone with 17–21 keys tuned to an equiheptatonic scale. In The Gambia, the *kora* is the most widespread of these instruments. Although the *jali* women (*jali musolu*) do not play melodic instruments, they are highly trained and excel as singers, and play the *neo* or *karinya*, a tubular iron bell struck with an iron rod (fig.1).

A fourth melodic instrument, the BOLON or *bolombato*, a large arched harp (a variety referred to as a spike harp) with four heavy rawhide strings (fig.2), is played not by the *jali* but by members of the Kamara family. The *bolon* has a solo repertory of its own, distinct from the *jali* repertory, but it is also used today to provide an improvised bass line in ensembles made up of the *jali* instruments.



2. Bolon (four-string arched harp) of the Mandinka people held by Bajao Kamara, Faraba Banta, The Gambia, 1970

There is one other type of Mandinka *griot* known as the *fina*, also with the surname Kamara, but with a different role. The *fina* plays no instrument, but specializes in singing religious praise from the Qur'an called *hadiso*. He numbers the *jali* among his patrons, thus defining his social status as below that of the *jali*.

Jaliyaa encompasses praise, historical narrative and musical performance. The musical component of *jaliyaa* consists of a repertory of praise-songs that celebrates the achievements of past heroes and contemporary figures. The basic vocal line (*donkilo*) is supported by an ostinato that *kora* players call the *kumbengo*. A typical *kumbengo* consists of a short, paired phrase, polyphonic in texture with enough melodic difference between the half-phrases to suggest harmonic movement. Hemiola, interlocking rhythms and offset accents create rhythmic interest. The basic *donkilo* line is used mainly as a choral refrain, and the bulk of a song consists of long recitative-like extemporizations called *sataro* that incorporate proverbs, philosophical commentary, and formal and spontaneous praise for various individuals present at a performance.

An ideal performing ensemble consists of one or more instruments of one kind (although mixed ensembles are increasingly common today), several singers and one or two vocal soloists. Solo instrumental playing is also a part of the tradition, but without a distinct repertory: skilled performers develop song accompaniments into virtuoso pieces by adding variations and improvised passages called *birimintingo*.

The general word for drum, *tantango*, encompasses two forms occasionally used in *jaliyaa*: the *dundungo*, a cylindrical drum slung from the shoulder, and the *tama*, a small hourglass drum held high under the arm and squeezed to change pitch.

The principal drums of the Gambian Mandinka are the *kutiro* drums. They are not played as part of *jaliyaa* but form a separate, non-hereditary tradition. The ensemble consists of three drums: the *kutiriba* and *kutirindingo*, large and small single-head conical drums, and the *sabaro*, a long, slender conical drum played by the leader of the group. All are played with an open left hand and a pencil-sized stick in the right. Ex.1 presents a typical drum

Ex.1 Interlocking drum patterns



ostinato played on the two *kutiro* drums, over which the *sabaro* player improvises and gives signals to control the dance.

Kutiro drumming is popular entertainment in contrast to the more courtly *jaliyaa*. It animates youth initiation festivities, weddings, rice planting and other farm work (fig.3), wrestling matches, the *Kankurang* masked dance and, most commonly, the recreational dances known as *lenjengo* and *seruba*. Each of these events is easily recognized by its distinctive drum rhythm. *Lenjengo* is a vigorous dance with sequential soloists in which women (and occasionally men) form a circle around the drummers. One or two enter the circle at a time, bend deeply at the waist and swing their arms to the back and then upwards as they stamp their feet. Those not dancing clap



3. Mandinka kutiro drummers performing for a rice planting party, Sotuma-sere, The Gambia, 1970: (from left to right) Jakanko Cham (kutiriba), Momudu Jao (kutirindingo), Demba Sabadi (kutiriba) and the leader Karamo Manneh (sabaro)

their hands in interlocking rhythmic patterns. *Seruba* follows after some time with a more relaxed beat. The emphasis in *seruba* is on songs extemporized by a male singer (the fourth member of the drum troupe). Individuals often request that songs be made up about their friends who are present.

In former times, music associated with hunting societies was another common Mandinka genre, but today one rarely hears the *dana jali* (hunter's musician) or his instrument, the *simbingo*, a small, six string spike harp (fig.4). The *dana jali* formerly sang narrative songs about animals and the hunt, and danced to mime the hunt, while villagers joined in with singing and hand clapping. Although not a *jali per se*, the *dana jali* relied on the patronage of his fellow hunters and, as such, may represent a kind of *jali*, for hunters and warriors (often one and the same) were once the equivalent of royalty in Mande society.

In the 1990s Mandinka *jaliyaa*, especially *kora jaliyaa*, emerged as one of the most familiar West African sounds in the international world of Afro-Pop music.

(ii) The Fula. The Fula are spread across the savanna from Senegal to Cameroon (*see also* FULBE MUSIC). There are three types of Fula *griot*: the *maabo*, *bammbaa'do* and the *gawlo*. The first two play the *hoddu*, a three-string plucked lute similar to the Mandinka *konting*, but larger, or the *nyaanyooru* (*see* GOGE), a monochord bowed lute with horsehair strung on both the instrument and the bow. The *maabo* and *bammbaa'do* are court musicians with a role and status similar to the Mandinka *jali*. The *awlu'be* (pl. of *gawlo*) play more often in groups and for a general audience rather than select patrons although they regard Mandinka *jalolu* as their patrons and may perform for them in expectation of being paid.

The *awlu'be* play the *serndu*, a transverse flute, the *horde*, a large half calabash held against the chest and beaten with palms and rings on fingers, the *laala*, a pair of L-shaped stick-rattles, each a sistrum with discs of calabash loosely skewered on one arm (fig.5), and an hourglass drum. Some typical *horde* and *laala* rhythms



4. Mandinka musician Ndani Manneh playing the simbingo (six-string spike harp), Tujering, The Gambia, 1970



5. Fulani musicians, Boraba, The Gambia, 1970: (from left to right) Bubacar Jalloh (serndu), Abdulai Kanteh (horde) and Sori Jalloh (laala)

are shown in ex.2. The *horde* player is usually an acrobat as well and wears a skirt of wide woven bands to accentuate his movements.

Ex.2 *Horde* and *laala* rhythms



Songs consist of either long, rapid declamatory phrases sung by a soloist, with drone-like responses offered by one of the accompanists, or shorter strophic phrases sung by a soloist and repeated by a second soloist or a chorus. Instruments parallel the voices in heterophony.

(iii) The Wolof. The Gambian Wolof are primarily merchants and farmers who live in or near Banjul, the capital, and on the north bank of the Gambia river. Among the Wolof, the professional musician is known as *gewel*. As with the Mandinka, the *gewel* plays a melodic instrument according to his family tradition. The most common instruments are the *xalam*, a five-string plucked lute similar to the Mandinka *konting*, and the *riti*, a bowed monochord lute less common in The Gambia than the *xalam* (*see* GOGE). The *xalam* and the *konting* share repertories to some extent. Like the *jali* and the Fula *griots*, the *gewel* plays these instruments alone or to accompany singing or narration. The song style and content are similar to *jaliyaa*.

The Wolof play several types of drum. Some are played by the *gewel*, others by non-professionals. The *tabala*, a deep kettle drum, is kept in the mosque and used for songs praising Allah. The dance drum ensemble called *sabar* employs five to seven drums, all played with the stick-and-hand technique. Open-end, slightly conical drums called *nder* and *mbung mbung*, similar to the Mandinka *sabaro*, provide solo and accompanying parts in the higher register, while the closed-end barrel drums *gorong* and *lambe* provide the lower register of the ensemble. To these is sometimes added the *tama*, the same hourglass drum played by the Mandinka.

Sabar drumming is played for a variety of functions but not for funerals or Muslim holy days, when only *xalam* playing is allowed. Wolof drumming is intensely energetic and characterized by complex polyrhythmic combinations. The dance style is similar to the Mandinka, with sequential soloists in the dance circle, but the movements are more sexually suggestive. In one dance, for example, women gently tug at the opening of their wrap-around skirts as they dance towards the drummers.

(iv) The Jola. The Jola live mostly on the south bank of the Gambia river and in the Casamance region of Senegal. They are farmers and have no specialized trades. They form work parties to cultivate rice and groundnuts, and sing to synchronize their work. A distinctive feature of Jola singing, whether for farming, wrestling matches, dances or funerals, is a wordless chorus on the syllables 'wo-eh'. The undulating melodic line sometimes breaks into two-part harmony (ex.3). A soloist extemporizes or sings traditional words between the choruses and also adds further passages of vocalization.

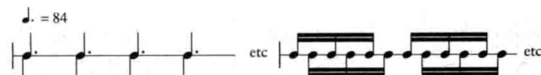
Ex.3 Jola ploughing song



In some areas, the *simbing*, a spike harp larger than the Mandinka *simbingo* and held sideways, is played to accompany groups of men singing.

The *Bugaar* or *Bukarabo* is a celebratory dance in which both men and women dance, stamping or jumping in a pattern resembling the *Lenjengo* dance, but with arms outstretched. A single drummer plays three tall single-skin drums called *bugaar* tuned to different pitches. The men sing and the women clap, at first together and then in interlocking patterns when the dancing starts (ex.4). The *Futamp*, a circumcision festival, is held every

Ex.4 *Bugaar* clapping patterns



15–20 years and is an occasion for other songs and dances and for the appearance of the *kumpo* masked dancer. The *kumpo* also appears frequently today on other occasions. It has no face but looks instead like a haystack with a long pole sticking out the top. As the dancer moves about, he occasionally plants the tip of the pole in the ground, and, with his feet still on the ground, he whirls around the pole's axis in an impressive flurry of grass streamers. A set of Mandinka *kutiro* drums, several iron bells on which interlocking rhythms are played, and *elit*, a pair of long end-blown whistles, accompany this dance.

For further bibliography *see* SENEGAL; GUINEA; MALI; BALO; and KORA.

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RODERIC C. KNIGHT

Gambier Islands. *See* POLYNESIA, §II, 3(iv).

Gamble, John (bap. ?London, ? 29 Sept 1610; bur. London, 30 Nov 1687). English cornett player, violinist, copyist and composer. He was perhaps the 'John Gambell' baptized at the London church of St Olave Hart Street on 29 September 1610. According to Anthony Wood, he was apprenticed to Ambrose Beeland, though he is not listed among the seven apprentices Beeland registered with the Draper's Company between 1620 and 1640. Wood wrote that he 'became a musician belonging to a playhouse in London', and in 1641 he was paid for providing the Middle Temple with music, apparently as a member of a group of instrumentalists from the Blackfriars Theatre. Wood thought him and Thomas Pratt 'two eminent musitians of London' when they played in Oxford in July 1658. Gamble published two books of *Ayres and Dialogues* (London, 1656, 2/1657; 1659), which got him 'a great name among the musitians of Oxon' according to Wood, and apparently prepared a third (*GB-Lbl* Add.32339, facs. in Jorgens, 1986, with many of the voice parts in *Lbl* Harl.6947) for publication. There is an engraved portrait of him in the 1656 book.

Gamble became a royal wind musician at the Restoration, and Wood wrote that he was 'one of the cornets in the King's Chapel', though he also worked at court as a violinist, notably in the rosters of string players attending the Chapel Royal in the 1670s and in the masque *Calisto* (1675). In 1662 he wrote music for John Tatham's Lord Mayor's water pageant *Aqua Triumphalis*, and became a member of the Waits of London in 1665. He lost everything in the Fire of London the next year, and seems to have been beset by financial problems in his later years. He made his will on 30 November 1680 'crazed and

infirme of body', though he did not die until 1687; he was buried at St Bride's, Fleet Street, on 30 November.

Gamble was a prolific song composer, though he had little imagination or technique, and his declamatory settings in particular are close to being harmonically illiterate. However, his commonplace-book dated 1659 (*US-NYp* Drexel 4257, facs. in Jorgens, 1987) is an anthology of more than 300 songs by his contemporaries, and it is for this that he deserves to be remembered. He also copied music by Locke, Coleman and Lanier into the Jacobean court wind manuscript *GB-Cfm* Mu.734, adding a tenor part of an otherwise unknown suite of his own. Bass parts of five dances by him survive (*Ob* Mus.Sch.D.220).

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IAN SPINK/PETER HOLMAN

Gamble and Huff. American songwriting and production team. Kenny (Kenneth) Gamble (*b* 1943) and Leon Huff (*b* 1942) first worked together in 1964 on a session for the girl group Candy and the Kisses. At the time Gamble was singing in the Romeos, a vocal group from Philadelphia that Huff would shortly join. Continuing to work together on a variety of projects, in 1967 Gamble and Huff wrote and produced a top ten hit for the Soul Survivors, *Expressway to your Heart*. Over the next four years the duo formed the Excel and Gamble labels recording a number of local Philadelphia groups, the most notable being the Intruders (*Together*, *Cowboys to Girls*). At the same time they wrote and produced hits for a number of major label artists including Archie Bell and the Drells (*I can't stop dancing*, Atlantic, 1968), Jerry Butler (*Only the strong survive*, Mercury, 1969) and Wilson Pickett (*Don't let the green grass fool you*, Atlantic, 1971). In 1971 Gamble and Huff founded Philadelphia International Records, a custom label which was financed and distributed by Columbia. Heavily influenced by the Motown operation, Gamble and Huff developed a company sound (dubbed 'The sound of Philadelphia') by using the same core of session musicians, songwriters and the Sigma Sound recording studio for every record. A series of hits followed for the O'Jays, Harold Melvin and the Blue Notes, Billy Paul, MFSB, the Three Degrees, McFadden and Whitehead, Lou Rawls and Teddy Pendergrass until the early 1980s. They also produced *The Jacksons* (1976), the first recording by that group for Epic Records. Gamble's lyrics typically addressed a wide variety of social and political topics including slavery, ecology, spiritual enlightenment and corruption.

The sound of Philadelphia soul was one of the prime influences on disco, and typically featured medium tempo compositions with dramatic string arrangements, multi-layered backing vocals, vibraphone, a minimized or absent backbeat, bass guitar and kick drum parts that emphasized the first and third beats and the following off-beats, and Latin percussion.

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(*selective list*)

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For the Love of Money, 1973 [collab. Jackson]; When will I see you again, 1973; Give the people what they want, 1975; You'll never find another love like mine, 1976; Don't leave me this way, 1976; I don't love you anymore, 1977; Close the door, 1978; Turn off the lights, 1979

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ROB BOWMAN

Gamboa, Pero de (*d* Vila Nova de Famalicão, nr Braga, 17 March 1638). Portuguese composer. He was *mestre de capela* of Braga Cathedral from at least 1585 to at least 1587, and probably until 1591. He was also, from July 1584, abbot of S Paio, Arcos, and from 1591 was resident priest at S Salvador, Bente. On 26 April 1635 he endowed anniversary masses at Braga Cathedral for his former patron, Archbishop João Afonso de Menezes.

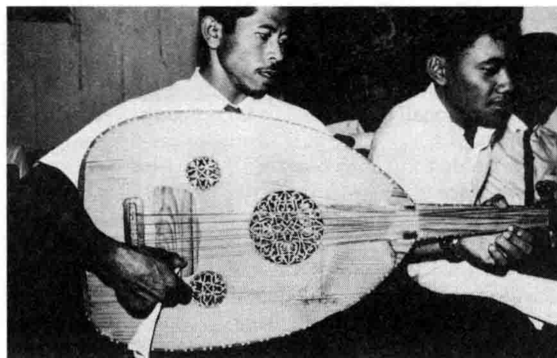
Works by Gamboa, all for four voices, are preserved in *P-Pm* 40 and 76–9: in the latter a setting of the *Te Deum* and nine motets (of which the brief *Hodie Maria virgo* might have been intended for liturgical performance as an antiphon), and in the former an introit setting (with cantus firmus in the lowest part) and two motets; a setting of *Jesu redemptor* in this source bears a later attribution to Gamboa, and a communion setting, *Beata viscera*, which follows the introit just mentioned, might also be his work. Although conventional enough in their reliance on imitative counterpoint, Gamboa's motets are often imaginative in their expressive harmony and in other respects, such as the dense textures and low scoring of *O crux ave*.

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OWEN REES

Gambus. Long- or short-necked wooden lute, probably of Middle Eastern origin, found in Muslim areas of Sumatra, Java, Sulawesi and other parts of Indonesia, and in



Gambus (lute) player, Minangkabau, Padang, West Sumatra, 1976

Malaysia. Its pear-shaped body has a decorated soundhole and tapers to form the neck, ending in a receding pegbox. Handmade *gambus* vary considerably in shape and size. They usually have four or six pairs of strings and sometimes another single string. The instrument is plucked with a feather quill (see illustration), horn plectrum or the fingernails. It is used for solo instrumental music, to accompany a singer, and in a large or small *orkes gambus* (*gambus* orchestra) which may include *gambus*, violin, *gendang* (double-headed drum), *rebana* (frame drum), tambourine, harmonium, a set of *marwas* drums, maracas and female singers, who perform religious and love songs at weddings and other ceremonies. It resembles the Middle Eastern *'ūd*; *see* QANBŪS.

In northern coastal Java the *gambus* is featured in the *gambusan* ensemble, and in Malaysia it is the leading melody instrument accompanying the folk theatre *boria* and the singing of *ghazal* (poetry).

MARGARET J. KARTOMI

Gamelan. A generic term used for various types of Indonesian orchestra. These vary in size, function, musical style and instrumentation, but generally include tuned single bronze gongs, gong-chimes, single- and multi-octave metallophones, drums, flutes, bowed and plucked chordophones, a xylophone, small cymbals and singers. *See also* INDONESIA, §§II, 1(iii), III, 4, IV, 2 and V, l(ii)(e); MODE, §V, 3; and SURINAME, §5.

I. South-east Asia. II. Outside South-east Asia.

I. South-east Asia

The present article deals with gamelan as ensembles; for information on individual instruments see separate entries. Discussion of context, musical structure and performing practice can be found in the respective country entries.

1. History. 2. Social functions. 3. Distribution. 4. Tuning systems. 5. Instrumentation: (i) Central Java (ii) West Java (iii) East Java (iv) Bali (v) Malaysia (vi) South and East Kalimantan. 6. Related ensembles in South-east Asia.

1. HISTORY. An accurate history of gamelan awaits an adequate accumulation of sources. Bronze kettledrums of the Dongson culture of the 3rd and 2nd centuries BCE found in Sumatra, Java, Bali and other parts of South-east Asia suggest that a high level of workmanship in metal had been reached by that period and that bronze and other metal instruments in the region are very old. However, there is no evidence of a direct line of development between the BRONZE DRUM and the bronze instruments of gamelan and related orchestras. Perishable instruments made of wood, leather and bamboo have also presumably existed in South-east Asia since ancient times, but there is no direct evidence of this.

Kunst (1927, 2/1968) accumulated a number of archaeological, iconographical and literary sources proving the existence of prototypes of most Javanese and Balinese gamelan instruments in the latter part of the 1st millennium CE or the early part of the 2nd. For example, xylophones, bamboo flutes and double-headed drums are depicted in reliefs on the 9th-century Borobudur temple in central Java. Other important sources include the Kediri-period carvings in Java (1043–1222), reliefs on the 14th-century Candi Panataran and a number of Old Javanese literary texts. The *Rāmāyaṇa*, probably dating from the the 1st or the early 2nd millennium CE, uses the word 'gong' and other musical terms.

The sources suggest that a distinction has long been made between loud-sounding and soft-sounding gamelan. The former consisted of drums, gongs, oboes and the like and were used for outdoor occasions such as processions and trance ceremonies, as they still are today. The latter included soft metallophones, xylophones and the flute and were reserved largely for indoor occasions. Kunst (1934) postulated that loud and soft ensembles were combined into large gamelan in Java from about the 16th century. Speculations by him and other scholars about some historical implications of archaic Javanese gamelan await the discovery of convincing data, as do theories about which of the two major tuning systems, *pélog* ('seven-note') and *sléndro* ('five-note') came first.

Resemblances between gamelan and similar ensembles in West Java, Central Java, East Java, Bali and other parts of the region may be explained by a common Central and East Javanese origin, as has been suggested, but they are more likely to have resulted from constant contact over the centuries between the changing centres of power in the southern part of South-east Asia. Some Balinese orchestras appear to be a direct continuation of 15th-century Hindu-Javanese orchestras brought to Bali by refugees from the Majapahit kingdom in the early 16th century. Some Sundanese gamelan in West Java are also direct descendants of orchestras moved there from Central Java after the fall of the Hindu-Sundanese kingdom of Pajajaran in 1579.

The combination in Java of two gamelan, one tuned in *sléndro* and the other in *pélog* (see §4), seems to have become widespread during the second half of the 19th century with the development of some forms of musical theatre, mostly in the courts. However, separate *sléndro* and *pélog* orchestras are still found. For example, although incorporation of the *pélog* gamelan into Central Javanese shadow puppet performance (*wayang kulit*) is increasingly common, more traditional forms of *wayang kulit* usually feature the *sléndro* gamelan alone, following a centuries-old practice. Some ensembles exist that predate the development of *sléndro* and *pélog* and contain some obsolete instruments and instrumental combinations. Archaic ceremonial gamelan housed in the Central Javanese courts include the *gamelan carabalèn* (tuned to a four- or six-note *pélog* scale) in which there are two gong-chimes (*bonang klènang* and *bonang gambyong*), one or two large horizontally-suspended gongs (*kenong* and *penontong*), drums (*kendhang gendhing* and *kendhang ketipung*) and a *gong ageng*. Another archaic

ensemble is the *gamelan kodhok ngorèk* ('croaking frog'), tuned to a three-note scale and generally comprising two *bonang*, a *byong* (bell tree), *kenong japan* (horizontally-suspended gong), *rojèh* (cymbals), *kendhang gendhing*, *kendhang ketipung* and *gong ageng*. In Yogyakarta, the ensemble is enlarged with *saron*-type instruments, and in Surakarta, with the *gendèr* (14-keyed metallophone). The ensemble known as *gamelan monggang* (fig.1), like the *carabalèn* and *kodhok ngorèk*, is thought to have originated in the Majapahit period (late 15th to early 16th centuries). It is tuned to a three-note *pélog* scale and consists of four *bonang*-type gong-chimes each with three notes, *kenong japan*, a pair of *penontong*, *kendhang gendhing*, *kendhang ketipung*, two *gong ageng* and a pair of *rojèh*. The instrumentation of the 16th-century *gamelan sekati* (*sekaten*), tuned to a seven-note *pélog* scale, is similar to that of the regular 'loud' gamelan (gongs, metal-keyed instruments, drums and gong-chimes) but the instruments are much larger in size. The ensemble comprises several types of *saron*, two *gong ageng* with only one double-row *bonang* (played by two players), a pair of *kempyang* and a *bedhug*; there are no *kendhang* or *kempul*.

Archaic Balinese gamelan include the *gamelan caruk*, consisting of two *saron* and a *caruk* (bamboo xylophone); the *gamelan gambang*, comprising four *gambang*, played with an unusual technique (*see* GAMBANG), and two pairs of *saron*, each pair played by one person; the *gamelan luang*, where bronze and bamboo instruments are combined so that each *luang* has a unique instrumentation; and the *gamelan salunding*, featuring only iron-keyed metallophones and primarily associated with the Bali Aga peoples who trace their culture back to pre-Hindu times. These ensembles are used mainly for specific ritual contexts, and with *salunding*, for example, are so sacred that people are not permitted to see the instruments except on ceremonial occasions.

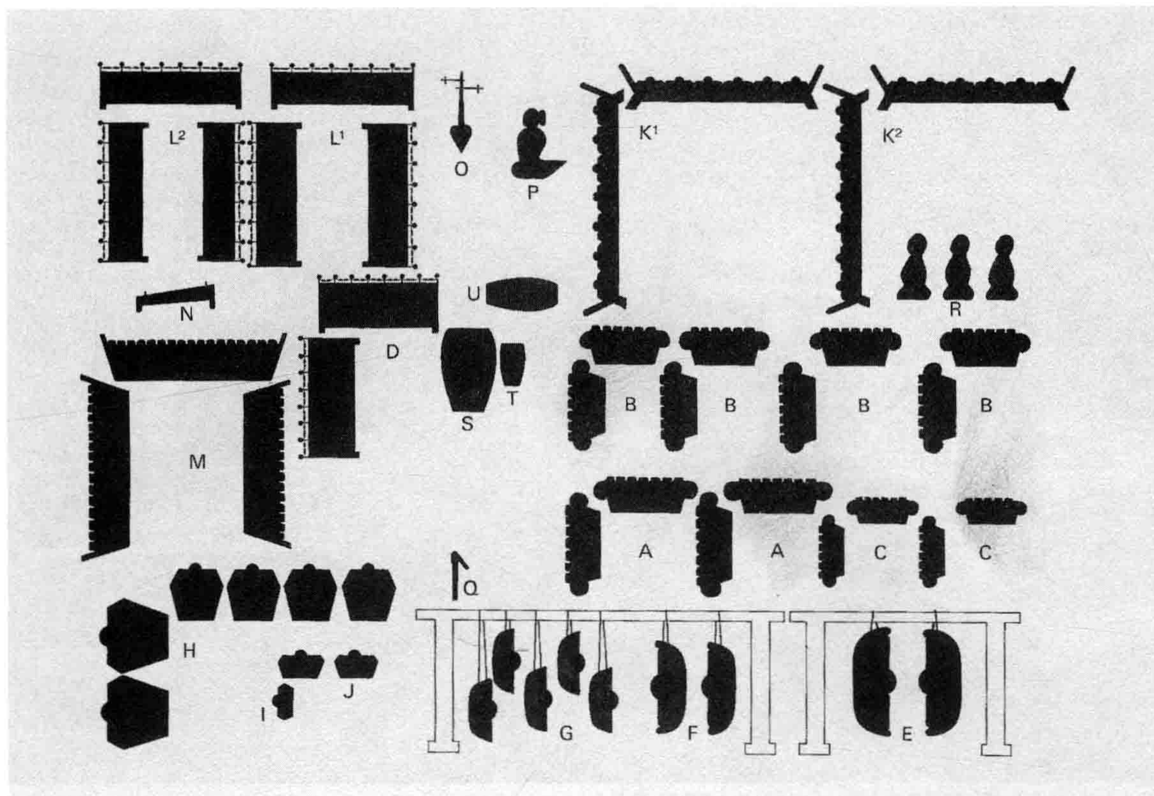
2. SOCIAL FUNCTIONS. Gamelan and related ensembles have traditionally been used to accompany religious rites and dances which have survived from pre-Muslim times (before about the 15th century CE). The instruments are shown respect; no-one may walk over them and special offerings of incense are made before an ensemble is played. In Java a gamelan is often given a revered name of its own. The gamelan's main function is still to accompany ceremonial or religious rituals, held chiefly in the temples in Bali and in village or court environments in Java and elsewhere. Gamelan are played in rain-inducing ceremonies in Central Javanese ricefields, in processional dance genres such as *réyog* in East Java, and for erotic dances such as that of the singer-dancer in *tayuban* in Java. They are also played to welcome guests at weddings and other ceremonies, although cheaper recorded music has often been substituted in recent times.

Gamelan in Bali are used primarily to accompany dance and dance-drama on religious and (in recent times) secular occasions. In Central Java and Sunda they are likewise used to accompany dance and dance-dramas and also to accompany shadow (Central Java) or three-dimensional (West Java) puppet theatre and to provide music for contemplative listening (Central Java, *klenèngan*), sometimes at concerts or similar gatherings.

3. DISTRIBUTION. Thousands of gamelan in Java and Bali are owned by puppeteers and other private individuals, communal organizations, government offices, radio and television stations, theatres, museums and palaces. Kunst (1934, 3/1973) showed that gamelan were widely distributed throughout the villages and towns of Java in the 1930s; no similar survey has been published since



1. 'Gamelan monggang' at the Kraton of Yogyakarta, Central Java: back (left to right), 'kenong japan' (horizontal gong), pair of 'rojèh' (cymbals), pair of 'gong ageng' (large suspended gongs), pair of 'penontong' (smaller suspended gongs); front (left to right), 'kendhang ketipung' and 'kendhang gendhing' (double-headed drums), four 'bonang' (gong-chimes)



2. Ground plan of the predominant type of central Javanese gamelan showing positions of instruments arranged in functional groups. One-octave metallophones (A–C = 'saron'): A 'demung'; B 'barung'; C 'panerus' or 'peking'; D 'slenthem'. Vertically suspended gongs: E 'gong ageng'; F 'gong suwukan' or 'siyem'; G 'kempul'. Horizontally suspended gongs: H 'kenong'; I 'kethuk'; J 'kempyang'. Gong-chimes ('bonang'): K^1 'barung'; K^2 'panerus'. Multi-octave metallophones ('gendèr'): L^1 'barung'; L^2 'panerus'. Xylophone: M 'gambang'. Zither: N 'siter'. Spike fiddle: O 'rebab'. Female solo singer: P 'pesindèn'. End-blown flute: Q 'suling'. Choir: R 'gérong'. Double-headed drums: S 'kendhang gendhing'; T 'kendhang ketipung'; U 'kendhang batangan' or 'ciblon'

then. Some gamelan were destroyed during World War II and the war for Indonesian independence, which ended in 1949; some have been broken up since then and sold, instrument by instrument, by impoverished owners; and some have been exported overseas. However, gamelan instruments are still being made in West and Central Java, Bali and elsewhere.

The export of gamelan has grown in recent years (see §II), however export of antique gamelan is forbidden by law. Composers in many South-east Asian countries have increasingly incorporated musical ideas derived from gamelan into their works.

4. Tuning systems. There are no 'correct' standard tunings for gamelan, and no two gamelan are tuned exactly alike. However, most modern gamelan are tuned in either an anhemitonic five-note system or a hemitonic seven-note system. The former is called *sléndro* in Central and East Java, *saléndro* in West Java, and *saih gender wayang* in Bali; the latter is called *pélog* in Central, West and East Java, and *saih pitu* ('row of seven') in Bali. In addition, Balinese gamelan are characterised by paired tuning, where the individual instruments of a pair are carefully tuned slightly apart from one another, creating a 'beating' effect which is part of the characteristic shimmering timbre of most ensembles.

Rarely are all seven notes of the *pélog*-type scale used in a piece, but rather five-note modal scales derived from the seven available. In Central Java both hemitonic and anhemitonic systems are divided into three main *pathet* (modes). The *sléndro* modes (*nem*, *sanga* and *manyura*) all use the same five basic tones of the tuning system, but in *pélog*, one mode (*barang*) uses a different subset of tones (2 3 5 6 7) from the other two (*nem* and *lima*, using tones 1 2 3 5 6). Thus, while gamelan tuned in *sléndro* usually include only one of each type or size of instrument, those tuned in *pélog* must have two of each of the instruments that are tuned to a five-note scale, but only one of each type or size tuned to the seven-note scale. *Pélog* gamelan have therefore two *gendèr barung* (low-pitched metallophones), two *gendèr panerus* (high-pitched metallophones) and two *celempung* (zithers) in order to accommodate the two modal tunings; as it is possible to quickly swap the keys concerned on *gambang* (xylophone), two instruments are not always necessary (for a detailed discussion of *pathet*, *see* Mode, §V, 4(ii)).

Complete Central Javanese gamelan (*gamelan seprangkat*) consist of two sets of instruments, one tuned in *sléndro* and one in *pélog*, with a few instruments doubling for both. Instruments tuned in *pélog* are usually placed at right angles to those tuned in *sléndro*, so that players can move easily and quickly from one to the other.

Gamelan in *sléndro*-type tunings only are traditioanlly used to accompany *wayang kulit purwa* ('ancient' shadow puppet plays) in Central Java and *wayang golék purwa* ('ancient' three-dimensional puppet plays) and *sandiwara*



3. Central Javanese 'gamelan seprangkat', Jakarta, 1977: on the platform (left to right), 'kenong' (horizontal gongs), pairs of 'gong siyem' and 'gong ageng' (large suspended gongs, back), 'kempul' (suspended gongs, centre), 'kethuk' and 'kempyang' (small horizontal gongs, front), four 'saron' (metallophones); centre row (front to back), three 'celempung' (zithers), 'slenthem' (metallophone), 'kendhang ciblon', 'kendhang ketipung', 'kendhang gendhing' (double-headed drums); right-hand row (front to back), one 'gambang' (xylophone), four 'gendèr' (metallophones), 'bonang' (gong-chimes), two 'rebab' (spike fiddles)

(plays with music) in West Java. The Balinese *wayang kulit* is also accompanied by instruments tuned in the *saih gender wayang* (the scale of the quartet of *gender* for *wayang* theatre. Most East Javanese traditional pieces, including those for the *gamelan asli Jawa Timur*, the *wayang kulit* and the *ludruk* theatre, are played on *sléndro* orchestras, as are the *angklung* and *gandrung* pieces of the Osinger people in East Java. *Saih angklung*, an anhemitonic four-note version of the *gender wayang* scale, is used for the *gamelan angklung* in Bali (in some areas, principally North Bali, a fifth tone has been added to the ensemble). Some *gamelan arja* in Bali are tuned in anhemitonic four- or five-note scales which resemble those of the *gender* quartet.

In Java, gamelan in *pélog* tunings only are found in some rural parts of the central and eastern regions, for example the *prajuritan* ensemble of the mountainous Kopeng area. Pieces played in the almost extinct *wayang gedog* (drama enacting stories of the hero Panji) are almost always in *pélog*. Most archaic gamelan, including the three-note *gamelan monggang*, the four- or six-note *gamelan carabalen* and the seven-note *gamelan sekati*, are considered to be forms of *pélog*. In West Java seven-note *pélog* tunings are found only in *gamelan pélog*, but the *gamelan degung* and the *goong rénténg* use two different types of five-note *pélog* tunings.

Of the many different types of Balinese gamelan, the most commonly found tuning is the five-note *selisir* (of unequally-spaced tones and therefore bearing resemblance to *pélog* tunings), used for such orchestras as the *gamelan gong gede*, *gamelan gong kebyar* and *gamelan palegongan*, and for some pieces of the *gamelan arja*. The *selisir* scale is derived from the *gamelan gambuh* tuning, but omits the auxiliary pitches (for detailed discussion of Balinese gamelan tunings, *see* INDONESIA §II, 1(ii–(iii))).

The tunings of the numerous related ensembles in other parts of South-east Asia are extremely varied. Various pentatonic and heptatonic scales are used, together with three- and four-note scales and others with varying intervallic structures. In Sumatra heptatonic scales are the norm in many coastal areas, and pentatonic, four-note, three-note and other scales, are often typical of inland areas. As in Java and Bali, the concept of absolute pitch is not relevant, and in some areas the same type of ensemble may vary in tuning from village to village. A complete picture awaits detailed research in all the relevant regions.

5. INSTRUMENTATION.

(i) Central Java. A 'complete' gamelan, called *gamelan seprangkat* (or *gamelan sléndro-pélog*; fig.3), comprises two sets of instruments, one tuned in the *sléndro* system and the other in the *pélog* system (see §4). Each is complete in itself and has a total range of seven octaves (about 40 to 2200 cycles per second). Normally the two tuning systems have one note in common: *tumbuk* ('to collide').

A complete gamelan includes three sizes of *saron* (one-octave slab metallophone), of which there are usually

several of the middle size (*saron barung*) and one or two of the largest size (*saron demung*), two or three sizes of *bonang* (double-row gong-chimes), a *gambang* (20-key trough xylophone), two sizes of *gendèr* (two-and-a-half-octave metallophone with thin keys suspended over resonating tubes) and the deeper-toned *slenthem* or *gendèr panembung* (similar in construction to the *gendèr* but with a range of one octave only). Horizontally-suspended gongs include a set of *kenong* (large gongs), a *kethuk* (low-pitched single gong) and the *kempyang* (high-pitched small gong). All instruments or instrument sets exist in both scales: in the case of the *gambang* and the *gendèr* there are three each (see §4).

The complete gamelan includes also three sizes of vertically suspended gongs, the *kempul* being the highest-pitched; there may be as many as 12 of these, tuned in *pélog* and *sléndro*. There are several *gong suwukan* (or *gong siyem*, an octave lower than the *kempul*) and one or two *gong ageng* (large single gongs). The string instruments are the *rebab* (two-string spike fiddle) and the *celempung* (zither), which can be replaced by the smaller *siter* (zither). The only wind instrument is the *suling* (bamboo flute). There are three sizes of *kendhang* (double-headed laced drum) and a *bedhug* (double-headed barrel-shaped drum). Some additional instruments, either obsolete or rarely used, are the *kemanak* (a pair of banana-shaped bronze handbells), the *slento* (a *saron demung* with a boss on each key) and a *gambang gangsa* (bronze gambang). A female vocalist (*pesindhèn*) and choral group (*gérongan*) are an integral part of the soft-style ensemble.

The complete gamelan in Central Java belongs in court, urban and village contexts; there are additional small village ensembles which are sometimes referred to locally as gamelan. One such rural ensemble in the Banyumas area is the *èbèg* ensemble, consisting of *selomprèt* (oboe), *saron wesi* ('iron *saron*'), gongs and drums; it is used to accompany hobby-horse trance dancing which in other areas is also called *jaranan*, *kuda képang*, *kuda lumping* or *jathilan*. The *jaranan* ensemble of Central and East Java is similarly constituted. Another gamelan-like ensemble of the Banyumas area is the CALUNG, consisting of tuned bamboo idiophones plus drum; the melody instruments are bamboo xylophones and a blown bamboo tube serves as a gong. Also made up mainly of bamboo instruments is the small *gamelan bumbung* ('bamboo gamelan') in the rural areas in and around Kediri and also in Surakarta and Yogyakarta; it usually consists of stick-beaten bamboo zithers, a bamboo xylophone and a *kendhang*.

A small ensemble of small bossed gongs and drums (*prajuritan*) accompanies the *prajuritan* folk drama in eastern parts of Central Java and in East Java; this relates the story of the mythical battle fought between the Majapahit and Blambangan kingdoms in the 15th century. Also from Central and East Java was the *gamelan kethoprak* which accompanied performances of the *kethoprak* dance-drama. It originated in the 1920s in Surakarta and consisted of wooden instruments: three slit-drums, a *lesung* (log-drum) and a *suling*. The instrumentation was later radically altered, gongs and drums replacing the wooden percussion, and the drama is now accompanied in the theatre by a common gamelan.

(ii) West Java. In Sundanese-speaking areas of West Java the main orchestras are the *gamelan degung*, the *gamelan rénténg*, the *gamelan saléndro* and *gamelan pélog*. *Gamelan degung* was formerly associated with courts and *gamelan rénténg* with villages. The *gamelan saléndro* is used for a variety of contexts including *wayang golék* (puppet theatre), *sandiwara* (plays with music) and dance, and the *gamelan pélog* for dance and *wayang cepak* rod puppet theatre originating from Cirebon and based on local stories. The instrumentarium of each orchestra varies, but a *gamelan degung* may consist of a *bonang*, a *panerus* or *cémprés* (three-octave keyed metallophones), one or two single-octave *saron*, a *jengglong* (set of bossed gongs, either vertically suspended or lying on crossed cords in a frame), a *goong* (large gong), a set of *kendang* (double-headed drums) and a *suling degung* (small bamboo flute).

The sacred *goong rénténg* is used for harvest purification rituals, communal gatherings and, in some areas, to accompany *kuda lumping* (hobby-horse trance dancing). In Lebukwangi the ensemble comprises a U-shaped *rénténg* (gong-chime), a *rebab*, a *suling*, a *saron* (multi-octave eleven-keyed metallophone), *kecrék* (idiophone of hanging metal plates), *jengglong*, and one or two *goong*. In Klayan, Cirebon, a hobby-horse trance ensemble comprises an L-shaped *rénténg*, a *selomprèt*, *kecrék*, a *kenong*, two *kethuk*, three *kebluk* (horizontal bossed gongs in a frame), a pair of *goong* and a *kendang* and *ketipung* (large and small drums).

While the flute and oboe play the main melodic role in the *degung* and *rénténg* orchestras respectively, the *rebab* (spike fiddle) and *pasindén* (female vocalist) are prominent in the *gamelan saléndro* and *gamelan pélog*, together with the *gambang*. A standard *gamelan saléndro* in addition includes two *saron*, a *bonang*, a *kempul*, a *goong* and three *kendang*, metallophones *peking* and *panerus*, and the two gong-chimes *rincik* and *jengglong*. *Kenong* and *kethuk* may also be added.

(iii) East Java. The *halus* ('refined') gamelan centring on the cities of Surabaya and Majakerta in the eastern part of East Java is called *gamelan asli Jawa Timur* (or *gamelan Surabaya*). Although its instrumentarium is similar to a large Central Javanese gamelan, its musical style, performing practice, repertory and *pathet* (modal) system are different. In the extreme eastern part of East Java, among the Osinger people of Banyuwangi Regency, two styles of *sléndro*-tuned *angklung* ensemble are found. The new-style ensemble has one or two pairs of *angklung* (bamboo xylophone), *slenthem*, *saron barung*, *saron panerus* (all made of iron), one *kendang*, one *suling* or double-reed aerophone and one *gong* . The Osinger people also play the *gandrung* ensemble, which uses a *sléndro* tuning. It comprises two *biola* (violins), *kendang*, a *kempul*, two *kethuk*, a *kloncing* (small triangle) and a small *gong*. It takes its name from the female dancer-singer it accompanies, and is used at important all-night functions such as wedding receptions.

In the Ponorogo area of East Java the *réyog* ensemble (fig.4) accompanies the processional dance of the same name. The ensemble may consist of *selomprèt* (oboe), two *angklung* (of the rattle variety), a *kendhang* and *ketipung* (large and small double-headed drums) and various gongs. The *saronèn* (or *tètèt*) is the most widespread type of *kasar* ('coarse') ensemble in the eastern part of East Java and the offshore island of Madura (where it is called *gamelan kerapan sapi* because it accompanies the bull races known as *kerapan sapi*). The *saronèn* (wooden



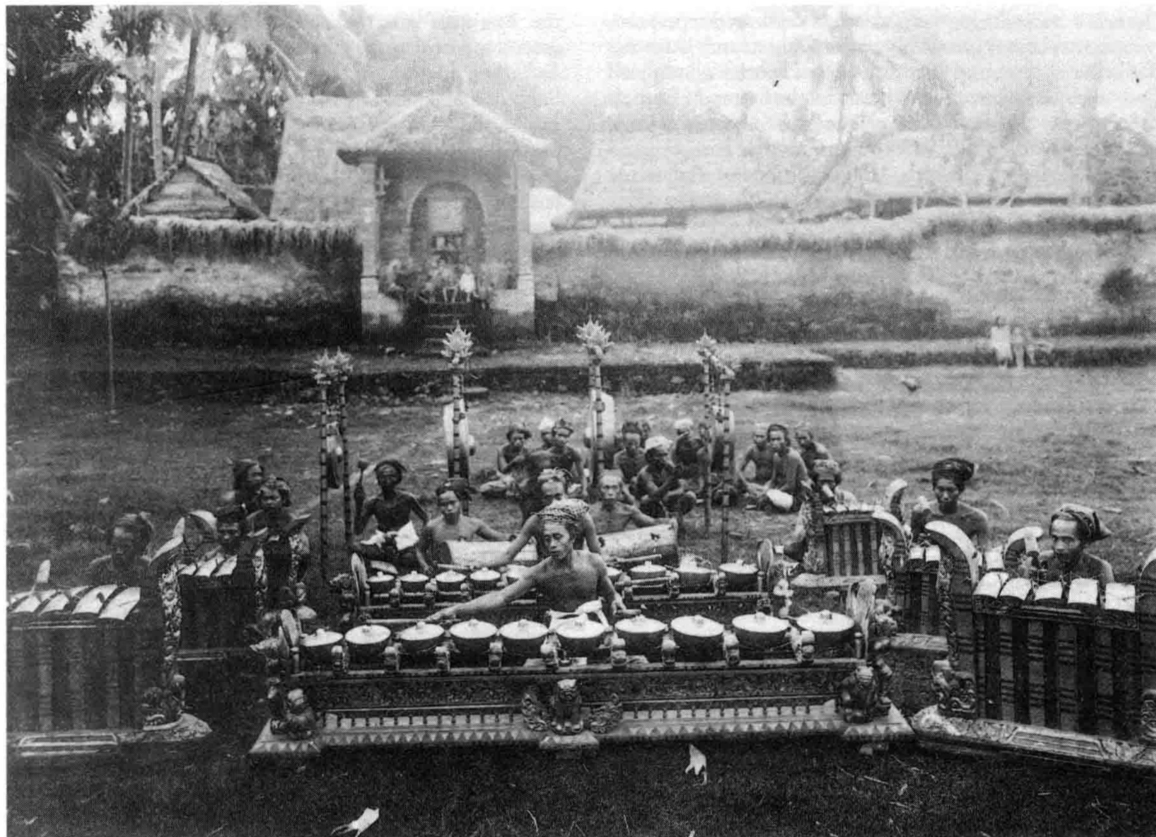
4. 'Réyog' ensemble in Ponorogo, East Java, 1963, with (front, left to right) 'ketipung' (double-headed drum), 'selomprèt' (oboe), 'kempul' (suspended gong), 'kethuk' (small suspended gong); and (back, left to right) 'kendhang' (large double-headed drum), two 'angklung' (bamboo rattles)

oboe) is the principal, or only, melodic instrument; the others vary considerably, but may include large and small *kethuk* and *kendhang*.

(iv) Bali. Balinese theatrical gamelan include the *gamelan gambuh*, notable for its use of *suling gambuh* (long flutes) and *rebab* rather than melodic percussion instruments; it includes also a pair of *kendang*, several gongs, a pair of *rincik* and a pair of *kangsi* (cymbals), a rack of bells and the *gumanak* (a struck copper or iron cylinder). The seven-tone *gambuh* tuning system (from which many modes are derived) is believed to be the foundation for many other Balinese gamelan tuning systems. Another theatrical ensemble is the *gamelan arja*, using four- and five-note scales of both hemitonic and anhemitonic varieties, and consisting of three *suling*, two *guntang* (tube zithers), *kelenang* (small gong), a pair of *kendang* and a pair of *rincik* (cymbals).

There exist in Bali various large ensembles more commonly referred to as *gong*. The stately *gamelan gong* (or *gamelan gong gede*; fig.5) may consist of *jegogan*, *jublag* and *panyacah* (metallophones), *trompong pangarep* and *trompong barangan* (gong-chimes), *kendang wadon* and *kendang lanang* (double-headed 'female' and 'male' drums), *bende* (suspended gong), two *gong ageng* (*wadon* and *lanang*, suspended gongs), *kempur* (smaller suspended gongs) and *ceng-ceng* (cymbals). Once a court ensemble of about 40 instruments, it is now a village ensemble of some 25 instruments. About half of these are single-octave *gangsa* (*gender*- and *saron*-type metallophones) which play the nuclear melody in unison and octaves. The expanded melody is played on one or two *trompong*, and a four-kettle *reyong* is used for simple figuration. The modern development of the *gamelan gong*, the virtuoso *gamelan gong kebyar*, is the most vigorously creative musical medium among contemporary Balinese musicians; it uses the *gamelan gong* repertory as well as its own continuously expanding one. Many instruments are derived from the *gong gede*, but are all on a much smaller scale. In addition there are some significant alterations: these include the addition of the *reyong*, a 12–kettle gong chime played by four people and the expansion of the range of the *gangsa* to two octaves (ten keys). In North Bali a harder, more brilliant tone is preferred, and *saron* are used as metallophones in the *kebyar* ensemble, suitably adapted to accommodate bamboo resonators.

The *gamelan semar pagulingan* ('gamelan of the god of love') is a delicate-sounding seven-tone gamelan on which some six-tone and five-tone modes are played, including five-tone *selisir* instrumentarium resembles that of the *gamelan gong* but low-pitched *saron* or large cymbals; as a court gamelan it became rare, but has been revived as part of the recent interest in seven-tone tunings. Even



5. *'Gamelan gong gede': sacred ensemble at Gianjar, Bali, c1935, with (left and right sides, front to back) 'jegogan', 'jublag', 'panyacah' (metallophones); centre (front to back), 'trompong pangarep', 'trompong barangan' (gong-chimes), 'kendang wadon', 'skendang lanang' (double-headed drums); back row (left to right), 'bende', 'gong wadon', 'gong lanang', 'kempur' (gongs); the musicians at the back are playing 'ceng-ceng' (cymbals)*

more delicate in timbre is the *gamelan palegongan*, used to accompany the *legong* dance and other dances and dramas. It replaces the *trompong* with two pairs of 13-key *gender* and includes a pair of smaller drums. The *slendro*-tuned *gamelan pajogedan* replaces the metallophones with instruments with split-bamboo keys over bamboo tube resonators and the gong with two bronze slabs of slightly different pitch, struck simultaneously; *Suling* are also featured. It is known colloquially as *joged bumbung*.

The *gamelan bebonangan* (known also as *balaganjur* or *kalaganjur*) is a processional ensemble consisting of a pair of *gongs* a pair of *ceng-ceng kopyak* and a pair of *kendang* plus other portable instruments extracted from the larger staionary ensemble of the village (usually a *gamelan gong kebyar*). Particulary featured are *reyong* kettles (sometimes referred to in Bali by their Javanese name, *bonang*), each held by one player and played in an intricate interlocking style. The *gamelan gegenggongan*, used for dance and musical performance, consists of *genggong* (bamboo jew's harps), *suling*, *kendang*, *guntang* and *ceng-ceng*. The *gamelan angklung* is a small Balinese ensemble used for temple festivals, processions and cremations. Tuned in four-tone equidistant *saih angklung*, it features single-octave metallophones, gongs, *reyong*, *kendang* and *ceng-ceng*; the bamboo slide-rattles (*angklung*) which gave the ensemble its name are no longer included.

(v) Malaysia. *Joget gamelan* (also known as *gamelan Terengganu* or *gamelan Pahang*), has its origins in Central Javanese gamelan. It was first known in the mid-18th century Malay court in Riau-Lingga (Indonesia), where the dance and music genre flourished for around 150 years. When the last Sultan of Riau-Lingga abdicated in 1912 it ceased to be performed there, but had reached the fief territory of Pahang in the early 19th century, where it was heard by Frank H. Swettenham in 1875. When the Sultan of Pahang died in 1914 the practice of gamelan also died out in Pahang. His daughter, however, borrowed the Pahang gamelan and brought it to the palace of her husband, the Sultan of Terengganu, where it continued to develop as entertainment for royalty in various court celebrations and ceremonies. Performance ceased in 1942, following the Japanese invasion and death of the Sultan, but in the 1960s it was revived and sponsored by the Terengganu government. It is now considered a national art, performed on state occasions. Though the genre is danced by women, *joget gamelan* is played by men. The ensemble comprises *gong agung*, *gong suwukan*, five *kenong*, *kerumong* (gong-chime), *saron barung* and *peking* (metallophones), *gambang* (xylophone) and *gendang* (double-headed drum).

(vi) South and East Kalimantan. The gamelan culture and related ensembles of South and East Kalimantan are almost totally unknown outside those two provinces.

Gamelan and *wayang kulit* (leather shadow puppet) sets were transplanted (probably in the 17th century) into the Banjarese community near the coast of South Kalimantan. They are said to have been gifts from the Sultan of Demak (in north-east coastal Java) to the first Sultan of Banjar (near Banjarmasin, South Kalimantan) after he converted from Hinduism to Islam. Although the last Sultan of Banjar lost power to the Dutch in 1860, his descendants kept the performance of the repertory alive until Indonesia's independence in 1945, after which knowledge of the performance practice and repertory declined sharply. These formerly Sultan-owned ensembles of large Javanese-style bronze instruments are now preserved and sometimes played in state museums in Banjar Baru (near Banjarmasin) and Tenggerong (near Samarinda, East Kalimantan) as well as in the National Museum in Jakarta. The set in Samarinda comprises 35 instruments tuned in *selindero* (Jav.: *sléndro*, but with four modes) and a smaller number tuned in *pelok* (Jav.: *pélog*).

Related ensembles or offshoots of the court gamelan are still alive, however. They accompany shadow puppetry (*wayang kulit Banjar*) and hobby-horse dance (*kuda gipang*) performances as well as providing interludes or postludes in modern *mamanda* theatre shows among the Banjarese in West and East Kalimantan. A modern *gamelan Banjar* used to accompany *wayang kulit* (tuned in *selindero* only) comprises between 8 and 13 musicians playing a *babun* (large, two-headed drum), gongs (*agung ganal* and *agung kecil*), two seven-key *saron*, a *dawo* (double-row, ten-piece bossed-keyed gong-chime), with an optional *angkelong* or *kurung-kurung* (shaken bamboo idiophone), five *kanong* (bossed keys), a *katrak* (wooden hammer). Metal instruments are usually made of iron. In South Kalimantan the gamelan also often includes a *rebab, suling, gambang* and *gendir* (Jav.: *gendèr*).

A *gamelan kuda gipang* comprises two or three *saron*, a pair of cup cymbals (*kangsi*), a pair of suspended gongs (*kampul*) and a *babun* (drum).

A partly gamelan-like Malay orchestra called *orkes panting*, used to accompany local *mamanda* theatre shows, usually comprises one or two violins (*biul*), a pair of gongs (*gaduk*), a pair of small two-headed drums (*ketipung*), a pair of lutes (*panting*) and a singer. Other gamelan instruments such as the *babun* may also be added.

6. Related ensembles in South-east Asia. Gamelan are related in their instruments and musical qualities to other ensembles throughout the southern part of South-east Asia. Whether this is due to diffusion from one or from several sources it is not possible to say, although the high level of metal workmanship in Java since ancient times suggests that this island may have been a main source of diffusion of metal instruments. Most ensembles in the area broadly consist of double-headed drums and gongs (or their substitutes), to which gong-chimes, wind and string instruments are often added. Gongs may be vertically-or horizontally-suspended; wind instruments are normally oboes or flutes; and strings are either bowed, as in the case of the *rebab* and *biola*, or plucked, as in the case of the *kacapi* and *celempung*. Less common instruments include xylophones, keyed metallophones and percussion bars. Solo or choral singing may also be a feature of some ensembles.

Ensembles comprising only drums and gongs include *gendang bergung* in Riau and the *genrang dan gong* in the Buginese area of Sulawesi. Orchestras consisting essentially of drums, gongs and gong-chimes include the *kulintang* in the southern Philippines, the *gendang* in Pakpak Dairi (Sumatra), the *keromong* and *kelintang* in Jambi, the *kelittang* (*keromong* or *tabuhan*) in Lampung, the *keromongan* in south Sumatra and the *keromong duabelas* in Bengkulu. Drum, gong and wind or string ensembles are exemplified by the *gendang gung* in Serdang, the *nobat* in Riau and West Malaysia (with cymbals in the latter case) and the *genderang* of the Pakpak (Dairi) to which cymbals and two types of percussion plates are added.

Ensembles combining drums, gongs, gong-chimes and wind are exemplified by the Mandailing *gondang* and *gordang* ensembles, the Serdang type of *alat-alat makyong* ensemble (to which bamboo clappers are added), the *gendang gung* in Langkat and the *kelintang* in Bengkulu (to which a string instrument is added). The *talempong* in West Sumatra minimally comprises drums and gong-chimes, but a wind instrument or gong may be added in some areas.

In bamboo or wooden ensembles which do not possess drums or metal gongs, other instruments often have similar functions; for example, in the *kolintang* ensemble of Minahasa the nine xylophones play drum-like, gong-like and melodyic roles. Drums play an important role in most South-east Asian ensembles, but in exceptional cases they are omitted altogether, as in the *kulintang lunik* in Lampung. Gongs or gong substitutes also play an important role, except in the *talempong* as it occurs in most areas of West Sumatra, where gongs are traditionally reserved for special royal and theatrical occasions.

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II. Outside South-east Asia

1. Pre-1940s. 2. Post-1940s.

1. Pre-1940s. Although ensembles of instruments appear not to have been imported from the East Indies until the 19th century, it seems that individual gamelan instruments, unallied to cultural or performance context, were circulating in Europe before this time, probably as a result of trading in the East Indies. One intriguing example is suggested by Klotz (1984), regarding the bell-making Hemony brothers (François and Pieter) , who were active in the 17th century. Known for the refinements they introduced to the bell-tuning process, it is reported that they 'compared the pitches obtained with those of a metallophone (perhaps from Indonesia) made up of a series of metal rods' (Klotz, 1984). The composer Rameau owned in his private instrument collection a 'gambang', (*see* Xylophone, fig.1) which has been the subject of some scholarly detective work. It was believed by early commentators (including musicologist Charles Burney) to be of Chinese origin, although Schaeffner (1955) and later, Burns (1983) present strong arguments that the instrument was of Javanese rather than Chinese origin.

The first gamelan ensembles outside South-east Asia were brought to England by Stamford Raffles at the end of his governorship of Java in 1816. Raffles brought over two sets, one currently housed in the British Museum's Department of Ethnology, and the other which for several generations has been in the possession of the Verney family, and is on display at Claydon House, their home in Buckinghamshire. These sets have been the subject of much speculation as a result of their unusual (and in some cases, seemingly unique) carving, instrumentation and tuning. Quigley (1996) has concluded that these sets were built on or around the northeastern coast of Java and, rather than representing older, now-defunct Javanese ensembles, were probably commissioned by Raffles specifically for his return to England. As a result of conforming to his aesthetic preferences they omit certain instruments, are carved unusually and approximate diatonic tuning. The first mention of European gamelan performance (in an extremely limited sense) also dates from Raffles' return to England; he was accompanied by the Javanese nobleman Rana Radèn Dipura who took part in musical demonstrations and whom (as noted in Raffles, 1817, p.470) 'played upon this instrument [the xylophone *gambang kayu*] several of his national melodies before an eminent composer [William Crotch]'.

Instruments from the Raffles gamelans featured in the 19th-century acoustical experiments of Charles Wheatstone (acoustician and inventor of instruments, including the English concertina) and, more significantly, Alexander Ellis, who also drew on a wide range of European gamelan sources (instruments based in Europe, scholars' measurements of Europe-based gamelan sets, a performance in Europe by a visiting Javanese group, other scholars' written observations of such performances) for his work 'On the Various Scales of Musical Nations' (1885), which is considered by many to be one of the first publications of the then-nascent discipline of ethnomusicology.

However, apart from occasional soundings of the instruments, ensemble performance on sets of gamelan instruments outside South-east Asia only began to occur in the latter half of the 19th century, by visiting troupes which were predominantly from Java. Examples include the Mangkunegaran Palace troupe's performances at the Arnhem exhibition (1879), observed by J.P.N. Land and the 1882 performances at the London Aquarium, described in Mitchell (1882). The most famous is perhaps the Java village of the 1889 Exposition Universelle in Paris, where Claude Debussy first encountered gamelan performance; however the idea of importing a whole performing community was initiated earlier at the 1883 International and Colonial Exhibition in Amsterdam. Groups of Balinese performers began to tour somewhat later: the 1900 Exposition Universelle in Paris appears to be the first major performance of Balinese gamelan outside South-east Asia. Occasionally such groups left behind the instruments they brought with them, for example the gamelan featured in the 1893 Chicago-based World's Columbian Exposition, which is currently housed at the Field Museum in Chicago.

It should not be assumed that the repertory performed by such groups necessarily conformed to 'traditional' regional gamelan material. The ensembles featured at the expositions were part of larger commercial concerns (the promotion of foodstuffs from the Dutch East Indies, for example) and repertory often included material familiar to the audience at these expositions, in addition to traditional pieces. The 1883 Amsterdam group, for example, included arrangements of patriotic Dutch and English songs in their performances for the visits of the monarchs Wilhelmina and Victoria. (Unfortunately there was some confusion, and 'God Save the Queen' greeted Wilhelmina, while 'Wien Neerlandsch Bloed door den Aâdren vloeit' and 'Wilhelmus' accompanied Victoria's visit.) The 1893 Chicago gamelan performed not only Javanese and Sundanese repertory, but also Western music: wax cylinder recordings made by folklorist Benjamin Ives Gilman of the performances at the exhibition include tunes such as 'America' and 'Yankee Doodle' as well other more traditional repertory.

Aside from visiting groups from Indonesia, diasporic gamelan activity during this period seems to have been confined to the Netherlands. Around the turn of the 20th century, Indonesian students instigated gamelan performances for other students (and later the Dutch public) with the aim of raising awareness of East Indies culture and highlighting the Indies independence debate. Several of these students went on to become leading figures in the Indonesian independence movement, such as Soewardi (who later adopted the name Ki Hadjar Dewantara), Noto Soeroto and Soerjo Poetro. In the 1920s onwards, groups such as Insulinde and Ardjoeno (made up of Indonesian students and workers) incorporated gamelan and other Indonesian musics in a dance context and enjoyed considerable success not only within the Netherlands, but also across Europe.

Prior to World War II, gamelan performance by peoples other than South-east Asians seems to be limited to one occasion. On 5 May 1857 in Delft, trainee Dutch civil servants, bound for the East Indies, undertook a procession involving the performance of a 'garebeg' ensemble (see Heins, 1989). The first instance of more long-term gamelan performance by non-Indonesians also occurred later in the Netherlands. Babar Layar (named after the Javanese composition) was formed by teenagers in German-occupied Harlem in 1941. Led by Bernard Ijzerdraat (who later adopted the name Suryabrata), the group studied Central Javanese repertory under the guidance of ethnomusicologist Jaap Kunst, in the process constructing their own set of Javanese-style instruments. Babar Layar performed in the Netherlands and (after the War) throughout Europe until the early 1950s.

2. Post-1940s. After World War II, interest in the gamelan ensemble and its various regional performance traditions has spread considerably outside South-east Asia, resulting in the wide distribution of sets of instruments all over Europe (including over 40 sets of instruments in Britain), North America (where there are over 150 sets), East Asia, Australia and New Zealand, as well as parts of Latin America and also Africa. Although Central Javanese gamelan could be said to dominate above other regional gamelan ensembles outside South-east Asia, Balinese and Sundanese gamelans are also represented. This interest in gamelan has resulted not only in the increased export of ensembles from Indonesia, but also (in several locations) in the construction of self-made instruments after Indonesian models. Although the history and nature of gamelan development varies considerably from location to location, there are several important general characteristics which can be identified.

The discipline of ethnomusicology has often played an important role in the spread of gamelan outside South-east Asia. Although Jaap Kunst (sometimes identified as the 'father' of ethnomusicology) never performed gamelan, his student Ki Mantle Hood (who observed Babar Layar whilst studying in the Netherlands) researched gamelan performance in Java and went on to become one of the first to champion the inclusion of performance in the discipline of ethnomusicology. His interest in gamelan performance was central to this stance, which had considerable impact upon the discipline, particularly in the US. Indeed, a large proportion of the gamelan sets now in the US are attached to ethnomusicology programmes at universities. Gamelan performance within American ethnomusicology has also influenced the development of gamelan performance in other parts of the world. In Japan, for example, ethnomusicologist Koizumi Fumio was inspired to initiate Javanese gamelan performance as a result of observing the ethnomusicology programme at Wesleyan University (CT) during a sabbatical leave. Similarly, the first gamelan ensembles in Taiwan (Balinese, followed by Javanese) arrived as a result of ethnomusicologist Han Kuo-Hang's exposure to gamelan performance at Northern Illinois University.

Another important force behind the spread of gamelan outside South-east Asia has been the Indonesian embassy. In several global locations the embassy has been the sole possessor (at least initially) of instruments (predominantly, but not exclusively, Javanese). The embassy has also facilitated the development of gamelan performance by providing scholarships for foreign nationals to study in major Indonesian performing arts institutions, as well as employing Indonesian musicians and dancers in its overseas administration.

However, although the Indonesian embassy has played an important supportive role, it is notable that, with the exception of the Javanese in Suriname (*see* Suriname, §5), the spread of gamelan has not necessarily been driven by the migration of a South-east Asian ethnic group. This makes gamelan unlike many other musics 'transplanted' from their country of origin. Indonesian musicians living outside of the country certainly play an important part in the spread of regional gamelan repertories. However, in general the majority of participants in gamelan performance outside South-east Asia have, interestingly, tended not to be of Indonesian or Malaysian ethnicity, their connection with the music lying instead in the realm of 'affinity' (see Slobin, 1993).

New contexts for gamelan performance have inspired modifications to instruments created in Java. These range from increasing the number of metallophones in the ensemble to accommodate large school workshop groups, to incorporating motifs in carving designs which are specific to the commissioning body (for example, several gamelans commissioned for British schools and institutions feature the institution's crest or logo carved on the cases of the instruments). Other modifications have been more fundamental, ranging from combining sounding parts made in Java with frames made by local furniture makers for portablility (e.g. the Manchester Mobile gamelan), to commissioning traditional instruments from Javanese makers, but in western (rather than Javanese) tuning.

In several locations, interest in the gamelan ensemble has intersected with instrument building. This is perhaps epitomised by the American composer Lou Harrison, who with William Colvig has built several gamelan ensembles ('American gamelan') which draw on traditional Javanese models but incorporate important innovations in design, in the material used (aluminium instead of bronze or iron for the sounding parts) and in tuning (just intonation interpretations of Javanese *sléndro* and *pélog*). Whereas Harrison's construction of gamelan has arisen from a broader interest in composition (an interest which has also led others to build their own gamelan), the creation of gamelan instruments has sometimes beena response to different circumstances. Both Babar Layar (see above) and the Boston Village Gamelan, for example, constructed their Javanese-style instruments in order to play traditional repertory and to experiment with replicating traditional Javanese instrument-building processes. However the majority of self-built ensembles (whatever the motivations behind their construction) have generally been produced by 'cold' techniques rather than forging.

It is difficult to make any generalisations about the repertory performed on gamelan ensembles outside South-east Asia. While many groups solely perform regional South-east Asian gamelan styles, others focus instead on the creation and performance of new repertory. An increasingly large number of groups combine both. Although, as mentioned above, the desire to compose new repertory for gamelan has often prompted the creation of self-made instruments, this has not always been the case. There are several groups specialising in new composition for gamelan (for example, Gending, in the Netherlands) have performed on and commissioned pieces for a

traditional set of gamelan instruments (in this case, Javanese). Similarly, several groups based around self-made instruments perform traditional material. Whatever the nature of the repertory performed, in the majority of cases gamelan activity outside South-east Asia is characterised by dialogue and exchange with performers, composers and makers within South-east Asia, which is facilitated by several national and international organisations and festivals.

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MARGARET J. KARTOMI/R (I), MARIA MENDONÇA(II)

Gamma (It.). *See* SCALE.

Gamma ut. The note G in the HEXACHORD system.

Gamme (Fr.). *See* SCALE.

Gamut. (1) The note G; a contraction of *gamma ut*, which is the full SOLMIZATION name for *gamma*, the lowest note of the medieval system of letter notation that dates back to the *Dialogus de musica* (*c*1000; ed. in *GerbertS*, i, 251–64) formerly attributed to ODO of Cluny. Throughout the later Middle Ages the lowest note with a Roman letter name was *A* (A *re*), a 10th below middle C: this was logical not only because it was considered the equivalent of *proslambanomenos*, the lowest note of the Greek Greater Perfect System which had served up until the time of the *Dialogus* for virtually all note nomenclature, but also in that it was the lowest note used within the Gregorian chant repertory (bearing in mind Apel's observation, p.248, that the mere 11 examples with notes below *A* he found in the entire repertory are probably 'of a later date', and are in any case not confirmed by all sources). Whether the new extra note below *A*, apparently first mentioned by the author of the *Dialogus*, was added to account for new expanded chants, or whether, as seems possible, it was necessary to explain the lowest A and B within a hexachordal or tetrachordal system, is not at all clear. But from that time on nearly all descriptions of the scale or of the monochord began with the lowest note called *gamma*, *gamma ut* or *gamma graecum*. This also found its way into the vernacular: Tobler and Lommatzsch listed Gautier de Coincy's use of 'gamaüt'; English uses may be found in the *Oxford English Dictionary* and in Kurath and Kuhn.

(2) The hexachordal system or, more broadly, any system. Early uses in English seem to have taken the form 'gamme': at the end of the 14th century John Gower wrote 'Nou hihe notes and nou lowe,/As be the gamme a man mei knowe,/Which techeth the prolacion/Of note and the condicion'; and shortly afterwards Leonel Power began his work on discant: 'This tretis is contrived upon the gamme for them that will be syngers or makers or techers'. From similar references listed in Kurath and Kuhn it seems that 'gamme' meant 'hexachordal system'. French uses of the word in that sense are plentiful and go back to *Le roman de Thèbes* (mid-12th century). More recently the French word *gamme*, like the Italian *gamma*, has been the normal word for a musical scale. From the end of the 15th century the word 'gamut', which is apparently peculiar to English, has meant 'hexachordal system', 'scale' or 'system'. *See also* HEXACHORD.

(3) Range. Strictly, the gamut in this sense comprised those notes shown on the Guidonian hand (*see* SOLMIZATION, figs.1 and 2). More loosely, and more often, it has been used figuratively. References in the *Oxford English Dictionary* date back to the early 17th century.

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DAVID FALLOWS

Ganassi, Giacomo (*b* Treviso; *fl* 1625–37). Italian composer. He became a Franciscan friar and was *maestro di cappella* of S Francesco, Belluno, north of Venice, from 1625 to 1634. He was exclusively a composer for the church and was more interested in producing music for Mass and Vespers, sometimes for large forces, than in following the current fashion for small concertato motets. Whereas the psalms of 1625 are for double choir throughout, only two of the four masses of 1634 are definitely conceived for this medium: the others follow a recently established practice by which the second choir is an optional ripieno and the first choir, consisting of soloists, sings throughout. However, the effect of the music is considerably altered by the presence of the second choir, since the soloists often continue their counterpoint in tuttis while the ripieno has chordal writing, resulting in a decorated homophonic texture instead of a purely contrapuntal one.

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JEROME ROCHE

Ganassi dal Fontego, Sylvestro di (*b* ?Venice, 1492; *d* mid-16th century). Italian instrumentalist and writer. He was the author of two treatises on instrumental performance. Ganassi joined the *pifferi* of the Venetian government in June 1517, when he was hired as 'contralto' to fill a vacancy. From the 1517 document it is clear that his nickname 'dal Fontego' was derived from his place of residence near (or at) the Venetian 'Fontego', the palace by the Rialto where German merchants lived and traded. He is also mentioned in a few other documents from the late 1540s, and he might be the 'Silvestro del cornetto' who rented a storeroom near the Rialto in 1566. In his capacity as 'piffero del Doge' he probably supplied ceremonial and court music for the Doges and instrumenal music at the Basilica di S Marco.

Ganassi published two treatises, one on the recorder, *Opera intitulata Fontegara* (Venice, 1535), and one in two volumes on the viola da gamba, *Regola rubertina* (Venice, 1542) and *Lettione seconda* (Venice, 1543). Most 16th-century books on instruments are either quasi-encyclopedic surveys, like those by Sebastian Virdung (1511) and Martin Agricola (1528 and later), or else very simple sets of instructions for tuning, fingering and intabulating, like the lutebooks by Hans Gerle (1532 and later) and Adrian Le Roy (1574). Ganassi's works differ from all others in their detail and subtlety. They offer a complete discussion of instrumental technique up to its most sophisticated aspects: how to produce a good sound, rules for articulation (including advanced problems in bowing, tonguing and fingering), how to improvise ornamentation and, most important, how technique must be subordinated to expressiveness. In short, Ganassi's volumes should be regarded as the starting point for any serious study of 16th-century performing practice, for together they give the most extended and most complete statement on the subject and reveal the high level of achievement the instrumentalists of the time had reached. Unfortunately the volumes are not easy for the English-speaking musician to use since they are written in a difficult Italian and partly in Venetian dialect. The existing translations of *Fontegara* into German and English are not wholly satisfactory.

Fontegara purports to be an exposition of the principles of playing wind instruments, dealing with ways of controlling the breath, tongue and fingers. Much of the volume is taken up with a rather scholastic presentation in a series of tables of the sorts of *passaggi* which may be applied to a melodic line; this merely dramatizes the central position improvised ornamentation held in the education of young instrumentalists and in the professional activity of master players. Besides *passaggi*, Ganassi also explains trills by semitones, whole tones and 3rds; various sorts of articulation including several varieties of double tonguing; fingerings, among them some that extend the range of the recorder to more than two octaves; and breath control, for good intonation, dynamic contrast and expressive performance. Throughout his book Ganassi holds up the human voice as the model for instrumentalists to follow. The copy of *Fontegara* in *D-W* has an appendix in Ganassi's own hand setting out some 175 varied diminutions on a melodic formula.

In the two volumes of *Regola rubertina*, Ganassi first describes the most elementary aspects of viol playing – how to hold the instrument, how to finger it and so on – and then proceeds to explain in a complicated way various sorts of bowings, fingerings and tunings, including several scordatura tunings and some for viols with only three or four strings. He discusses techniques for playing above the frets, how to transcribe vocal music into tablature, how to place frets on the instrument, how to tell good from bad strings, how to improvise unaccompanied ricercares and how to play polyphonically. The volumes are illustrated with a number of charts, tables and diagrams.

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HOWARD MAYER BROWN/GIULIO ONGARO

Ganche, Edouard (*b* Baulon, Ille-et-Vilaine, 13 Oct 1880; *d* Lyons, 31 May 1945). French scholar. A doctor by profession, he wrote books on medicine, but is best remembered for his writings on Chopin. These show his conviction that Chopin owed most of his development to his Polish origin and upbringing and that the influence of French culture on his music was negligible. This opinion ran counter to those held by all other French scholars, but greatly endeared him to the Poles. In 1911 he founded in Paris the Société Frédéric Chopin and became its first president. During the next 25 years he travelled extensively in Poland and France, lecturing on the works of Chopin. The culmination of Ganche's work was his three-volume *The Oxford Original Edition of Frédéric Chopin*. It was based chiefly on Jane Stirling's printed copies of Chopin's works, annotated by the composer for her use, with the first volume containing a facsimile of the thematic catalogue written for her by Chopin.

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Dans le souvenir de Frédéric Chopin (Paris, 1925/*R*)
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MAURICE J.E. BROWN/JEAN GRIBENSKI

Gand (i). French family of violin makers. Charles-François Gand (*b* Versailles, 5 Aug 1787; *d* Paris, 10 May 1845), known as Gand *père*, was the elder son of Charles-Michel Gand (*b* Mirecourt, 11 Oct 1748; *d* Versailles, 25 Aug 1820), a little-known violin maker who moved to Versailles about 1780. From 1802 to 1806 he was apprenticed to NICOLAS LUPOT. In 1807 he returned to his father's workshop but in 1811 he went back to Paris to work at Lupot's shop. In the same year he married Cornélie Squimbre, whom Lupot considered an adopted daughter. In 1819 he purchased the shop of a dealer and restorer named Jean Gabriel Koliker at 24 rue Croix-des-Petits-Champs, the same street as Lupot. He continued to work for Lupot, however, and succeeded him in his business on his death in 1824, and also in his official duties as violin maker to the royal chapel and the Paris Conservatoire. Among his regular customers were some of the best violinists of the time. He was a hard worker, a skilful craftsman and had a good business sense. His instruments are rare but excellent in every way, though in due course he was overshadowed by the rising fame of J.-B. Vuillaume. Gand *père* was certainly Lupot's finest pupil. His brother Guillaume-Charles-Louis Gand (*b* Versailles, 22 July 1792; *d* Versailles, 29 May 1858) also worked for Lupot, then for Charles-François, but returned permanently to Versailles, succeeding his father there in 1820. He was an excellent craftsman, whose work closely resembles that of Lupot.

Gand *père* had two sons, Charles-Adolphe Gand (*b* Paris, 11 Dec 1812; *d* Paris, 24 Jan 1866) and Charles-Nicolas-Eugène Gand (*b* Paris, 5 June 1825; *d* Boulogne, nr Paris, 5 Feb 1892). Charles-Adolphe inherited his father's shop in 1845. Although an excellent workman he made few instruments, being mostly occupied with the running of the business. He was in charge of the maintenance of the instruments of the Opéra-Comique and the Paris Conservatoire. Charles-Nicolas-Eugène learnt his trade in the family shop, and in 1855 became his brother's partner, the firm becoming known as Gand Frères. In the same year their instruments won a first-class medal in the Exposition des Produits de l'Industrie in Paris. On Charles-Adolphe's death, the house was merged with that of BERNARDEL and became Gand & Bernardel Frères, with Gand as senior partner. He was considered a person of integrity and a renowned expert, and the firm was held in high repute.

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CHARLES BEARE/SYLVETTE MILLIOT

Gand (ii) (Fr.). *See* GHENT.

Gandini, Gerardo (*b* Buenos Aires, 16 Oct 1936). Argentine composer, pianist and conductor. He began his studies in Buenos Aires with Pía Sebastiani and Roberto Caamaño (piano) and with Ginastera (composition). After completing his piano training with Loriod, in 1964 he moved to the USA on a Ford Foundation scholarship, and there he took part in the Young Artists' Project under the auspices of the Institute of International Education. Two years later an Italian Government scholarship took him to Rome to study with Petrassi at the Accademia di S Cecilia. In Buenos Aires he established, under his own direction, the Grupo de Experimentación Musical, which gives first performances of avant-garde music. In 1970 he was appointed to teach at the American Opera Center of the Juilliard School. He organized concerts of contemporary music and, as Director of the Experimental Centre for Opera and Ballet (CEOB) sponsored by the Teatro Colón, he promoted, commissioned and performed a series of chamber operas by Argentine composers. Among them is his own *La Casa sin sosiego* (1992) on a libretto by Griselda Gambaro. He is also one of the founding members of Agrupación Música Viva, an experimental new music group which included Hilda Dianda, Armando Krieger, Alcides Lanza and Antonio Tauriello. The prizes he has won included one from the city of Buenos Aires (1960, for the Piano Concertino). He has also received important commissions, and his works have been heard at festivals in Europe and the Americas. Particularly noteworthy are three pieces heard at Washington festivals: the *Variaciones orquestales*, *Contrastes*, and the *Fantasía impromptu* for piano and orchestra. The first of these, written in 1962, is a very free treatment of a 12-note series. *Contrastes* creates a series of contrasts in texture, dynamic, timbre, tempo and density between a chamber orchestra and two piano soloists. At the Washington première in 1968 the pianists were Gandini and Krieger, and a third Argentine musician, Tauriello, conducted. Gandini also played in the first performance of the *Fantasía impromptu* (Washington, 1971), in which an imaginary portrait of Chopin is drawn in a sequence of superimpositions and fragmentations, beginning and ending with a re-creation of the B flat minor Mazurka. Some of his recent more mature works show a tendency toward Impressionism and are surrounded by a profound poetic aura. *Paisaje imaginario* (1988) for piano and orchestra was commissioned by the BBC Welsh SO.

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SUSANA SALGADO

Gando. French family of type founders. Nicolas Gando (*b* Geneva, early 18th century; *d* Paris, 1767), having first

established himself in Geneva, moved in 1736 to Paris, where he took over the foundry of his uncle Jean Louis Gando. Nicolas issued a specimen of his types in 1745, and another in 1758 to show the resources of Claude Lamesle's foundry, which he bought that year. His son Pierre François (*b* Geneva, 1733; *d* Paris, 1800) was a partner in the foundry and succeeded him.

The Gandos owe their place in history less to the qualities of their type than to their polemical exchanges with Pierre-Simon Fournier on the question of typographical music printing. In his *Traité historique*, which is both a general account of developments in music printing and a bitter attack on the exclusive privilege enjoyed by the Ballard family, Fournier accused the Gandos, in terms very damaging to their reputation, of passing off as their own in 1764, music characters which he had published in 1756. The Gandos replied in support of Ballard and the printing establishment, highlighting errors in Fournier's historical account and accusing him of plagiarizing the methods devised for typographical music printing by Breitkopf (1754–5). They also described their own system. They cast clefs, bar-lines, minims, crotchets, detached quavers (and sub-divisions of the quaver) in one piece as complete characters, without fragments of staff attached. Beams to join the stems of tied quavers and the like were also cast as single pieces in various lengths so that the only junction required was between the stem of the note (a crotchet with its stem reduced if necessary) and the small connecting strokes cast on the beam at standard intervals. The staves were made up of continuous pieces of metal.

It was necessary to pass the sheet through the press twice for a complete impression: once to print the notes, clefs, key signatures, rests, bar-lines etc., and once to print the staves, words and other ancillary material. Under normal printing conditions it was difficult to align the notes and staves exactly, because of the fine adjustments that had to be made in the relative position of type material in the two separate formes. After damping, inking and being passed through the press to take an impression of the first forme there was a danger that the paper might lose its integrity while it was waiting to be

SIX MORCEAUX D'ANCIENNE MUSIQUE,
PROVENANT DU FONDS DE M. BALLARD,
avec les noms des ARTISTES *qui les ont gravés ;*
pour démontrer les progrès de cette partie de l'Art typographique en France, jufqu'en 1695.

(*A*) *Groffe Mufique, pour être imprimée à deux fois, par* GUILLAUME LE BÉ.

(*B*) *Moyenne Mufique, pour être imprimée à deux fois, par* LOGIS.

(*C*) *Groffe Mufique, par* GUILLAUME LE BÉ.

(*D*) *Mufique en copie, par* PHILIPPE D'ANFRIE.

(*E*) *Mufique arrondie par* PIERRE BALLARD *en* 1695.

(*F*) *Mufique dont les notes font exactement rondes, par le même*

'Six morceaux d'ancienne musique': from N. and F. Gando's 'Observations' (Paris, 1766); reduction 121:146

put through the press with the second forme. The Gandos claimed the invention of a press which avoided this: the two formes were worked in rapid succession and the paper was not moved from its original printing position between impressions. These two factors ensured that the size of the sheet did not vary.

In their *Observations* the Gandos offered a four-page setting of Psalm cl by the Abbé Roussier as a specimen of their types printed on their special press. Of much greater interest, they also showed specimens of six early music types from the stock-in-trade of the Ballard concern (see illustration).

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H. EDMUND POOLE

Gandolfi, Michael (*b* Melrose, MA, 5 July 1956). American composer. At the age of eight he began to play the guitar, teaching himself to improvise in rock and jazz styles. Formal study in composition began in his early teens, and he went on to study with McKinley and Martino at the New England Conservatory and with Knussen at Tanglewood (1986). He worked with Davidovsky and Finney at the Composer's Conference and was an instructor at Harvard University before, in 1997, joining the composition faculty of the New England Conservatory. In 1998 he also began to teach part of the composition course at Tanglewood along with Osvaldo Golijov. Gandolfi's music is concerned with processes of transformation and becoming, exemplified by his earliest orchestral work, *Transfigurations* (1987), commissioned by Tanglewood. In *Points of Departure* (1988) such processes are applied with originality to musical gesture, explicitly recognizing the different implications a gesture may contain in a chain of radically contrasting transformations across separate movements. Working out relationships of shared material between movements or separate sections, as opposed to within a single movement, has become increasingly prevalent in his work.

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Elecs: Nocturnes for Dual DACs, 1981; Of Memories Lost, 1989; In-Coming/Out-Going, 1997

STEVEN LEDBETTER

Ganer, Christopher (*fl* 1774–1809). German piano maker, active in England. He came to England from Leipzig, settling at 47 Broad Street, London, in 1774 and staying there until the end of 1809 (he also took on the neighbouring premises at no.48 in 1782). Letters of denization were granted to Ganer on 11 February 1792. He started getting in arrears with his rates from 1805 onwards, possibly an indication of financial difficulties.

Ganer mainly made square pianos. His earliest surviving square piano is marked 'Christopher Ganer Londini fecit 1775', and has a compass of nearly five octaves, from *G'* to *f'''*. This Latin inscription appears again on a 1778 square piano: until the mid-1780s he used either Latin or English inscriptions. Later models, such as the one at the Russell Cotes Museum in Bournemouth, have a striking Battersea enamel plaque bearing the inscription in capital letters.

In outward appearance Ganer's square pianos vary; some are more attractively inlaid than others. The earlier ones tend to be plain with a simple trestle stand whereas later models are Sheraton in style, with brass medallions covering the bolts in the tapered legs of the trestle. Musically, however, the instruments vary little: a compass of five octaves or slightly less, single action with overdampers, and two or three handstops raising the dampers and engaging a buff stop. The piano maker John Broadwood hired out Ganer's pianos. A descriptive catalogue of extant Ganer instruments is given in M.N. Clinkscale: *Makers of the Piano, 1700–1820* (Oxford, 1993).

MARGARET CRANMER

Ganga. (1) The most common name for the double-headed cylindrical snare drum used in the music of a number of West and North African cultures, including parts of Niger, Benin, Nigeria, Chad, Cameroon, Upper Volta, Libya, Algeria and Tunisia. The musical prominence of this kind of drum is largely a result of its use with the *kakaki* trumpet and the *algaita* oboe in Hausa ceremonial music, together with the spread of Hausa political influence from the beginning of the 19th century.

The term 'ganga' is applied generically by the Hausa to a number of double-headed cylindrical snare drums, the most common, in ascending order of size, being the *kurya*, a traditional infantry drum about 17 cm long and with a diameter of about 21 cm; the *gangar algaita*, used with the *algaita*, about 33 cm long and about 24 cm in diameter; the *gangar fada* or royal *ganga* (see illustration), used with the *kakàki*, about 45 cm long and with a diameter of about 33 cm; and the *gangar noma*, beaten for farmers, about 65 cm long and about 45 cm in diameter. Except for the *gangar noma*, which is occasionally laid on the ground, all these drums are suspended from the left shoulder and lie in a near-horizontal position under the performer's left arm. The drum has a wooden body with two goatskin heads lapped over leather hoops and laced together with leather thongs. A piece of cloth is sewn round the body under the lacing, the colour of the cloth indicating the emir to whom the instrument belongs.



Gangar fada (cylindrical drum) of the Hausa people

The snared skin on the *gangar algaita*, *gangar fada* and *gangar noma* is to the front while on the *kurya* it is to the rear. Apart from the *gangar noma*, which is normally beaten with two sticks, the drums are beaten with a curved stick with a flattened head, held in the right hand, and with the fingers of the left hand. Two techniques, or series of strokes, are used in beating the drum; in *hannun gaba* the left hand beats the front skin and in *hannun baya* or *taushi* the rear. Free or open strokes produced with the flat of the stick-head on the centre of the front skin are the lowest in pitch. Notes of medium, high and extra-high pitch are produced from muted or closed stick strokes: medium notes are made with the flat of the stick-head on the centre of the front skin; high with the edge of the stick-head on the centre of the front skin; and extra-high with the flat or the edge of the stick-head on the centre of the front skin together with pressure from the fingers of the left hand on the top edge of the rear skin. A rising pitch is produced by a free stroke with the flat of the stick-head on the centre of the front skin followed by pressure with the knuckle of the left-hand thumb on the centre of the rear skin.

Performance on the Hausa *ganga* is based primarily on the high and low speech-tones of an unverbalized text and secondarily on its long and short syllabic quantities. Such a text, in praise of the patron of a performance, is called a *take*. The use of strokes of low, medium, high and extra-high pitch to realize the low and high tones of the *take* also allows the musician, if he so wishes, to superimpose certain intonational features on its tonal patterns. A straightforward *take* is shown in KAKAKI, ex.1.

A drum of the name 'ganga' is used by many other peoples such as the Nupe, Gunga, Dakakari, Duka, Chawai, Jukun, Tigong, Yeskwa, Bolewa, Tangale, Burum, Ngizim, Tera, Bura, Bata, Zaberma and Kanuri in Nigeria, and in Niger by the Songhay, Djerma and Beri-beri, in Chad by the Salamat Arabs, the Mului, Kanembu and Barma peoples, and in southern Libya by the people of Fiwet, Ghat and Traghan. Other peoples using closely related terms for the instrument are: the nomadic Fulani (*gunguru*), in Nigeria the Janji, Kurama and Piti (*oganga*), Ankwe (*kangak*), Gurka (*gungak*), Kerikeri (*gonga*), Margi (*akangga*), Mumuye, Kam and Pero (*ganggang*), in Benin the Dendi (*gangan*) and the Taneka (*gangangu*), in Chad the Zaghawa (*ganggang*) and in Upper Volta the Mossi (*gangado*); in Libya in the Fezzan region and in Algeria in Batna the drum is known as *gaga*.

Usage varies according to the degree of social stratification: in highly stratified societies the *ganga* forms part of an ensemble of court musicians, usually with long trumpets or oboes; in others it is used mainly to accompany song and dance. In Nigeria court usage is exemplified among the Kanuri, where the *ganga kura* (big drum) is beaten only for the Shehu of Borno, and among the Nupe at Bida (where it is known locally as *enyabo*), Abuja, Bauchi and Wase. Elsewhere in Nigeria usage is more varied; the Gunga use two or three professional *ganga* players to accompany teams of wrestlers, the Burum play a large *ganga* in drumming for farmers, and the Bura have incorporated the *ganga* into their xylophone ensemble to accompany dancing, a practice common throughout the northern states, where drums of the *ganga* type but with local names are used: for example, *dang* and *Mbangak*.

In Benin the Taneka *gangangu* is played with side-blown horns and clapperless bell for masked dancing, and the Dendi *gangan* with hourglass drums in praise singing for a village chief. In Niger the Songhai *ganga* and the Djerma *ganga* at Dosso are similarly used for praise singing, and the Djerma, like the Beri-beri, use the drum with the *algaita*. In Upper Volta the Mossi *gangado* is used as part of a drum ensemble at the court of Tenkodogo to accompany praise singing and declamation of the history of the rulers.

In Chad the drum is played by professional musicians and is found particularly in the Kanem region. It has a wooden cylindrical body, 60 to 65 cm high and 30 to 35 cm in diameter, cowhide heads and leather lacing in a Y pattern. The upper head, which has two snares, is struck with a hooked stick with a flattened end; this provides the 'masculine' voice. The lower head is struck with the hands and has no snare but in its centre it has a baked disc made from brains, butter and charcoal; its sound is deeper and is the 'female' voice. Sometimes the *ganga* is used alone to convey signals but in a musical context it is always played with another drum, the *trembel*, and very often with the *algaita*. This ensemble also forms part of the orchestras of the sultans of the Kotoko.

The Zaghawa *ganggang* accompanies dancing during rites for a chief and is also used for special rites in case of drought. The Salamat Arabs and Barma are reported to use their *ganga* with other drums and end-blown flutes respectively to accompany dancing or to encourage canoeists, and the Kanembu and Mului with other drums and either long *gachi* trumpets or *algaita* oboes, or both, in the performance of praises and greetings for chiefs.

In Libya in central Fezzan the *ganga* drums are identical with those in Chad, except that sometimes the body is

metal, and in performance instead of using the *trembel* two *ganga* drums are paired, one being considered 'male' and the other 'female'. As in Chad these instruments are reserved for professional musicians who, in Fezzan, are usually of slave origin and from regions south of the Sahara. In the large oases in the extreme west of Libya (Ghat, Ghadames) the *ganga* has a comparatively flat body, 10 to 12 cm in height and 30 cm in diameter, although all other features are the same as in Chad. Playing is exclusively by professional musicians who in these oases are generally blacksmiths.

(2) Single-headed drum of the Sara people of southern Chad. It has a wooden body and its head is attached by wooden sticks driven into the body of the drum. The instrument is played upright and the head is struck with the hands.

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ANTHONY KING/MONIQUE BRANDILY, K.A. GOURLAY

Gangar [rull]. A Norwegian folkdance in duple time. It may be notated in 2/4 or 6/8 time and is similar to the HALLING, by which name it is known in some districts. It is danced in couples. The *gangar* is known both in Hardanger fiddle districts and in areas where the violin is used as a folk instrument. The term *rull* is used in parts of the Hardanger fiddle areas of western Norway.

See also NORWAY, §II, 3.
For bibliography *see* HALLING.

NILS GRINDE

Gangsa (i). Flat bronze or brass gong of the Kalingga, Ibaloi, Karao, Tinggian and Bontoc peoples of the northern Philippines. Among the Ifugao they are called *gangha*, which refers to both the individual gong and an ensemble of three gongs, and among the Isneg, *hansa*. *Gangsa* have a diameter of approximately 30 cm and their perpendicular rims are about 5 cm high. They produce diffused sounds with or without a focussed pitch. The ways in which they are played increase their timbral variety; they may be played with the hands (slapping, tapping or sliding) and with a beater (hitting the upper or under side of the gong). Various resonating effects are achieved by suspending gongs freely from the left hand, swinging them in the air, resting them partly or fully on the ground, or laying them on the lap (*see* PHILIPPINES, fig.2; damping effects are produced with the wrist or forearm, or with pressure from the beater.

Gangsa are played in a variety of ceremonies: gong music is necessary for dancing, for honouring people of the community, for celebrations and for providing the proper ambience for ritual proceedings. Gongs are considered to be objects of great value and status: during ceremonies, to play the *gangsa* is an honour, for only prominent members of the community are invited to start the performance. *Gangsa* music itself is particularly popular among the Kalingga, and on occasions when *gangsa* playing is not permitted, its music is often played on other instruments.

See also PHILIPPINES, §II, 1(i)(b).

JOSÉ MACEDA

Gangsa (ii). A term used for metallophones in various Balinese ensembles (*see* GAMELAN, §I, 4(iv) and INDONESIA, §II, 1(ii)(d)). They are of two types: with bronze slabs resting on rattan, cork or rubber which in turn rests on a wooden trough resonator (e.g. *gangsa jongkok*); and with bevel-edged keys suspended by cord above tuned bamboo tubes arranged in a wooden frame (e.g. *gangsa gantung* or *gender*; see illustration). Both types are beaten with a wooden or horn hammer in the right hand (which is padded in the case of the lowest-pitched *gangsa gantung*, i.e. *jegogan*) or with a hammer in each hand in the case of the *gender wayang* ensemble. Each key is damped as the next key is struck. *Gangsa* are tuned in pairs, one pitched slightly higher than the other so that when the two instruments are struck simultaneously an acoustic beat is produced.

MARGARET J. KARTOMI



Gangsa (metallophone) of the gender type, played with wooden hammer, in a gamelan gong Kebyar, Bali, 1968

Gangsta [gangster] **rap.** A style of rap whose texts emphasize the violence of street life. In the mid-1970s hip hop had reacted against the prevailing gang violence of the time by deflecting the territorialism of New York's street gangs into a less destructive verbal rivalry. As the music began to assert its independence against pacifying influences from the music industry, rappers increasingly exploited the imagery of gang warfare in order to 'dis' (disrespect) other competing groups. Baltimore rapper Schooly D's *Gangster Boogie* (1984), Boogie Down Productions' *9mm Goes Bang* as well as Ice-T's *Colors*,

recorded for the 1987 film of the same title, were indications that lyrics based on territorial gang wars and shootings could become a sub-genre of hip hop. Ice-T's début album, *Rhyme Pays*, Too Short's *Born to Mack*, Eazy-E's *Eazy-Duz-It* and NWA's *Straight Outta Compton* established California as the home of this new approach. Dr Dre's 1992 solo album, *The Chronic*, produced after his departure from NWA, defined this style with slow, bass-heavy grooves based on samples from Isaac Hayes and George Clinton. Featured rapper Snoop Doggy Dogg became a major star in his own right but was soon embroiled in a shooting charge; similar problems affected other gangsta rap artists, including Da Lench Mob and Tupac Shakur. Art and life became indistinguishable as bitter rivalry between Los Angeles gangsta rap and New York hip hop climaxed with the fatal shootings of Shakur and the Notorious B.I.G.

DAVID TOOP

Gann, Kyle (*b* Dallas, 21 Nov 1955). American musicologist, composer and critic. He attended Oberlin Conservatory (BMus 1977) and Northwestern University (MMus 1981, DMus 1983), where he studied composition with Peter Gena, Morton Feldman and Ben Johnston. An early fascination with the music of Ives developed his interest in polyrhythmic music and led to study of the music of the Hopi, Zuni and Pueblo Indians, which in turn informed the rhythmic language of his own compositions (notably in Snake Dances, 1991–5). Further exploration of tempo structures came from his association with Nancarrow, about whom he wrote the first book (1995). Gann composed several canons extending Nancarrow's techniques. His interest in polytempos, Amerindian music and just intonation (his electronic works employ scales of up to 37 pitches per octave) came together in his electronic opera, *Custer and Sitting Bull* (1995–8).

In 1986, after writing for several Chicago papers, Gann became contemporary music critic for the *Village Voice*. As a musicologist and critic, he has championed an indigenous American classical tradition from Ives and Cowell to Partch, Cage and others. After teaching at Columbia University and Brooklyn College, Gann joined the faculty of Bard College (1997).

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Op: Custer and Sitting Bull, 1v, elecs (G.A. Custer, Sitting Bull), 1995–8

Orch: The Disappearance of All Holy Things from this Once So Promising World, 1998

Vocal-inst: Satie, S, vn, fl, hp, perc (E. Satie), 1975; Song of Acceptance, 3 female vv, fl, hn, trbn, tuba, cel, 2 vn, vc (Lao-Tzu, W. Whitman, Bible: *Ecclesiastes*), 1980; Oil Man, 1 male spkr, fl, cl, pf, drums (M. Gann), 1981; various songs

Chbr: Siren, 5 fl, 1978; Long Night, 3 pf, 1980–81; Mountain Spirit, 2 fl, 2 drums, synth, 1982–3; Baptism, 2 fl, 2 drums, glock, synth, 1983; Cherokee Songs, S, perc, 1983; Hesapa ki Lakhota ki Thawapi [The Black Hills Belong to the Sioux], fl, tpt/sax, synth/accdn, drum, 1984, rev. 1989; I'itoi Variations, 2 pf, 1985; Cyclic Aphorisms, vn, pf, 1988; Chicago Spiral, fl, cl, s sax/3 fl, drums, vn, va, vc, synth, 1990–91; Snake Dance no.1, perc qt, 1991; Alice in Wonderland, incid music, fl, cl, elecs, 1991–2; Astrological Studies, fl, ob, a sax, bn, synth, tom-toms, cymbals, vib, va, db, 1994; So Many Little Dyings (K. Patchen), 1 pre-recorded v, elecs, 1994; Snake Dance no.2, perc qt, 1995; Arcana XVI, 3 synths, 1998

Solo inst: Desert Flowers, fl, 1979; The Mercy of the Storm, pf, 1981; Dakota Moon, cl, 1982; The Question Answer'd, pf, 1983; Windows to Infinity, pf, 1987; Sweeney Out West (4 Vacation Mishaps), pf, 1987–9; Laredo, snare drum, 1988; Paris Intermezzo, toy pf, 1989; Desert Sonata, pf, 1994–5

El-ac: The Convent at Tepoztlan (pf, cptr tape)/2 pf, 1989 [after C. Nancarrow: Canon 23:24]; Superparticular Woman (Tuning Study no.1), elecs, 1992; Ghost Town, elecs, 1994; Homage to Cowell (Tuning Study no.2), elecs, 1994; Fractured Paradise (Tuning Study no.3), elecs, 1995; Despotic Waltz (Mechanical Pf Study no.1), mechanical pf (Disklavier), 1997; How Miraculous Things Happen (Tuning Study no.4), elecs, 1997; The Waiting (Mechanical Pf Study no.2), mechanical pf (Disklavier), 1997

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DON C. GILLESPIE

Ganne, (Gustave) Louis (*b* Buxières-les-Mines, 5 April 1862; *d* Paris, 14 July 1923). French composer and conductor. He was a pupil of Dubois and Franck at the Conservatoire, where he won a first prize in harmony and an organ prize. He made his début as a composer with a ballet-divertissement, *Les sources du Nil*, given in 1882 at the Folies Bergère (the first of several given there or at the Casino de Paris). His most important ballet is *Phryné*; he also composed several operettas, notably *Les saltimbanques* (Paris, 1899) and *Hans, le joueur de flûte* (Monte Carlo, 1906). Ganne conducted the orchestra for the balls at the Opéra, and was for many years musical director at the casino at Monte Carlo. He wrote more than 200 works, including songs, salon pieces and some excellent dance tunes such as the *Valse des blondes* and the mazurkas *La czarine* and *La tzigane*. He is chiefly known for two marches, the *Marche lorraine* (1887) and *Le père la victoire* (1888). His works, though intended for popular consumption, never became banal.

J.G. PROD'HOMME/ANDREW LAMB

Gänsbacher, Johann (Baptist Peter Joseph) (*b* Sterzing, South Tyrol [now Vipiteno, Italy], 8 May 1778; *d* Vienna, 13 July 1844). Austrian composer and conductor. He was the son of a choirmaster and teacher, Johann Gänsbacher (1751–1806), and as a boy sang in church choirs in Sterzing, Innsbruck, Hall and Bolzano; he also had lessons in piano, organ, violin, cello and thoroughbass. In 1795 he went to the university at Innsbruck and studied first philosophy, then law, supporting himself by giving music lessons, playing the organ, singing in church choirs and playing in the theatre orchestra. His first compositions date from this period. While at university he took part in four campaigns against Napoleon. In 1801 he went to Vienna to continue his musical studies, and was relieved of financial worries when Count Firmian, who further promoted his career as a musician, took him into his family as a son in about 1803. In Vienna he had lessons from the Abbé Vogler (1803–4) and from Albrechtsberger (1806). A Mass in C, composed through the offices of Vogler for Nikolaus Esterhazy in 1806, established his

reputation as a composer. Nevertheless, he returned to Vogler in Darmstadt for a short period in 1810, where his fellow-pupils and friends included Weber and Meyerbeer, who admitted him as a founder-member of the 'Harmonische Verein', for which he was active until 1813. In January 1813 he met Weber in Prague and recommended him for the post of Kapellmeister of the theatre. In the summer of the same year Gänsbacher returned to the Tyrol to join the fighting to liberate the province from the Bavarian occupation. After the end of the war he did not return to the Firmian family but joined the army as a first lieutenant (1814). He was stationed first in Italian garrisons, in Trient, Mantua and Padua then at Innsbruck in 1815, where he again tried to gain a foothold as a musician. He worked as a conductor and director of a church choir, and helped to found the Musikverein, though he did not gain the position of chief conductor. He did not accept the post of director of music in Dresden, offered him at the instigation of Weber in 1823, since (after representations against the election of Joseph Weigl), he was appointed Kapellmeister of the Stephansdom in Vienna as successor to Josef Preindl in September 1824. One of the choristers (who were also his pupils) was his nephew Anton Mitterwurzer (1818–76), later famous as an opera singer. From this time on Gänsbacher composed mainly church music, and only a few homage cantatas. By the time of his death he was one of the most famous musicians in Vienna.

Some of Gänsbacher's early instrumental compositions, such as the Clarinet Concertino and the sonatas in F major (1803) and G minor (1810), are remarkable for the individuality of their ideas and their unconventional structure, while his Italian canzonettas and terzetti are effective for their reticent simplicity. Yet the works he composed later for social performance clearly show a deterioration of quality. Even before his 20 years at the Stephansdom, sacred music was becoming central to his output. Starting with the masses in C and B (1806/8) and the Requiem (1812), he wrote some creditable and well-regarded works in this field. Although they do not stand out from the manner of their time, and show little stylistic innovation, they nonetheless show Gänsbacher's considerable skill as a composer.

His son Josef (*b* Vienna, 6 Oct 1829; *d* Vienna, 5 June 1911) studied the piano, the cello and singing, and went to university to read law, graduating in 1855. He practised law for a number of years, but concurrently gave piano and singing lessons, and in 1868 devoted himself entirely to teaching singing. From 1875 to 1904 he was a tutor at the conservatory of the Gesellschaft der Musikfreunde, becoming by the turn of the century the most highly-regarded singing teacher in Vienna. Some of his pupils achieved international recognition, including Maria Wilt, Milka Ternina, Leopold Demuth and Julius Liban. Brahms dedicated his cello sonata op.38 to him. He was a composer, chiefly of songs but also of piano and choral pieces, and was a co-editor of the Schubert complete edition.

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principal MS collections: A-Imf, Wn, Wgm, Innsbruck, Städtlisches Konservatorium; D-BSb, Mbs; GB-Lbl; I-MOe, Fc

printed works pubd in Vienna unless otherwise stated

SACRED CHORAL

for 4 voices, organ, orchestra, unless otherwise stated

Masses: op.32, B♭ (1825); op.41 'Jubilaei', C (1832); op.45, F (Augsburg, 1836); 28 unpubd (incl. 1 lost)

Requiem: op.15, E♭, 1811 (Prague, 1812), rev. 1826 (1826); op.38, d (1834); 5 unpubd

Offertories: Domine Deus, with B, op.33 (1810); Inclina Domine, with B, op.43, 1827 (1832/3); Diligam te Domine, op.44 (1834); many others unpubd

Graduals: Si ambulavero, op.42, 1825 (1832); In te Domine speravi (*c*1838); many others unpubd

Ecce sacerdos magnus, op.39 (1834); Te Deum, op.45 (1834); 6 vespers, 5 litanies, Marienlieder, motets: all unpubd

4vv, org: 2 Ave Maria, op.34 (1825–6); 2 Salve regina, op.35 (1825); Ave regina coelorum, Alma redemptoris mater, op.36 (1826–7); Regina coeli laetare, Ave Maria, op.37 (1830); Salve regina, Ave Maria, op.40 (1834)

SECULAR VOCAL

Des Dichters Geburtsfest (Liederspiel, F. Treitschke), 1810; Die Kreuzfahrer (incidental music, Kotzebue), 1811

*c*10 cants., chorus, orch; 3 cants., male chorus, pf/gui; 3 serenades, chorus, orch

3 terzetti, 2 S, T, op.1 (Berlin, 1809)

1v, pf/gui: 6 Lieder op.3 (Leipzig, 1809); Der sterbende Patriot (C. Schubart), *c*1809; Abendfantasie (L. Brachmann) (Bonn, *c*1810); An mein Clavier, 1809; Die Erwartung (Schiller), op.7 (Bonn, *c*1810); Wiedersehn (J. Kosegarten), op.4 (Leipzig, ?1810); Nachtgesang (Kosegarten) (Leipzig, *c*1814); Abendlied (C. Tiedge) (Innsbruck, 1817); 4 deutsche Lieder (Berlin, *c*1819)

INSTRUMENTAL

Orch: Sinfonie, D, 1807, ed. in *The Symphony 1720–1840*, ser. B, vi (New York, 1984); Concertino, cl solo, 1819; Tiroler Schützen-Freuden, with pipes, drums etc, 1824; marches, other military music

Chbr: Sonata, F, vn, vc, pf (Bureau d'Arts, 1803); Sonata, g, m, pf; Serenade, fl, vn, va, gui, op.12 (Bonn, 1810); Serenade, cl, vn, vc, gui, op.24 (Augsburg, 1818); Introduktion und Variationen, cl, hn, pf; pf trios; sonatas, vn, gui; sonatas, fl/vn, pf; other works for fl/vn, gui; vc, pf etc.

Pf 4 hands: divertimentos, sonatinas, marches (most unpubd)

Pf solo: numerous variation sets (most on opera themes), marches, ländler

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WALTER SENN/JOACHIM VEIT

Gantez, Annibal (*b* Marseilles, *c*1600; *d* Auxerre, 1668). French ecclesiastic, composer and writer on music. An alphabetical list of places where Gantez served as *maître de chapelle* or *maître des enfants* shows the geographical diversity of his professional life (dates of known appointments are shown in brackets): Aigues-Mortes, Aix-en-Provence (15 April 1636–22 June 1638), Annecy, Arles (5 July 1638–31 March 1640), Aurillac, Auxerre (1643, awarded a partial prebend; there again on 1 November 1661), Avignon, Carpentras, Grenoble (29 March 1628–Easter 1629; there again 28 June–9 October 1656), La Châtre, Le Havre, Marseilles, Montauban, Nancy (in

1665 as *maître de chapelle* to Duke Charles IV of Lorraine), Nevers (on 26 January 1657), Paris (at St Innocent, St Jacques de l'Hôpital, St Paul), Rouen (on 21 June 1629), Toulon and Valence.

Although Gantez wrote a small amount of music, including two masses (both printed by Ballard about 1642), a *Te Deum* (1661, lost) and collections of court *airs* and *chansons à boire*, he is best known as a trenchant observer of the musical scene. His *L'entretien des musiciens* (Auxerre, 1643; ed. E. Thoinan, Paris 1878/*R*) is lively ('a musician is not esteemed if he is not a good drinker'), its social comment pointed ('it is shameful that in France there are only one or two printers ... whereas Spain, Italy and Flanders have almost as many printers as there are towns') and its value judgments direct and forceful ('the one whom I find [in Paris] the most "agréable" in his music is Veillot ... and the one whom I recognize as the most serious in his is Péchon ...'). *L'entretien* includes references to Aux-Cousteaux, Bertaut, Antoine Boësset, Bournonville, Bouzignac, Cosset, Du Caurroy, Du Cousu, Formé, Frémart, Gobert, De Gouy, Hotman, Intermet, Lambert, Etienne Moulinié, Mersenne, Métru, Péchon, Veillot, Vincent and Zarlino.

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JAMES R. ANTHONY

Ganz. German family of musicians.

(1) **Adolf Ganz** (*b* Wiesbaden, 14 Oct 1795; *d* London, 11 Nov 1869). Violinist, conductor and composer. He studied harmony with Hollbusch. From 1821 to 1845 he was music director at the Stadttheater in Mainz (1819). He was made Kapellmeister to the Grand Duke of Hessen-Darmstadt in 1825 and ducal Hofkapellmeister in 1835. On 9 July 1840 he conducted the first British performance of Gluck's *Iphigénie en Tauride* at the Prince's Theatre, London. In 1846–7 he worked as a conductor in Nuremberg. In 1851 he settled in London, where for a time he was chorus master under Balfe at Her Majesty's Theatre. He composed overtures, marches, songs, male-voice choruses and a melodrama. His elder son Eduard (*b* Mainz, 29 April 1827; *d* Berlin, 26 Nov 1869) studied the piano with Moscheles and Thalberg in London, settled in Berlin and founded a music school there in 1862.

(2) **Moritz Ganz** (*b* Mainz, 13 Sept 1802; *d* Berlin, 22 Jan 1868). Cellist and composer, brother of (1) Adolf Ganz. He was the leading cellist in the Mainz Hofkapelle under his elder brother, then succeeded B.H. Romberg as leading cellist in the royal orchestra in Berlin in 1827. He visited Paris and London in 1833, then returned to London four years later to play at the Philharmonic Concerts (1 May 1837) with his younger brother Leopold (*b* Mainz, 28 Nov 1806; *d* Berlin, 15 June 1869), a violinist who frequently joined him in concerts and with whom he composed a number of virtuoso duets. He was the principal cellist at the Beethoven Festival in Bonn in 1845 and was noted for his full, mellow tone and brilliant execution.

(3) **Wilhelm Ganz** (*b* Mainz, 6 Nov 1833; *d* London, 12 Sept 1914). Organist, violinist and conductor, son of (1) Adolf Ganz. He was the most celebrated member of the family. He studied the piano and conducting with his father and Karl Anschütz, and made his first trip to England in 1848. He and his father went back to Mainz after the London season but they returned in 1851 to settle permanently in London. In 1856 Ganz was an accompanist on Jenny Lind's tour of England and Scotland, and for some years thereafter he accompanied many of the leading singers in London. He was also the organist at the German Lutheran church in the Strand.

Ganz joined Henry Wylde's New Philharmonic Society as second violinist in 1852. In 1874 he became joint conductor of the society (with Wylde) and in 1879, on Wylde's resignation, continued the concerts alone, first under the former name and after 1880 as 'Mr Ganz's Orchestral Concerts'. During his three seasons as conductor, Berlioz's *Symphonie fantastique* and Liszt's *Dante Symphony* were performed in their entirety for the first time in London, and a number of eminent artists, including Annette Essipov, Sophie Menter, Saint-Saëns and Pachmann, appeared as soloists. For many years Ganz was a professor of singing at the GSM, where a jubilee concert was given in his honour in 1898. His memoirs, *Memories of a Musician*, were published in London in 1913.

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M.C. CARR/ROBERT PASCALL

Ganz, Rudolf [Rudolph] (*b* Zürich, 24 Feb 1877; *d* Chicago, 2 Aug 1972). Swiss pianist. Following early cello lessons with Friedrich Hegar, he studied the piano with Robert Freund in Zürich and subsequently with his great-uncle, Carl Eschmann-Dumur. He also took lessons in composition with Charles Blanchet at the Lausanne Conservatoire. In 1897–8 he continued his studies with F. Blumer in Strasbourg before going to Berlin to work with Busoni, in addition to studying composition with Heinrich Urban. In 1899 Ganz made his Berlin début with Beethoven's Fifth Concerto and Chopin's First, and the following year he conducted the Berlin PO in the first performance of his own First Symphony. Following the success of these performances Ganz undertook a major European tour and in 1901 went to the USA where, in 1906, he appeared in New York and Boston with Weingartner and Wilhelm Gericke. Between 1901 and 1905 he was head of the piano faculty of the Chicago Musical College. He toured extensively throughout the USA and Canada between 1905 and 1908, after which he returned to Europe, performing a wide repertory including works by Alkan, Ravel, Brahms, Grieg and Liszt. He was appointed director of the Chicago Musical College in 1929 and president five years later, continuing as both teacher and administrator until 1954.

From 1921 until 1927 Ganz was music director of the St Louis SO and between 1938 and 1949 he conducted a series of Young People's Concerts with the New York PO and in San Francisco. Although he retired from the Chicago College in 1954, he continued to teach. The dedication of Busoni's First Sonatina and Ravel's *Scarbo* to Ganz reflects his championship of modern music, and

he introduced many works by Bartók, d'Indy, Korngold, Loeffler and others to American audiences. He was also a persuasive exponent of the works of Macdowell. As a composer, Ganz's eclectic style reflected his own wide-ranging sympathies and understanding of the modern idiom, while acknowledging a clear indebtedness to the Romantic tradition. His compositions for the piano reveal in their bravura writing the virtuoso command of his own playing, particularly in the early *Konzertstück* and the E♭ Concerto. He also composed numerous songs to English, French and German texts (he was married to the American singer Mary Forrest), as well as in Swiss and Alsatian dialects.

CHARLES HOPKINS

Ganze-Note (Ger.). *See* SEMIBREVE (whole note); *Ganze-Taktnote* is also used. *See also* NOTE VALUES.

Gänzl, Kurt (Friedrich) [Gallas, Brian Roy] (*b* Wellington, New Zealand, 15 Feb 1946). New Zealand writer on musical theatre. He studied law and classics at Canterbury University, New Zealand, subsequently joining the New Zealand Opera company as a bass singer. After moving to London he became a casting director and then a theatrical agent in musical theatre; from 1990 he devoted himself to writing and broadcasting on this subject. His pioneering two-volume study *The British Musical Theatre* (London, 1986), won several awards: its thorough survey of performances has ensured its place as an essential reference work. His later *Encyclopedia of Musical Theatre* (Oxford, 1994) is ambitious in its scope, displaying both the breadth of Gänzl's interest and, through its selections and judgments, his characteristically personal view of the subject. His other books include *Gänzl's Book of the Musical Theatre* (with Andrew Lamb; London, 1988), a companion guide in the manner of Kobbé, *The Blackwell Guide to Musical Theatre on Record* (Oxford, 1990) and illustrated histories of musical theatre for a more popular market, such as *Song and Dance* (New York, 1995; London, 1995 as *Musicals*) and *The Musical: a Concise History* (Boston, 1997).

JOHN SNELSON

Ganzschluss (Ger.). *See* AUTHENTIC CADENCE.

Ganzton (Ger.). *See* TONE (i).

Gapped scale. A SCALE that contains at least one interval greater than a whole tone, for example the PENTATONIC scale.

Gaqi, Thoma (*b* Korça, 21 Aug 1948). Albanian composer. He studied the violin and theory in Korça with Kono and later in Tirana at the Jordan Misja Art Lyceum. He then studied with Zadeja (composition) and Ibrahimi (counterpoint and orchestration) at the Tirana Conservatory (1966–72), where he was appointed professor of harmony in 1972. After a period as artistic director of the Tirana Theatre of Opera and Ballet (1979–83), he returned to the Conservatory as professor of harmony and composition, becoming head of the composition department in 1988. In 1992 he moved to Korça to become director of the Tefta Tashko Koço music school. He returned to the Tirana Conservatory to teach composition in 1996. Like many Albanian composers after the fall of socialism, he almost stopped composing between 1991 and 1994.

Gaqi's orchestral works are among the most popular composed in Albania during the country's period of cultural isolation after 1973. They include *Shqipëria në feste* (1977), where thematic development gives way to the folk-like repetition of melodic formulas, and the Double Concerto (1979), which again uses folksong themes, while giving both solo instruments ample opportunity for virtuoso display. The second of his three symphonic dances has been compared to Ravel's *Boléro* in the way that obsessive repetitions of a single theme, with ever denser orchestration, culminate in a dramatic climax.

WORKS
(*selective list*)

Dramatic: Përballimi [Confrontation] (film score, dir. V. Ghika), 1976; Rapsodi koreografike [Choreographic Rhapsody] (A. Aliaj), 1983; Gjëzojmë, për ditët tona [Our Happy Days] (choreographic scene, (P. Agalliu), 1983; Maratonomak [The Marathon Runner], film score, 1985

Vocal-orch: Në luftën nacionalçlirimtare [In the War for National Liberation] (cant., S. Mato), mixed chorus, orch, 1974; Këndon zemra jonë [Our Heart Sings] (trad.), mixed chorus, orch, 1982; O, ditë e re [Oh, New Days] (G. Zheji), T, orch, *c*1987; 15 transcrs. of Byzantine liturgical chants, mixed chorus, str, 1992–6

Orch: Vn Conc., 1971; Borova, sym. poem, 1972; Poemë-koncert (Poëmë koncertant), vn, orch, 1976; Shqipëria në festë [Albania in Feast] (Albanian Rhapsody no.1), 1977; Vc Conc., 1978; Toka ime, kënga ime/Dybel koncert [My Land, My Songs/Double Conc.], rhapsody-conc., vc, orch, 1979; Albanian Rhapsody no.2, 1980; 3 Sym. Dances (Gëzojmë për ditët tona [We Rejoice for Our Days]), nos.1–2, 1981, no.3, 1984; Ballad, vn, orch, 1982; Scherzo, orch, 1984, version for 2 vn, orch; Conc., str, 1985; Fitimtarë nëpër kongrese [Victorious through Congresses], festive ov., 1986; Sym. no.1, d, 1988; Tpt Conc., A♭, 1990–; transcrs. for wind band of works by Beethoven, Schubert, Tchaikovsky, 1992–6

Chbr and Pf: Suite, 1968; Variations on 2 Folk Themes, 1969; Cadenza, va solo, 1999; Cadenza, vc solo, 2000

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GEORGE LEOTSAKOS

Garage. A form of 20th-century club dance music. As 'garage' rock, the term had earlier been used to denote movement primarily outside the commercial rock mainstream, predominantly in the USA and beginning in the 1960s, and with a philosophy somewhat akin to later INDIE MUSIC. It originated at the Paradise Garage nightclub in New York City, from where the genre takes its name. Like house music, it was derived from and shares many of disco's characteristics, with simple, rigid 4/4 rhythm tracks and pulsating basslines (often influenced by dub reggae). However, while disco used large orchestras to add texture to the music, garage is nearly all electronic. It is slower than house, with 115-20 beats per minute as opposed to 122-6, and, in contrast to the more rhythmic arrangements found in more generic house music, is smoother, more melodic and frequently contains a female soul vocal. Early garage records included D-Train's *You're the One for Me* and the Peech Boys' *Don't Make Me Wait* (both 1981). By the late 1990s, it found a new popularity in the UK as 'speed garage', sometimes inappropriately called 'underground garage', which increased the tempo to that of house, and became the dominating club sound for several years.

WILL FULFORD-JONES

Garant, (Albert Antonio) Serge (*b* Quebec, 22 Sept 1929; *d* Sherbrooke, PQ, 1 Nov 1986). Canadian composer.

Largely self-taught, he left school in 1945 to devote himself full-time to studying music. He began learning the saxophone on his own, studied the clarinet with Marcel Marcotte, the piano with Sylvio Lacharité and theory with Paul-Marcel Robidoux. He continued his training with Yvonne Hubert (piano) and Claude Champagne (composition). In 1950 he won first prize for the clarinet at the Congrés de fanfares de Granby. This success propelled him to the Juilliard School, where he studied with Richard Franco Goldman among others. In 1951 his *Musique pour sax alto et fanfare* and *Adagio et Allegro pour piano et harmonie* won the composition prize at the Youth Festival. Later that year he went to Paris where he studied counterpoint with Andrée Vaurabourg-Honegger and attended Messiaen's analysis classes. During this period he met both Boulez and Stockhausen and discovered the works of Schoenberg, Berg and Webern for the first time. His cycle of five mélodies, *Concerts sur terre*, reflects these experiences.

Upon his return to Canada, Garant pursued a career in Montreal, where he earned a living until 1966 as an accompanist, arranger and conductor for radio and television broadcasts. He wrote a number of articles, sometimes polemical in character, promoting the work of contemporary composers, and organized contemporary music concerts with François Morel and Gilles Tremblay. His *Caprices* and *Musique rituelle* (both 1954) were performed on 1 May 1954 at the first of these concerts. Other works on the programme included compositions by Messiaen, Webern and Boulez, with whom, in the following months, Garant entered into regular correspondence. One year later he organized a concert 'In memoriam Webern', for which he composed *Nucléogame* (1955), the first Canadian work for instruments and tape. His entirely serial work *Asymétrie* (1958) was performed a short time later by Musique de Notre Temps, a group founded by the composer with Jeanne Landry and Otto Joachim. In August 1961 the producer and composer Pierre Mercure organized an international week of contemporary music which included a performance of Garant's *Anerca* (1961), a major work based on Inuit texts that integrates aleatory processes into a primarily melodic compositional conception.

In 1966 Garant joined the faculty at Montreal University as a professor of analysis and composition. The same year he was appointed to the post of artistic director for the newly created Société de Musique Contemporaine du Québec, an institution that flourished under his administration. From 1969 he also presented the CBC radio series 'Musique de notre siècle' for Radio Canada. The compositional cycles *Offrandes* and *Circuits*, both based on the theme of J.S. Bach's *Das musikalische Opfer*, were composed between 1969 and 1973. In these works, Garant creates networks of mathematical relationships that link the serialized pitch structure with the organization of other parameters (duration, dynamics, density, timbre). *... chant d'amours* (1975), composed after a trip to Italy in 1973–4, is one of Garant's most significant compositions, signalling a return both to lyricism and to a fascination with musical colour. *Quintette* (1978) and *Plages* (1981) were his last works.

Garant's many awards and achievements include the Etrog Prize for the film score *Vertiges* (1969), the medal of the Canadian Council of Music (1971), the Harold Moon Prize of the Canadian Performing Rights Society for his significant contribution to the promotion of Canadian music abroad (1978), the Calixa-Lavallée Prize of the Société Saint-Jean-Baptiste de Montréal (1980) and the Jule Léger Prize for chamber music (1980). The Serge Garant Prize, created by the Emile Nelligan Foundation, is awarded every three years. Garant leaves the memory of a generous and deeply committed man, an outstanding teacher, an exacting conductor and a tireless promoter of contemporary music.

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(selective list)

Orch: Ouranos, 1963; Ennéade, 1964; Phrases II (Che Guevara), 2 orchs, 1968; Offrande II, 1970; Plages, 1981

Vocal: Concerts sur terre (P. de la Tour du Pin), 1v, pf, 1951–6; Et je prierai ta grâce (St D. Garneau), 1v, pf, 1952; Caprices (F. García Lorca), 1v, pf, 1954; Anerca (Inuit, Eng. trans.), S, fl, cl, bn, hp, perc, str trio, 1961, rev. 1963; Cage d'oiseau (Garneau), S, pf, 1962; Phrases I (P. Bourgault), Mez, pf, perc, 1967; ... chant d'amours, S, Mez, Bar, ens, 1975; Rivages (A. Grandbois), Bar, ens, 1976

Chbr: Musique pour la mort d'un poète, pf, str, 1954; Nucléogame, 7 insts, tape, 1955; Canon VI, 10 insts, 1957; Pieces, str qt, 1958; Asymétries no.2, cl, pf, 1959; Amuya, 20 insts, 1968; Jeu à 4, 16 insts, 1968; Offrande I, 19 insts, S on tape, 1969; Offrande III, 8 insts, 1971; Circuit I, 6 perc, 1972; Circuit II, 12 insts, 1972; Circuit III, 18 insts, 1973; Qnt, 1978

Pf: Piece no.1, 1953; Musique rituelle, 1954; Variations, 1954; Asymétries no.1, 1958; Pièce no.2, 1962

Film scores: L'homme et les régions polaires, 20 insts, 1967; Vertiges, 1969

Principal publishers: Berandol, Canadian Music Centre, Doberman-Yppan, Salabert

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'Dire une musique d'ici', *Cahier pour un paysage à inventer*, i (1959), 53–6

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M.T. Lefebvre: *Nouvelle approche du matériau sonore dans les oeuvres postsérielles: analyse du Quintette de Serge Garant* (diss., U. of Montreal, 1981)

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M.T. Lefebvre: *Serge Garant et la révolution musicale au Québec* (Montreal, 1986)

G. Dansereau: 'Serge Garant: au-delà de la structure', *Sonances*, viii (1988–9), 35–40

J.-J. Nattiez: 'Serge Garant: une voix exigeante qui nous vient du Québec', *Entretemps*, vi/Feb (1988), 152–3

J. Boivin, ed.: 'Serge Garant', *Circuit*, vii/2 (1996) [whole issue]

MARIE-THÉRÈSE LEFEBVRE

Garat, (Dominique) Pierre (Jean) (*b* Bordeaux, 26 April 1762; *d* Paris, 1 March 1823). French tenor and baritone. He studied with Franz Beck at Bordeaux, but developed his technique chiefly by imitating the best Italian singers of the day after moving to Paris in 1782. At his father's instigation he studied law in Paris but discontinued when his voice became in demand at the French court. He performed frequently at Versailles, and to maintain his leadership of Paris fashion, sinecures were arranged for him; Marie-Antoinette twice paid his debts. As he found it politically expedient to leave Paris during the Terror, he and the violinist Rode, with whom he frequently gave

concerts, went to Rouen, where he was imprisoned for nine months – time he spent composing. On his release, he travelled to Hamburg, Holland, Belgium, Spain and London, returning to France in 1794. Although he was obliged to sing professionally after the Revolution he never adopted a stage career. From 1795 he appeared at the Concerts Feydeau and after 1800 at the Concerts de la rue de Cléry. Later he performed mainly at private salons; he lost his voice while in his 50s. He assisted at the Conservatoire from 1796 and taught full time from 1799 to 1823. His teaching emphasized interpretation and expression rather than vocal training; his pupils included Mme Branchu, Nourrit *père*, Ponchard and Levasseur.

Garat's voice was soft and sweet rather than powerful, but his three-octave range enabled him to sing arias for tenor, bass and even female voices. Renowned for his powers of expression and mastery of all styles, he was considered the supreme interpreter of Gluck, to whose music he refused to apply the brilliant ornamentation he customarily employed. For aesthetic reasons he attempted to suppress the sound 'r' in French speech. Scudo considered him the first French singer to combine French insistence on verbal clarity and expressiveness with fluent Italianate vocalization; in this respect he may be considered to have prepared the way for Rossini's reform of French singing. He composed (probably with outside assistance) about 40 *romances* in a conventional style.

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I. de Fagoaga: *Pierre Garat, le chanteur* (Bayonne, 1944)
J. Mongrédien, ed.: *Anthologie de la romance française 1795–1815* (Paris, 1994)

PHILIP ROBINSON

Garaudé, Alexis(-Adélaide-Gabriel) de (*b* Nancy, 21 March 1779; *d* Paris, 23 March 1852). French composer and singing teacher. He studied composition with Cambini and Reicha and singing with Garat and Crescentini in Paris. In 1808 he took up a post at the imperial chapel of the Tuileries, where he remained during the Restoration until 1830. In 1816 he was appointed singing teacher at the Paris Conservatoire, a post he held until his retirement in 1841. As a composer, he is known mainly for his songs, about one third of which were published in the *Journal d'Euterpe* from 1813 to 1827; he also wrote a few pieces of piano and chamber music and an unperformed opera, *La lyre enchantée*.

One of the most famous French singing teachers, Garaudé published a large number of didactic works, including solfèges, vocalization exercises and singing tutors. He also published some of his ideas on singing in the *Revue musicale*, and contributed to the music journal *Les tablettes de Polymnie*, which he edited from 1810 to 1811. Extending the usual debate between French and Italian schools of singing, he suggested combining their respective advantages in his *Méthode de chant* (1809). One of the most important composers of French song in the early 19th century, Garaudé wished that, in his vocal works, 'the accompaniments were richer in harmony than was customary in this genre of composition'.

His most famous pupil, Clotilde Colombelle, who sang under the name of Mlle Coreldi, enjoyed a brief and brilliant career on stage in Milan and Naples. She bore him a son, Alexis-Albert-Gauthier de Garaudé (1821–54) who was also a composer and who distinguished himself chiefly by his piano reductions of orchestral scores.

WORKS

printed works published in Paris

INSTRUMENTAL

Ov., ?orch, 1842; Scène, vn, orch (n.d.)
3 qnts, 2 vn, va, 2 vc, op.16 (1810); 3 duos concertants, fl, vn, op.33 (*c*1830); 6 sonatas, hp, vn ad lib (n.d.); other chbr works
Pf solo: mélanges, sonates faciles, other works

VOCAL

La lyre enchantée, opera, unperf., vs (n.d.)
Cantique (J. Pain), 1v, chorus ad lib, op.10 (*c*1810); Messe solennelle, 3vv, op.43 (*c*1835)
*c*200 romances, 1–3vv, pf [68 pubd in *Journal d'Euterpe*, 1813–27; pubd collections: opp.3, 5, 8, 12, 18 (*c*1800–*c*1810); others pubd separately]

DIDACTIC

Méthode de chant, op.25 (1809, rev. 2/1811 as op.40, 3/1854); Méthode de chant, low v, op.53 (1854); Nouvelle méthode de chant, female v, op.66 (1854)
52 exercises, op.40 (*c*1835, rev. 2/1846 as op.52 with pf acc.)
Solfège des enfants, op.27 (*c*1810, rev. 70/1903); 60 solfèges progressifs, pf/hp acc., op.41 (n.d.)
12 grandes leçons de vocalisation; 25 vocalises de Crescentini, op.11 (*c*1810); 24 vocalises, op.42 (n.d.); Méthode de vocalisation, 2vv, op.65 (1854)
Other méthodes, pf, vn, va, dictation, piano tuning
2 letters to F.J. Fétis, pubd in *Revue musicale*, xi (1831), 116, 131

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JEAN MONGRÉDIEN/GUY GOSSELIN

Garau Femenia, Francisco. *See* GUERAU, FRANCISCO.

Garay, Luis de (*b* Villa de Veteta, province of Cuenca, 6 Nov 1613; *d* Granada, 1673). Spanish composer. He was choirmaster of the cathedrals at Guadix, Toledo (1644) and Granada (1645). He also competed for the post of choirmaster of Málaga Cathedral in 1642 but was beaten by Pérez Roldán. When, however, it was offered to him in 1655 and 1666, he chose to remain in his post at Granada. He composed many sacred works, which survive in manuscripts in the libraries of Málaga Cathedral and Zaragoza Cathedral.

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GUY BOURLIGUEUX

Garay, Narciso (*b* Panama, 12 June 1876; *d* Panama, 27 March 1953). Panamanian ethnomusicologist and composer. He received his musical training at the Instituto Nacional, Cartagena, at the Brussels Conservatory, and in Paris with Marsick and at the Schola Cantorum; he was a pupil of Fauré in 1902–3. On his return to Panama he directed the new Escuela Nacional de Música from 1904 to 1918. During these years he made several collecting trips among indigenous tribes, the results of which were published in *Tradiciones y cantares de Panama* (Panama and Brussels, 1930). This study, written in diary format, recounts his visits and includes numerous musical transcriptions (mostly taken by ear), linguistic discussions and photographs of instruments. Garay also wrote shorter essays on Panamanian folklore. He later

became active in the diplomatic service and was at one time Minister of Foreign Affairs.

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(*selective list*)

Chbr: Sonata, vn, pf; Fugue, str qt
Songs: Le chat, Le parfum impérissable, Sous l'épais sycomore

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I. Aretz: *Síntesis de la etnomúsica en América Latina* (Caracas, 1983)
I. Aretz: *Historia de la etnomusicología en América Latina* (Caracas, 1991)

JOHN M. SCHECHTER

Garbarek, Jan (*b* Mysen, 4 March 1947). Norwegian jazz soprano and tenor saxophonist. He was influenced at an early age by the music of John Coltrane and in 1965 came to the attention of Krzysztof Komeda and George Russell; the following year he appeared at festivals in Warsaw, where he made his first recording, and Prague. Later he performed and recorded with the sextet and big band of Russell, with whom he also studied music. In the late 1960s he formed a quartet with Terje Rypdal that often performed with Russell, and from 1973 he led a trio. He toured Europe and the USA as a member of Keith Jarrett's quartet in 1977, then formed a group with Eberhard Weber, the guitarist David Torn and the drummer Michael Di Pasqua that performed in Warsaw in 1982 and later toured Europe, the USA, Japan and Norway. In 1994, after nearly reaching the top of the classical charts with his recording *Officium* (1993, ECM), on which, with the Hilliard Ensemble, he interpreted works by Morales, Perotinus, Du Fay and La Rue, Garbarek made a tour of the USA. He has composed most of the music that he has recorded, and he has also written works for the theatre, television and films. Among post-Coltrane saxophonists he has an important approach, combining elements of free jazz, jazz-rock, folk music and the music of the European avant garde.

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P. Brodowski and J. Szprot: 'Jan Garbarek: Mysterious Wayfarer', *Jazz Forum* [international edn], no.86 (1984), 38–44 [incl. discography]
M. Bourne: 'Jan Garbarek's Scandinavian Design', *Down Beat*, liii/7 (1986), 26–8 [incl. discography]

RANDI HULTIN

Garbi, Giovanni Francesco (*b* ?Florence; *d* Rome, after 30 June 1719). Italian organist and composer. A priest, he was organist of the Cappella Giulia at S Pietro, Rome, on and off from 1691 to 30 June 1719. He was a member of the Congregazione di S Cecilia from 1677 and in 1698 was *guardiano degli organisti* there. In the same year he was also *maestro di cappella* of the nearby S Maria dell'Anima church. He wrote four oratorios: *David penitente*, *David trionfante*, *Il trionfo del celeste amore nel pentimento di Davide* and *Virtutum triumphus*.

ANGELA LEPORE

Gärbig, Johann Anton. *See* GÖRBIG, JOHANN ANTON.

Garbin, Edoardo (*b* Pauda, 12 March 1865; *d* Brescia, 12 April 1943). Italian tenor. His teachers in Milan were Alberto Selva and Vittorio Orefice. In 1891 he made his début at Vicenza in *La forza del destino*, appearing at La Scala two years later as Fenton in the world première of *Falstaff*. He subsequently married his Nannetta, Adelina Stehle, with whom he then appeared for many years, principally in the Puccini operas. His other important première was that of Leoncavallo's *Zazà* in 1900, also at La Scala, where he remained until 1918. His European successes were not repeated in London where he met with a critical press in 1908. His records show a voice that often bewilders the ear, sometimes ringing, sometimes white in tone, and mixing some rather forced singing with passages of considerable delicacy. (*GV*, R. Celletti and R. Vegeto)

J.B. STEANE

Garbousova, Raya (*b* Tbilisi, 25 Sept 1906; *d* de Kalb, IL, 28 Jan 1997). American cellist of Russian (Georgian) birth. She studied at the Tbilisi Conservatory (1914–23), and made her début in Moscow in 1923. Later she was coached by Casals and Alexanian; she was also greatly influenced by the playing of Emanuel Feuermann. Leaving Russia in 1925, she made her Berlin début in 1926 and appeared in Paris (1927) and London (1928). She was heard in New York in 1935 and settled in the USA in 1939, and appeared as soloist with most major orchestras in Europe and America. She also played with the Vermeer Quartet and with Rostropovitch. Among the works written for her are the Cello Concertos by Samuel Barber (1946) and Vittorio Rieti (1956), and the *Rapsodia notturna* by Karol Rathaus (1950). She also introduced works by Creston, Hindemith, Lopatnikoff, Martinů and Prokofiev, most of which she edited for publication. In addition to her concerts and recordings she gave master-classes at Aspen, Colorado, at the Cleveland Institute of Music, and at Indiana University. She was professor of the cello at the Hartt School of Music, 1970–79, and professor of the cello at Northern Illinois University, 1979–91. Her playing was distinguished by charm, outgoing temperament, beautiful tone and elegant technique, which won her wide acclaim among the cellists of her day. She played a cello by Guadagnini of 1743, formerly owned by Nikolay Graudan.

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BORIS SCHWARZ/MARGARET CAMPBELL

García. Family of Spanish, later French and English, musicians. For over a century they made an impact on the history of opera and of singing in their various countries of residence. The original family name of García was always spelt in the manner of the country of residence.

(1) Manuel (del Pópulo Vicente Rodríguez) García (i) (*b* Seville, 21 Jan 1775; *d* Paris, 10 June 1832). Composer, tenor, director and singing teacher. He was baptized Manuel del Pópulo Vicente Rodríguez in the church of S María Magdalena on 23 January 1775, the son of a shoemaker, Gerónimo Rodríguez Torrentera (1743–1817), and Mariana Aguilar (1747–1821). The name 'del Pópulo' comes from the Augustinian convent (S María del Pópulo) near the family's home. García seems to have lived a stable family life with his parents, maternal

grandmother and sisters Maria and Rita until he was at least 14, when his name disappears from the parish censuses of S María Magdalena. After musical studies in Seville with Antonio Ripa and Juan Almarcha, García made his début in Cádiz, where he married the singer Manuela Morales in 1797. The next year the couple joined Francisco Ramos's company in Madrid. García's début with the company, in a *tonadilla*, took place on 16 May 1798 in the Teatro de los Caños del Peral. The premières of his own *tonadillas*, *El majo y la maja* and *La declaración*, followed in December 1798 and July 1799. After a fight with the military guard at the Teatro del Príncipe, for which he was briefly imprisoned early in October 1799, García left Madrid. In 1800–01 he was in Málaga, where he achieved considerable success as a composer and singer. In a letter to the Marquis of Astorga dated 29 November 1800 he expressed an interest in returning to Madrid to promote the cause of Spanish opera. The king's permission was solicited by Astorga in March 1801. García returned to Madrid as first tenor and sang the role of the Count in the Madrid première of Mozart's *Le nozze di Figaro* on 20 May 1802. From this time until 1807 he dedicated himself to a rigorous schedule of singing, directing and composing. Among García's operettas, *Quien porfía mucho alcanza* and *El criado fingido* became extremely popular. The latter continued to be performed up to 1832; Julien Tiersot argued that it was the famous *polo* from this work, 'Cuerpo bueno, alma divina', which inspired the entr'acte to the final act of Bizet's *Carmen*.

While in Madrid, García also sang in oratorios and concerts at the Caños del Peral and composed and directed incidental music for plays. Of note are the choruses with orchestra he composed for performances of Racine's *Athalie*and *Esther* during Lent 1804. On 28 April 1805 he sang in his monologue opera *El poeta calculista* for the first time. It was a tremendous success: the aria 'Yo que soy contrabandista' gained enduring popularity throughout Europe, and both of his daughters later interpolated it in the lesson scene of *Il barbiere di Siviglia*. In 1836 Liszt composed a *Rondeau fantastique* based on the aria, which in turn inspired a dramatic work, *Le contrebandier*, by George Sand.

In 1806 García was named supernumerary composer of the Teatro del Príncipe in Madrid. Political problems in the administration, however, led to his decision to seek his fortune outside Spain. His last operetta composed there, *Los ripios de maestro Adán*, was given its première on 18 January 1807. At the beginning of April he departed from Madrid, leaving behind his wife and two daughters, and after passing through Valladolid, Burgos, Vitoria, Bayonne and Bordeaux, he settled in Paris with the singer Joaquina Briones, who became his second wife. He made his début at the Théâtre de l'Odéon in Paer's *Griselda* on 11 February 1808. The following year, on 15 March, he presented *El poeta calculista* to the Parisian public with great success.

In 1811 García travelled to Italy; he sang at Turin before making his début at the Teatro S Carlo in Naples on 6 January 1812 in Marcos Portugal's *Oro non compra amore*. At this time he began formal vocal training (for the first time in his life) with the tenor, Giovanni Ansani. García's *Il califfo di Bagdad* and *Tella e Dallaton, o sia La donzella di Raab* were performed in Naples in 1813 and 1814 respectively, and it was there in 1815 that he created the role of Norfolk in Rossini's *Elisabetta, regina d'Inghilterra*. In 1816 in Rome he sang Almaviva in the première of *Il barbiere di Siviglia* under its original title *Almaviva, ossia L'inutile precauzione*.

Towards the end of 1816 García and his wife returned to Paris to sing at the Théâtre Italien. Paolino in *Il matrimonio segreto*was the role of García's *rentrée* on 16 October. *Il califfo di Bagdad* had its Paris première on 22 May 1817 at the Théâtre Italien. It was performed regularly until García and his wife left the company after a contretemps with the director, Mme Catalani, purportedly resulting from García's receiving more applause than she in a single performance of Portugal's *La morte di Semiramide* on 20 September 1817. He turned to the Opéra-Comique, where his first French opera, *Le prince d'occasion*, was performed on 13 December 1817. In 1818 he travelled to London, appearing at the King's Theatre with great success in *Otello* and *Il barbiere di Siviglia*.

Now in his vocal prime, García returned to Paris the next year and became a sensation in roles such as Almaviva, Otello and Don Giovanni (see illustration). At the same time he composed prolifically and his operas were given at the Opéra-Comique, the Théâtre Italien and the Gymnase-Dramatique, as well as the Académie Royale. Most notable was *La mort du Tasse* (Opéra, 7 February 1821). While finding fault with the libretto, critics praised the music, in particular the duet 'O moment plein d'attraits!'. Towards the end of 1822 García founded a musical society in Paris, the Cercle de la rue Richelieu, for which he was censured by the opera management.



Manuel García (i) in the title role of Mozart's 'Don Giovanni', Théâtre Italien, Paris: lithograph by Godefroy Engelmann I, c1821

Offended, in March 1823 he left Paris for a final season in London. In 1824 he opened a singing academy in Dover Street and published his *Exercises and Method for Singing*. The following October he embarked for New York with his wife and children, Manuel, Maria (later MARIA MALIBRAN) and Pauline (PAULINE VIARDOT). There he directed the first performances of opera in Italian in the USA. As well as Rossini's operas (*Otello*, *Barbiere*, *Cenerentola*, *Tancredi*, *Il turco in Italia*) and his own (*L'amante astuto*, *La figlia dell'aria*), García, at the urging of Lorenzo da Ponte, presented Mozart's *Don Giovanni*. From New York he went in 1827 to Mexico City where he was received with great enthusiasm. After a debate on language which raged for months in the Mexican press, García obligingly translated Rossini's and his own operas into Spanish. *El amante astuto* was chosen for the anniversary celebration on 5 October 1828 of the nation's constitution of 1824.

García had planned to remain in Mexico, but political events (following upon the decree of expulsion of all Spaniards in December 1827) forced him to leave. In December 1828, en route from Mexico City to Veracruz, García (in a convoy of 500 Spaniards) was robbed of all his New World earnings by the escort that had been provided by the Mexican government. He sailed for France on 22 January and made his reappearance as Almaviva on 24 September 1829. Despite the warm reception from the public, critics noted that his voice was but a shadow of what it had been. García was not even able to finish his final performance of *Don Giovanni* on 23 December 1829. Undaunted, he dedicated himself fully to teaching, for which he was extraordinarily gifted. Among his most successful students, apart from his children, were the tenor Adolphe Nourrit, the Countess (María de las Mercedes Santa Cruz y Montsalvo) Merlin, Henriette Méric-Lalande and Josefa Ruiz-García (his daughter by his first wife). Never ceasing to compose, in 1830 García published a delightful collection of Spanish songs dedicated to his 'aficionados'. He continued to perform, and his tremendous energy 'in spite of his white hair' was noted in the *Revue musicale* of March 1831. His last appearance, in August 1831, was in a *buffo* role in a student performance of Count Beramendi's *Le vendemie di Xeres*. His death certificate shows that he died on 10 June the following year (not 2 or 9 June, as stated by Fétis and Richard respectively). He was buried in Père Lachaise cemetery. In his funeral oration Fétis honoured García above all as a composer, remarking that his best works remained unpublished. Among his numerous compositions, of greatest interest are those in a Spanish style where he successfully fused Andalusian and bel canto elements. An important collection of his songs has been published (C. Alonso, ed.: *Manuel García: Canciones y caprichos líricos*, Madrid, 1994).

Throughout García's career critics commented above all on the remarkable flexibility of his voice. He was also praised for his musicianship, skilful acting and gift of invention. This last led to reproofs for his tendency towards crowd-pleasing ornamentation. His voice was, according to Fétis, a deep tenor, enabling him to take the title role of *Don Giovanni* which, according to Fétis, he sang with a 'Herculean force'. His expert delivery of recitative, as well as the Andalusian fire of his stage presence, made him ideally suited to dramatic roles such as that of Otello and Don Giovanni. García's dynamic perfectionism left its impact on three continents and his legacy, in the hands of his children, was carried into the 20th century.

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(2) Manuel (Patricio Rodríguez) Garcia (ii) (*b* Madrid, 17 March 1805; *d* London, 1 July 1906). Baritone and singing teacher, son of (1) Manuel García. He studied singing with his father and harmony with Zingarelli at Naples in 1814; later he continued with his father in Paris, where he also studied harmony with Fétis. He sang in his father's New York season in 1825 but decided not to pursue an operatic career after an unsuccessful Paris début as Figaro on 7 October 1828. He did, however, continue to sing in amateur performances with his father's students. After a few months of military service in Algiers in 1830 he carried out administrative work in military hospitals in France, where he studied the physiological aspects of the voice. His *Mémoire sur la voix humaine*, presented to the Académie des Sciences (Paris, 1841), was the foundation of all subsequent investigations into the voice, and his invention of the laryngoscope (1855) brought him world fame. His *Traité complet de l'art du chant* (1840–47) remained a standard work for many years. He was a professor at the Paris Conservatoire (1847–50), and at the RAM, London (1848–95); he spent the latter half of his life in England. His school of singing, a perfection of his father's methods, produced remarkable results. His pupils included Jenny Lind, Hans Hermann Nissen, Erminia Frezzolini, Julius Stockhausen, Mathilde Marchesi, Charles Bataille and Charles Santley. His first wife was Eugénie Mayer (*b* Paris, 1815; *d* Paris, 12 Aug 1880), an operatic soprano (active 1836–58) and singing teacher.

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(3) Gustave Garcia (*b* Milan, 1 Feb 1837; *d* Paris, 15 June 1925). Baritone and singing teacher, son of (2) Manuel Garcia. He studied with his father, and followed a theatrical career in England and Italy from 1862 to 1880. He settled in London in 1874 and for some years had an operatic school in Berners Street; he also taught at the RAM (1880–90), the RCM (1883–1925) and the GSM (1883–1910), and published three pedagogical works: *The Actors' Art* (London, 1882), *The Singing Teacher's Notebook* (London, 1910) and *A Guide to Solo Singing* (London, 1914). He married the Italian soprano L. Martorelli; their son (Angelo) Albert(o) Garcia (*b* London, 5 Jan 1875; *d* London, 10 Aug 1946), a baritone, was a pupil of his great-aunt, Pauline Viardot. He sang in England, France and Germany, and taught at the RCM and GSM, London. He married the soprano Florence Storm Taylor.

JAMES RADOMSKI (1),
APRIL FITZLYON/JAMES RADOMSKI (2 and 3)

García (Arancibia), Fernando (*b* Santiago, 4 July 1930). Chilean composer. He studied composition with Orrego-Salas, Botto, Allende-Blin and Becerra-Schmidt; he also studied musicology. Until September 1973 he held teaching, technical and managerial posts at the University of Chile's Institute of Further Musical Education. As a consequence of the coup d'état that year he was obliged to leave Chile, settling first in Peru and (from 1979) in Cuba. Towards the end of 1989 he returned to Chile and the arts faculty of the University of Chile, where he is a professor and sub-editor of the *Revista musical chilena* and continues his work as a composer, scholar and educator.

García has introduced to the concert hall a social and political genre called the 'Latin-american musical epic', characterized by the expressive force of the music, richness of tone and solid compositional skill. In almost all his works he avoids reference to the traditional tonal system, and in the early works he adopts 12-note serialism which in his later works is freely combined with aleatory procedures. Also characteristic is the varied and elaborate repertory of timbres, especially in his orchestral works, where he gives free rein to his lucid and dramatic imagination.

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(*selective list*)

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RODRIGO TORRES

Garcia, José Maurício Nunes (*b* Rio de Janeiro, 22 Sept 1767; *d* Rio de Janeiro, 18 April 1830). Brazilian composer. He was the most important composer of his time in Brazil, where he is generally referred to as José Maurício.

1. LIFE. He was the son of a modest lieutenant, Apolinário Nunes Garcia, and a black woman, Victoria Maria da Cruz. There is no evidence that he studied music at the Fazenda Santa Cruz, established by the Jesuits outside Rio de Janeiro, as has often been reported. It seems that he had some training in solfège under a local teacher, Salvador José, and he did receive formal instruction in philosophy, languages, rhetoric and theology. In 1784 he participated in the foundation of the Brotherhood of St Cecilia, one of the most important professional musical organizations of the time, and he officially entered the Brotherhood São Pedro dos Clérigos in 1791. He was ordained priest on 3 March 1792: the fact that he was a mulatto does not seem to have interfered in the process of his ordination. Many of his contemporaries praised his intellectual, artistic and priestly qualities.

On 2 July 1798 Garcia was appointed *mestre de capela* of Rio de Janeiro Cathedral, the most significant musical position in the city. The appointment required him to act as organist, conductor, composer and music teacher; and he also had the responsibility of appointing musicians. Before that date he had begun a music course open to the public free of charge. He maintained this activity for 28 years, teaching some of the best-known musicians of the time, including Francisco Manuel da Silva. By the arrival of Prince (later King) Dom João VI and the Portuguese court in 1808, Garcia's fame was well established in the colony; he had by then composed several works, including graduals, hymns, antiphons and masses. Following the tradition of the Bragança royal house, Dom João was a patron of music; and Garcia's talents were immediately recognized. In 1808 he was appointed *mestre de capela* of the royal chapel, for which he wrote 39 works during 1809 alone. The prince's appreciation was marked by the bestowal of the Order of Christ. Soon the composer became fashionable and famous in noble salons for his skills in improvisation at the keyboard. The Austrian composer Sigismund Neukomm (1778–1858), a former pupil of Haydn who lived in Rio from 1816 to 1821, referred to Garcia as 'the first improviser in the world'.

But after the arrival in 1811 of Marcos Portugal, the most famous Portuguese composer of his time, Garcia's position and production tended to decline. His humility and benevolence kept him from counteracting Portugal's intrigues. His activities as composer and conductor

concentrated henceforth on the city's brotherhoods, although his position at the royal chapel was nominally maintained. In about 1816 his health began to decline, considerably reducing his working capacity. Yet on 19 December 1819 he conducted the première in Brazil of Mozart's Requiem, an event reported by Neukomm in the *Allgemeine musikalische Zeitung*. The return of Dom João and part of the court to Portugal in 1821 had the effect of reducing the importance of the city's musical life. Although Emperor Pedro I was himself a musician, the years following independence (1822) were not favourable for artistic development. Financial difficulties and precarious health undermined Garcia's last nine years, and he died in extreme poverty.

2. WORKS. According to de Mattos, some 237 of Garcia's works (including secular and instrumental works) are extant. The oldest manuscript dates from 1783 (the antiphon *Tota pulchra es*) and the last work (*Missa de Santa Cecília*) from 1826. His most productive period ranges from about 1795 to 1811. Some 11 works attributed to the composer are of doubtful authorship, mainly on stylistic grounds. At least 171 undiscovered works are known to have existed through written references or previous catalogues compiled in the late 19th century. Among these is an opera *Le due gemelle*, known to have been produced at the Teatro Régio in 1809 in observance of Queen Maria I's birthday.

Garcia's production, mostly of sacred music, has been divided into two distinct periods, but with little justification. Throughout his life, he wrote major works in a well-defined style, but concurrently produced music of lesser quality. The years 1810–11, however, showed a change in stylistic orientation, probably resulting from the new performance possibilities arising from the presence in Rio of the royal court, and from the influence of Marcos Portugal. The latter dictated the stylistic trend of Portuguese music, which continued at that time under the influence of the old Neapolitan school. Influences from Italian opera permeate Garcia's mass settings and other works after about 1810. The *Missa de N Sra da Conceição* (1810) contains the clearest evidence of the transformation of style that affected the sacred music of the colony at that time. Rossinian bel canto style appears in the solo sections (da capo arias) of this mass, and there are also concertante passages. The *Missa pastoril para a noite de Natal* (1811) recalls the mass settings of Cherubini. This mass calls for nine solo singers and four-part (SATB) chorus, accompanied by an orchestra without violins; the elaboration of the viola parts indicates the presence of accomplished viola players in Rio at that time. (A rather low-pitched orchestral accompaniment reappears in subsequent works.) The opening of the Gloria illustrates the prevalence of operatic models, not only in the three-bar introduction for clarinets but also in the initial unison choral phrase (ex.1). The arias are highly ornamented and virtuoso; the original manuscript indicates that the soprano parts were intended for castratos, brought over with the royal court.

The choral treatment of the early works is generally more refined than that of later ones in which operatic choral numbers have a tendency to prevail. The simpler, clearer means of the pre-1808 pieces seem to respond to a desire for devotional expression. Almost all of the early motets, graduals and pieces for Holy Week, among others, reveal this intention in different degrees. An example is

Ex.1

Allegro spiritoso

cl

org

unison chorus

Glo-ri-a in ex-cel - cis in ex - [celsis]

the *Crux fidelis* (Person de Mattos, 205), whose expression is enhanced by chromaticism in a prevailing homophonic texture (ex.2). But most of Garcia's sacred works are for four-part chorus with orchestral accompaniment. Until about 1800 he frequently had to restrict his orchestra to strings and a few wind instruments (in general two flutes and two horns), but after about 1808 he typically included double woodwind, two trumpets and sometimes a trombone. In later works the clarinet becomes the leading woodwind instrument. The influences of the Classical Viennese style are found along with the continuation of Baroque practices. It is known that a splendid music library was at his disposal, with the best European works of the time, so it is not surprising that he had a perfect knowledge of contemporary European musical practices.

The masses form the backbone of Garcia's output; of some 32 settings known to have been written, 19 survive, excluding the requiem settings and Holy Week services. Only seven of the extant masses include the five sections of the Ordinary, and seven of the remaining ones are limited to the Kyrie and the Gloria. In spite of their diversity, the masses present some general characteristics. The Credo is generally short, while the Kyrie and the Gloria are of large proportions. Garcia showed obvious

Ex.2

Andante sostenuto

Crux fi - - de - - lis Crux

fi - - de - - lis Crux

preferences in the distribution of solo parts, in the character assigned to the various movements, and in the use of homophonic or imitative texture in specific sections. For example, the 'Christe eleison' is often treated as a fugue or a fugato-like section, the 'Laudamus' generally appears as a soprano solo or duet and the 'Cum Sancto Spiritu' is often divided into two contrasting sections, a short and slow one followed by a fugal one on the same text or on 'Amen'. The settings written after 1808 present fugato passages or real fugues more frequently. Not all the elements of fugal procedure are present; de Mattos drew attention to the rather narrow modulatory scope of the various expositions, and to the frequent presence in the first subject exposition of a contrapuntal line which does not function as counter-subject. In addition, Garcia rarely used the stretto and seldom followed the conventional practices of fugue writing.

Among the several funeral service settings, the Requiem Mass of 1816 is considered one of the composer's best works. Indeed it is one of the most successful masses ever written in the Americas. Apparently commissioned by Dom João for the exequies of Queen Maria I, the mass presents the noble and grandiose character of court funeral music of the time, although it is not devoid of religious eloquence. It is scored for four-part chorus and soloists, with strings, two clarinets, two horns, 'flutes, trumpets and kettledrums ad libitum', as described in the autograph. The work presents a great deal of thematic repetition, suggesting that it had to be composed in a short period, although the Dies Irae is quite elaborate and given unusual proportions. This requiem and the *Missa de Santa Cecilia* confirm Garcia's position as the most distinguished Brazilian composer up to his time.

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numbers refer to Person de Mattos catalogue, 1970

SACRED

19 masses, 102–20, most for SATB, orch, several with org, 12 dated 1801–26; 3 Laudamus te, 157–9, 1–2 S, orch, 1 dated 1821; Qui sedes, 162, only orch pts extant, 1808; Qui sedes – Quoniam, 163, 2 T, orch, 1818; Quoniam, pts extant for B, 2 cl, hn; 9 Credo, 121–9, most for SATB, 6 with orch, 3 with org, 2 dated 1808, 1820

Grads: Dies sanctificatus, 130, SATB, orch, 1793; Oculi omnium, 131, SATB, orch, 1793; Tecum principium, 132, SATB, orch, 1793; Dilexisti justitiam, 133, SATB, orch, 1794; Alleluia, alleluia, 134, SATB, insts, 1795; Alleluia specie tua, 135, SATB, insts, 1795; Constitues eos principes, 136, SATB, orch, 1795; Virgo Dei genitrix, 137, SATB, orch, 1795; Benedicite Dominum omnes, 138, SATB, orch, 1798; Discite filiae Sion, 139, SATB, orch, 1798; Alleluia, angelus Domini, 140, SATB, orch, 1799; Alleluia ascendit Deus, 141, SATB, orch, 1799; Benedictus es Domine, 142, SATB, orch, 1799

Justus cum ceciderit, 143, SATB, orch, 1799; Ad Dominum cum tribularer, 144, SATB, orch, 1800; Jacta cocitatum tuum, 145, SATB, orch, 1800; Omnes de Saba venient, 146, SATB, orch, 1800; Alleluia, emitte spiritum tuum, 147, SATB; Dilexisti justitiam, 148, SATB, orch; Dolorosa et lacrimabilis, 149, SATB, orch; Ego sum panis vitae, 150, SATB, orch; Emitte spiritum tuum, 151, SATB, insts; Gradual para o Espíritu Santo, 152, orch pts extant; Hodie nobis coelorum rex, 153, ATB, insts extant; Os justi meditabitur, 154, SATB, orch; Probasti Domine cor meum, 155, SATB, orch; Veni Sancte Spiritus, 156, SATB, insts

Seqs: Lauda Sion, 165, SATB, orch, 1809; 3 Stabat mater: 166, ATB, orch, 1809, 167, SATB, orch, 168, SATB, orch; Veni Sancte Spiritus, 169, SATB

Offs: Stetit angelus juxta aram, 160, SATB, org, 1798; Confirma hoc Deus, 161, SATB

Funeral music: 4 Requiem, 182, 184–5, 190, SATB, insts, 3 dated 1799, 1809, 1816; 2 Libera me, 181, 188, SATB, orch, 1 dated 1799; 2 Ofício de defuntos, 183, 186, SATB, orch, 1799, 1816; Ofício fúnebre, 191, 2 choirs SATB, 2 org; Responsórios fúnebres, 192, SATB, orch; Regem cui omnia vivunt, invitatory, 187, SATB, vc pt extant; Memento Dei Deus, 189, SATB, orch

Music for Holy Week: Aleluia Confitemini Domino, 197, SATB, insts, 1799; Aleluia (para a Missa de Sábado de Aleluia), 201, SATB, orch; Bajulans, 202, SATB, org; 3 Christus factus est, 193, SATB, org, ?1798, 203–4, SATB, orch; Crux fidelis, 205, SATB; Dextera Domini, 206, SATB, insts; Domine Jesu, 207, SATB, insts; Domine Jesu (para a Procissão dos Passos), 208, SATB, b; Domini tu mihi lavas pedes, 198, SATB, ?1799; 2 Haec dies, 200–10, SATB, orch; Heu, Domine, 211, SAT; Jesu, Jesu clamans, 212, SATB, orch; Judas mercator, 199, SSATBB, 1809; Ky, Cr for Palm Sunday, 213, SATB

Matinas da quarta feira de Trevas, 214, SATB, orch; Matinas da Ressurreição, 200, SATB, orch, ?1809; 3 Miserere, 194–5, SATB, insts, both 1798, 215, SATB, org; Motetos para a Procissão dos Passos, 216, SATB, orch; 2 Ofício of Palm Sunday, 217, SATB, orch, 218, SATB, vc, db; 3 Paixão, 219, SATB, 220, SATB, vc, db, 221, SATB, orch; Popule meus, 222, SATB, insts; Posuerunt (antifona para Benedictus), 196, SATB, org, 1798; Sepulto Domino, 223, SATB; Surrexit Dominus, 224, SATB; Vexilla regis, 225, SATB

Matins: 2, de Natal, 170, SATB, vc, org, 1799, 170 bis, orch pts extant, 1799–1801; 2, de S Pedro, 171, SATB, org, 1809, 173, SSAATB, bn, org, 1815; de Assunc'ão, 172, SATB, orch, 1813; da Conceição, 174, SATB, orch; de N Sra do Carmo, 175, SATB, orch; de Cecilia, 176, SATB, orch

Vespers: das dores da N Sra, 177, SATB, orch, 1794; de N Sra, 178, SATB, insts, 1797; do Espírito Santo, 179, SATB, orch, 1820; dos Apóstolos, 180, SATB, insts

Ants: Ave regina caelorum, 6, SATB, org; 3 Ecce Sacerdos, 3, SATB, orch, 1798, 5, SSAATTBB, insts, 1810, 7, T, b (inc.); 2 Flos carmeli, 8, SATB, without no., SATB, orch [pt. of 72]; In honorem, 4, SATB, orch, 1807; O sacrum convivium, 9, SATB, orch; 2 Regina caeli laetare, 10–11, SATB, org; Sub tuum praesidium, 2, SATB, orch, 1795; Tota pulchra es, 1, SATB, orch, 1783

Hymns (SATB, org, unless otherwise stated): Aeterna Christi munera, 18; A solis ortus cardine, 19; 2 Ave maris stella, 20–21, 1 with orch; Beata nobis gaudia, 22; Beate pastor Petre, 23; Crudelis Herodes, 24; Decora lux aeternitatis, 25; Deus tuorum militum, 26; Domare cordis, 27; Exultet orbis gaudiis, 28; Invicto martyr, 29, unacc.; Iste confessor, 30; Jam Christus astra ascenderat, 31; Jam sol recedit, 32; Jesu redemptor omnium, 33; O gloriosa Virginum, 34; O sola magnarum urbium, 35; 2 Pange lingua, 36–7, 1 unacc.; Placare Christe, 38; Quem terra pontus sidera, 39; Quid Lusitanos deserens, 40; Salutis humanae sator, 41; Te Joseph celebrent, 42; Ut queant laxis, 43; 2 Veni Creator Spiritus, 44–5, 1 with insts

Lits: da Novena da N Sra da Conceição, 46, 1798; de N Sra do Carmo, 47, SATB, orch, 1811; da Novena de N Sra do Carmo, 48, SATB, orch, 1818; da Novena do Sacramento, 49, SATB, orch, 1822; do Coração de Jesus, 50, SATB, org, 1824; da Novena de S Joaquim, 51, SATB; da Novena de S Tereza, 51a

Novenas: da Conceição de N Sra, 64, SATB, orch, 1798; de S Bárbara, 65, SATB, org, 1810; do Apóstolo Pedro, 66, SATB, orch, 1814; 2 de N Sra do Carmo, 67, SATB, orch, 1818, 72, b pt extant; do Sacramento, 68, SATB, orch, 1822; 2, da Conceição, 69–70, SATB, orch; de N Sra Mãe dos Homens, 71, SATB, orch; de S Joaquim, 73, SATB; de S Tereza, 73a, inst pts extant; Setenário para N Sra das Dores, 74, SATB, insts; Trezena de S Francisco de Paula, 75, SATB, orch, 1817

Motets: Te Christe solum novimus, 52, S, orch, 1800; Ascendens Christus, 53, S, A, org, 1809; Felix namque, 54, T, T, B, org, 1809; Praecursor Domini, 55, SATB, orch, 1810; Tamquam auram, 56, SATB, orch, 1812; Isti sunt qui viventes, 57, SATB, orch, 1818; Media nocte, 58, S, orch, 1818; Creator alme siderum, 59, S, insts; Ego sum panis vitae, 60, SATB, orch; Immutemur habitu, 61, SATB, org; Inter vestibulum, 62, SATB, org; Moteto para S João Batista, 63, orch pts extant

Canticles, psalms etc: 2 Bendito e Louvado seja, 12–13, SATB, orch, 1814, 1815; Cantico benedictus, 14, SATB, org, ?1798; Cantico de Zacarias, 15, SATB; 2 Mag, 16–17, SATB, insts, 1797, 1810; 3 Laudate Dominum: 76, SATB, orch, 1813, 78, SATB, orch, 1821, 80, vn pt extant; 2 Laudate pueri, 77, 79, SATB, orch, 1813, 1821; 11 Tantum ergo, 81–90, vv, insts, 2 unacc., 4 dated 1798–1822; 7 Te Deum, 91–7, vv, insts, 4 dated ?1799–1811

SECULAR

Vocal: Beijo a mão que me condena, 226, S, pf (1837); Côro para o entremês, 227, SSATB, orch, 1808; O triunfo da América, 228, S, SATB, orch, 1809; Ulissea (drama heróico), 229, SSATB, orch, 1809

Inst: Sinfonía fúnebre, 230, orch, 1790; Zemira, ov., 231, orch, 1803; Ov., 232, D, orch; Sinfonía tempestade, 233, orch; Str Qt, 234, ?1801; Pf Piece, 235, E♭

Didactic: Compêndio de música, 236, 1821

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GERARD BÉHAGUE

García, Juan Francisco ['Don Pancho'] (*b* Santiago de los Caballeros, 16 June 1892; *d* Santo Domingo, 18 Nov 1974). Dominican composer. He studied solfège and the cornet at the Academy of Music in Santiago with José Ovidio García, though he was self-taught in the cello, the piano and composition. He gained a reputation for his high range and technical proficiency as a cornettist and trumpeter in his early career; later he became the principal cellist of the National SO (founded 1941). He conducted symphonic ensembles and municipal bands including those of Puerto Plata (1927–9) and Santiago (1941–4). He was also active as a teacher.

By 1912, García had begun to draw inspiration and material from national sources in his compositions. His early works include the first published *merengue*, considered the national dance genre, *Ecos del Cibao* (1918). His first and second string quartets were based on folk motifs; the latter formed the basis of the *Sinfonía Quisqueya* (1935). Named after the indigenous Taíno name for Hispaniola, this is his best-known work, and was the first and perhaps the most influential Dominican nationalist symphonic work. Later compositions, not based on folk material, include the symphonic fantasy *Simastral* (1947), inspired by theosophy, and the Fantasía concertante (1949), a Romantic work for piano and orchestra. In the late 1940s and 50s García returned to composition based on folk motifs, reworking earlier pieces; he also experimented with dodecaphonic music. Among his national awards, he was made an officer of the Order of Duarte, Sánchez and Mella. His writings include *Panorama de la musica dominicana* (San Francisco, 1947).

WORKS
(*selective list*)

Dramatic: El triunfo de Matilde (children's zar, R.E. Jiménez), 1917; Una gira a la otra banda (creole zar, B. Juliao), 1922; Goyito-Goyo (creole zar, J.C. Martínez), 1923

Orch: Sym. no.1 'Quisqueya', 1935; Scherzo and Trío, 1940; Advenimiento, ov., 1941; Scherzo clásico, 1941; Sym. no.2 'Ligera', 1941; Vals-scherzo, 1942; Sym. no.3 'Poemática', 1944; Simastral, sym. fantasy, 1947; Fantasía concertante, pf, orch, 1949; Tríade sinfónica (Sym. no.4), 1953; Scherzo criollo; Introduction y rondo; 4 piezas (Sym. no.5), 1954

Band: Homenaje a la Bandera, ov., 1930; Tramonto-melody; Alborado-rondo; 2 danzas; Danza-merengue; Vals; Sinfonietta, 1941

Chbr: Minuet, Duet, vn, pf, 1917–20; Str Qt no.1, 1922–30; Str Qt no.2, early 1930s; 3 piezas breves, vn, pf, 1967

Pf: 14 caprices, 1933–40; Suite de impresiones (Santo Domingo, 1948); Tríade no.1, 2 pf; Tríade no.2; Rapsodia dominicana, 1945–50; Suite; Sonatina, 1966; Tríade no.3, 1970

Vocal: 4 school songs, 1917–30; Ecos del Cibao, 1918; 12 songs, 1924–45; La bandera, epic song (L.A. Gómez), 1931; merengues (García), 1935

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A. Incháustegui: *Por amor el arte: notas sobre música, compositores e intérpretes dominicanos* (Santo Domingo, 1995), 13–17

MARTHA ELLEN DAVIS

García, Maria-Felicia. *See* MALIBRAN, MARIA.

García, Pauline. *See* VIARDOT, PAULINE.

García Abril, Antón (*b* Teruel, 19 May 1933). Spanish composer. He studied music in Valencia with Pedro Sosa, Manuel Palau and Enrique Gomá, and (from 1953) at the Madrid Conservatory with Julio Gómez and Francisco Calés. He later studied composition with Frazzi, conducting with Paul van Kempen and film music with Lavagnino at the Accademia Chigiana in Siena. In 1964 he studied with Petrassi in Rome. At the Madrid Conservatory he taught solfège and music theory (1957–69) and composition and musical forms (from 1974). His works have won many awards, including those for the best film scores for *La fiel infantería* (1960) and *No busques los tres pies* (1968), the National Theatre Prize for the musical comedy *Un millón de rosas* (1971) and the Segovia prize for *Evocaciones* (1981). In 1983 he became a member of the San Fernando Academy of Fine Arts.

The intensity of his efforts as a composer has borne fruit in a variety of areas: instrumental music for orchestra, chamber ensembles, vocal genres and an important corpus of music for films and television. His aesthetics are connected to the more conservative trends in the current

musical scene, with traits, particularly his emphasis on melody, that relate his work directly to Spanish and Italian traditions. However, García Abril has been able to combine in his compositions the Mediterranean spirit of his origins with the enlarged evolutionary sense that one can see in his mature works. He has transformed his expressive language into something more than moderation, with a judicious combination of technique and expression. His work as an educator, teaching generations of young musicians, also stands out.

WORKS
(*selective list*)

Stage: Don Juan (ballet, A. Mañas), 1965; Un millón de rosas (musical comedy, J. Solelo), solo vv, chorus, pic, eng hn, sax, perc, gui, pf, otr, 1971; Danzas y tronío (ballet), 1984; Doña Francisquita (ballet), 1985 [orch. version of zarzuela by A. Vives]; Divinas palabras (op., F. Nieva), 1991, Madrid, Real, 18 Oct 1997; Pórtico de España y América (cant. andaluza, ballet), 1992

Vocal with orch: 3 canciones españolas (F. García Lorca), S, ens, 1962; Cantico delle creature (St Francis of Assisi), S, Mez, Bar, B, mixed chorus, orch, 1964; 12 canciones (R. Alberti), solo vv, orch, 1969; Cántico de 'La Pietá' (A. Gala), S, chorus, vc, org, str, 1977; Alegrías (cant.-divertimento, M. Romero), boy spkr, mez, boys' chorus, orch, 1979; Salmo de la alegría para el siglo XXI (R. Alberti), S, str orch, 1988

Unacc. chorus: Hold the Vision in our Hearts (H. Keller), 1987; Cantar de soledades (A. Machado), 1989

Orch: Conc, str, 1962; Pf Conc., 1966; Cadenzias, vn, orch, 1972; Piezas áureas, suite, 1974; Homenaje a Sor, gui, orch, 1978; Concierto aguedino, gui, orch, 1978; Evocaciones, gui suite, 1981; Celibidachiana, conc. for orch, 1982; Canciones y danzas para Dulcinea, 1985; Concierto mudéjar, gui, str, 1985

Incid. music: Divinas palabras (R.M. del Valle Inclán), 1961; Calígula (A. Camus, version by J.E. Escué Porta), 1963; Luces de Bohemia (del Valle Inclán), 1971; La Celestina (F. de Rojas; version by C.J. Cela), 1977; La mocedades del Cid (F. García Lorca), 1990

Film music: La fiel infantería (dir. P. Lazaga), 1959; No busques los tres pies, 1968; Los pájaros de Baden Baden (dir. M. Camus), 1975; El crimen de Cuenca (dir. P. Miró), 1979; Gary Cooper que está en los cielos (dir. Miró), 1980; La Colmena (dir. Camus), 1982; Monsignor Quixote (dir. R. Bennet), 1984; La rusa (dir. Camus), 1986

Chbr music; songs, 1v, pf; music for pf

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Divinas palabras, Madrid, Teatro Real, October 1997 [programme book]

MARTA CURESES

García de Basurto, Juan (*b* Calahorra diocese, *c*1490; *d* ?Oct 1547). Spanish composer. Despite assertions to the contrary, he never served Cardinal Ximénez de Cisneros. On 15 April 1517 the cathedral chapter at Tarazona, recognizing his superior singing ability, hired him at an annual salary of 1200 sueldos, increased on 14 May 1518 to 1600 sueldos (100 gold florins). He left the cathedral shortly before 1 March 1521, presumably to accept the post of *maestro de capilla* at Nuestra Señora del Pilar, Zaragoza. However, on 28 September 1521 he was named *cantor, maestro del coro* and master of the boy singers at Palencia Cathedral, a post he held until 22 August 1524. After 1531 he may have sung in the chapel of Isabella, consort of the Holy Roman Emperor Charles V (Charles I of Spain). On 15 October 1539 he was appointed *maestro de capilla* to Cardinal Juan Tavera at a munificent annual salary of 50,000 maravedís. He remained in this post until 26 September 1543 when he was transferred to the newly formed chapel of Prince Philip, in whose service he remained until his death.

His Easter motet *Angelus Domini locutus est*, which is extant in two intabulations for vihuela, is clearly tonal, and makes effective use of contrast between duos and trios in upper and lower voice. Basurto's chief extant work is the four-voice *Missa in agendis mortuorum* which is copied in *E-TZ* 5 and probably dates from after 1525. Only the introit, Kyrie and gradual are assuredly by Basurto. The interpolated tract for two high voices is the 'Sicut cervus' from Ockeghem's Requiem copied in *I-Rvat* Chigi C.VIII.234, while the communion is from Antoine Brumel's *Missa pro defunctis* (see Russell).

WORKS

2 motets intabulated for vihuela in 1552[35], 1 also in 1576[8]; 1 Requiem, 2 motets, 4vv, *E-TZ*; Magnificat [1 page only], *Tc*; 2 motets, 4vv, formerly in *Mmc*

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J. López Calo: *La música en la cathedral de Palencia* (Palencia, 1980), 458

ROBERT STEVENSON

García Demestres, Albert (*b* Barcelona, 16 May 1960). Catalan composer. He qualified in piano and voice at the Barcelona Conservatory, and his later teachers included Berio. Having initially dedicated himself to poetry, he turned to composition after meeting Soler, from whom he gained a sense of the transcendental nature of the composer's craft and the attraction for Berg which is evident in some of his early works. His music is full of references to the music of the past (especially to opera), skilfully interwoven and leaving ample room for humour.

WORKS
(*selective list*)

2 dúos, hn, 1979; Pensamientos antes de la muerte, fl, perc, 1980; Escenas tristes, pf, 1981–2; 7 canciones de soledad, vc, pf, 1982; Imatges amb dona, fl, pf, 1985; Lunas y peces, inst ens, 1988; Slap, chorus, 1988

ANGEL MEDINA

García de Salazar, Juan (*b* Tuesta, Alava, bap. 12 Feb 1639; *d* Zamora, 8 July 1710). Spanish composer. He was a choirboy at Burgos Cathedral, where he studied composition with the *maestro de capilla* Francisco Ruiz Samaniego. In November 1661 he was appointed *maestro de capilla* at the collegiate church in Toro, and in May 1663 he was elected to a similar post at El Burgo de Osma Cathedral. From 1668 until his death he was *maestro de capilla* at Zamora Cathedral.

Only a few of his numerous settings of Spanish texts, and of his compositions in modern style, are extant, but several *a cappella* works survive. These date from his Zamora years, but he sent copies of several of them to the cathedral chapters of El Burgo de Osma and Burgos in token of his gratitude to them. They consist of masses,

hymns, motets etc., all in the *stile antico* and yet full of expression and often quite modern in idiom. They show him to have been a skilful contrapuntist.

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J. López-Calo: *La música en la catedral de Zamora*, i: *Catálogo del archivo de música* (Zamora, 1985)

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JOSÉ LÓPEZ-CALO

García de Zéspedes [Céspedes], **Juan** (*b* ?Puebla, 1619; *d* Puebla, 5 Aug 1678). Mexican singer, viol player and composer. He was appointed as a soprano at Puebla Cathedral on 16 August 1630, with an initial stipend of 50 pesos to cover the cost of choir robes; in January the following year the cathedral chapter offered him the annual salary of 80 pesos, and in 1632 it was almost doubled to 150 pesos. In the ensuing decades the chapter experienced economic problems, and García's salary began to diminish in 1651, although his prestige within the cathedral hierarchy was ascending. The Capitular Acts of 19 June 1654 assigned him the tasks 'of teaching plainchant, polyphony, and viols to the young choirboys that are sopranos and to the other cantors who are worthy of instruction, and that he give lessons every day at the Church'. Robert Stevenson has pointed out that this job description is slightly unorthodox, for under normal circumstances the *maestro de capilla* (in this case Juan Gutiérrez de Padilla) would have assumed these tasks; however, in 1658 and 1660 Padilla was formally urged to respect his teaching obligations, but to no avail, so the work fell to the younger García. In the August following Padilla's death (April 1664) García was appointed interim *maestro de capilla* with a pay increase of 150 pesos on top of his salary as a singer; the post became permanent in 1670. In July 1672 the chapter expressed displeasure that he was neglecting the teaching of plainchant and polyphony to two choirboys, and in the same year he was instructed to bring back 'the viols, music paper, and books that belong to this Church' that he had been borrowing. He was chastised again in 1676 for sloughing off and not recruiting with the vigour that the chapter expected, and he was also found to be emphasizing instrumentalists at the expense of singers. Late in life his health declined and he became paralysed.

His surviving compositions reveal him as a composer adept at several styles. He was capable of handling rigorous counterpoint, as is amply demonstrated by his seven-voice *Salve regina*. He captured the spirit of the Mexican villancicos in his vivacious *Convidando está la noche*, which opens with an introductory *juguete* (vocal prelude) in majestic, four-voice homophonic chords, and proceeds with a *guaracha* for two voices, opening with 'Ay que me abrazo ¡ay!'. The piece is driven forward by a hypnotic rhythmic hemiola coupled with inexorable loops of I–IV–V harmonies. It exhibits the defining characteristics of the *guajira* that was later to become popular in Cuba.

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(Christmas villancico), 4vv, Gabriel Saldívar family's private collection, Mexico City

Hermoso amor que forxas tus flechas (romance), 4vv, 1671, Centro Nacional de Investigación, Documentación e Información Musical, Mexico City

Plange quasi virgo plebs mea (motet), 4vv, Puebla Cathedral, Mexico

Salve regina, 7vv, 1673, Puebla Cathedral, Mexico

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CRAIG H. RUSSELL

García Fajer, Francisco Javier [Garzia, Francesco Saverio; 'Lo Spagnoletto'] (*b* Nalda, La Rioja, 2 Dec 1730; *d* Zaragoza, 9 April 1809). Spanish composer. He was trained as a cathedral choirboy in Zaragoza and then went to Naples, where he allegedly studied at the Conservatorio della Pietà dei Turchini. At least from April 1752 he was *maestro di cappella* at Terni Cathedral, where he engaged several Neapolitan singers. In 1752 he composed the oratorio *Il Tobia* and two years later *La Susanna*, both for the Oratorio dei Filippini in Rome and dedicated to Cardinal Gian Francesco Albani; *Il Tobia* was performed again in Rome as late as 1773. Between 1754 and 1756 García Fajer composed three comic pieces and an *opera seria*, *Pompeo Magno*, for Roman theatres. *La pupilla* was later performed at Mannheim and Vienna in 1763; *La finta schiava* was also given in Bologna (1756) and Bonn (1767).

García Fajer was appointed *maestro de capilla* at La Seo Cathedral in Zaragoza on 20 March 1756, replacing José Lanuza. He remained in Zaragoza until his death, refusing an offer to become *maestro de capilla* at Santiago de Compostela in 1769. In the same year he complained of ill-health, and eventually in 1784 his duties were reduced to the training of the choirboys.

García Fajer's long tenure at Zaragoza coincided with the growing suppression of the Spanish devotional villancicos and cantatas traditionally sung at Matins at Christmas and Epiphany in place of the Latin responsories. (This did not apply to the arias known as *villancicos al Santismo*, sung during Mass, which García Fajer regularly composed in the Italian operatic style.) By 1775 villancicos were regularly replaced by liturgical responsories at both the Pilar and La Seo cathedrals in Zaragoza; García Fajer composed his first dated set in 1773. From 1761 he composed an oratorio each year to celebrate the local feast of St Dominic del Val, patron saint of choirboys. In the 1790s he actively promoted his compositions as 'reformed' and tried to influence practice at the main Spanish cathedrals. He openly criticized some of the music performed at La Seo as 'arrebatada e impía' in 1793, and he presented a new set of masses to the chapter the following year. He later sent responsories to several other cathedrals.

Although the exact significance of García Fajer's 'reformed' compositions and their relation to the enlightened political changes in Spain during the second half of the 18th century has still to be assessed, it is clear that he exerted a crucial influence on Spanish church music through the extraordinary dissemination of his works in the Hispanic world; copies survive in Lima (the Archivo Arzobispal), Mexico City (the cathedral and Instituto Nacional de Antropología e Historia) and Santiago (the cathedral and Biblioteca Nacional). He also had an impact through his pupils, who included his assistant Baltasar Juste, Mariano Rodríguez de Ledesma and Ramón Félix Cuéllar y Altarriba.

WORKS

DRAMATIC

Il Tobia (componimento sacro, G.B. Visconti), Rome, 1752, *A-Wgm*

La Susanna (componimento sacro), Rome, 1754, music lost, lib *I-MAC*

La finta schiava (int), Rome, Pace, carn. 1754, 2 arias *GB-Lbl*; lib *I-Bc*

Pompeo Magno in Armenia (os, 3, A. Guidi), Rome, Dame, carn. 1755, *P-La*

La pupilla (farsetta, 2, A. Lungi), Rome, Valle, 1755, music lost, lib *I-Bc*

Lo scultore deluso (int, 1), Rome, Valle, carn. 1756, music lost, lib *US-Wc*

Sp. orats: 1761; Plausible triunfo del valeroso infante Santo Dominguito de Val, 1763; Zaragoza laureada, 1766; 1768, private collection, Zaragoza; El valor acrisolado en la fragua del Amor, 1780, Hemeroteca, Zaragoza; 1787

SACRED

principal sources: E-BUa, E, GRc, H, J, SA, V, VAc, Zac

Lat.: 86 masses; 15 Cr; 6 seqs; 9 ants; 11 canticles; 112 responsories; 83 psalms; 2 Ave Maria; 5 Stabat mater; 24 Salve regina; 24 motets; 7 hymns; 4 cants.

Sp.: 42 villancicos; 3 Siete palabras; 1 song

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JUAN JOSÉ CARRERAS (text, bibliography), RAÚL FRAILE (work-list)

García Gutiérrez, Antonio (*b* Chiclana, nr Cádiz, 5 Oct 1813; *d* Madrid, 26 June 1884). Spanish playwright. He gave up medicine to devote himself to poetry and the theatre, but spent most of his later life in government service (including a spell in London). From 1872 to 1884 he was director of the Museo Arqueológico in Madrid. He was an enthusiastic admirer of the French Romantic theatre in its more extravagant manifestations, which he developed to excess in his own work. His output covered a wide range of genres, including zarzuelas, but his musical reputation rests on the use of his plays for librettos. *El trovador* (1836), his first triumphant success, was used first by Francisco Porcell (1842, Pamplona; libretto by A. Porcell), then by Francesco Cortesi (1852, Trieste; libretto by A. Lanari) and finally by Verdi (1853, Rome; libretto by Cammarano). *Simón Bocanegra* (1843) was also used by Verdi (1857, Venice; libretto by F.M. Piave); in 1857 Verdi expressed interest in *El tesorero del rey* by García Gutiérrez and Asquerino (though the project came to nothing), and again, in 1870, he sent for a copy of *La venganza catalana*.

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JOHN BLACK

García Leoz, Jesús. *See* LEOZ, JESÚS GARCÍA.

García Lorca, Federico (*b* Fuente Vaqueros, nr Granada, 5 June 1898; *d* Víznar, nr Granada, ?19 Aug 1936). Spanish poet and dramatist. His fascination with Spanish folklore and Gypsy flamenco music coloured much of his poetry. He is reported to have hummed tunes before he learnt to talk, and his early training was musical: soon after 1909, in Granada, he studied the piano with Antonio Segura and then with Francisco Benítez. From 1914 he studied at Granada and from 1920 at Madrid University, reading law, philosophy and letters. Between 1919 and 1928 he lived at the Residencia de Estudiantes in Madrid where he met, among others, Buñuel, Dalí, Turina, Sainz de la Maza and the musicologists Martínez Torner and Salazar. He first met Falla in Granada in 1919, wrote penetratingly about his music (see the editions of Gallego Morell and Eisenberg) and collaborated with him on several occasions, notably in 1922 when they organized a celebrated concourse of *cante jondo*, in 1923 when they performed plays and a puppet show in the Lorcas' home, and in the same year when they put on a '*fiesta* for children' (see Pahissa, Laffranque and Río). In 1931 he was appointed director of La Barraca, a student travelling theatre, for which he himself wrote incidental music. In the early days of the Civil War he was shot, apparently by supporters of Franco, for his left-wing sympathies.

Although Torner and Trend said that Lorca made his own collections of Spanish folksongs, he also drew on other cancioneros, especially the Renaissance songbooks of Barbieri and Pedrell and modern ones by Olmeda, Ledesma, Torner and Schindler. Something of a latterday minstrel, he refused to write down his arrangements of songs, but he did make a recording of a judicious selection sung by La Argentinita accompanied by himself at the piano, and these pieces were subsequently transcribed anonymously and published by the Hispanic Institute in New York (see Río).

A large number of musical works have been based on García Lorca's writings. His play *Amor de don Perlimplín con Belisa en su jardín*(1931) inspired operas by Vittorio Rieti (1949), Fortner (1962) and Coria (1992), a radio opera by Maderna (1962) and a ballet, *Il mantello rosso*(1954), by Nono. Fortner (1957), J.J. Castro (1943), Szokolay (1964) and LeFanu (1992) wrote stage works on the drama *Bodas de sangre* (1933), and its flamenco treatment by the Spanish dancer Antonio Gades was successfully filmed by Carlos Saura (1981). Among George Crumb's many settings of his texts are four books of madrigals (1964–9) and *Ancient Voices of Children* (1970). Other composers who have written pieces based on or inspired by García Lorca's works include Shostakovich (in his 14th Symphony), David Macbride and

Simon Holt. Several works commemorated García Lorca's death, including Poulenc's Sonata for violin and clarinet (1942–3) and Nono's *Epitaffio per Federico García Lorca* (1952–3).

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JACK SAGE/ALVARO ZALDÍVAR

García Mansilla, Eduardo (*b* Washington, DC, 7 March 1871; *d* Paris, 9 May 1930). Argentine composer. Son of an Argentine ambassador, he spent most of his life abroad, studying music in France, in Vienna with Carl Fuchs and in St Petersburg with Rimsky-Korsakov. He also received advice from Massenet and Saint-Saëns in Paris. As a diplomat, his interest in music remained amateur. However, his technique and artistry was equal to that of professional composers from Argentina of the time. He helped in particular to develop the song genre, setting contemporary French poetry in the main, but also Italian and Spanish, including texts by his brother Daniel and himself. He also composed sacred vocal works to French and Latin. Much of García Mansilla's music was played in fashionable European salons and published in Paris. He composed orchestral music, choral-symphonic works and two operas. *Ivan* (1901), based on a traditional Ukrainian legend with a French libretto by the composer, was first performed in St Petersburg and dedicated to Tsar Nicholas II. The opera was subsequently staged in Milan, Rome (the title role taken by Schipa) and Buenos Aires. *La angelical Manuelita* (1915), by contrast, is set in Argentina to a Spanish libretto; as the country's first nationalistic opera, it retains a historical significance.

WORKS

Ops: Ivan (1 act and 3 tableaux, García Mansilla), 1901, staged St Petersburg; La angelical Manuelita (2, García Mansilla), 1915, Buenos Aires, Colón, 5 Aug 1917
Other works: Chant pour le temps de Noël, 4 solo vv, orch, 1892; Oraison dominicale (Lord's Prayer), 1v, pf, vc (Buenos Aires, 1893); Chant hivernal, orch prelude, *c*1900
4 symphonic works; 1 work, solo vv, chorus, orch; 66 songs, 1v, pf; 17 sacred songs with inst acc.; 3 vocal duets; 12 pf works; chbr works

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JUAN MARÍA VENIARD

García Matos, Manuel (*b* Plasencia, 4 Jan 1912; *d* Madrid, 26 Aug 1974). Spanish collector of and writer on folk music. He studied the violin, flute, piano and composition with Joaquín Sánchez, the *maestro de capilla* of Plasencia Cathedral. By the time he was 18 he had founded a choir in his home town, the Masa Coral Placentina, which he conducted; subsequently he reorganized the choir into smaller groups, the Coros Extremeños, better suited to performing his own versions of the increasing number of Extremaduran folksongs he collected. In 1941 he was appointed assistant lecturer in folklore at the Madrid Conservatory and then professor (provisionally 1951, confirmed 1958). He was commissioned by the Instituto Español de Musicología from the year of its inception (1944) to do research on folksong and was the initiator of the first International Congress of Folklore to be held in Spain (Palma, 1952). He was a member of the UNESCO international committee on music and of the executive of the International Folk Music Council.

García Matos estimated that between 1942 and 1967 he notated or recorded over 10,000 songs, tunes and dances from virtually every region of Spain, of which 800 were published in the *Cancionero popular de la provincia de Madrid* (1951–60) and some appeared as records under the auspices of UNESCO entitled *Antología del folklore musical de España* (Madrid, 1960–71). His scholarly reputation as an authority on Spanish folk, traditional and popular music in the line of Pedrell and Torner was established with his articles on 'Cante flamenco' (1950) and 'Folklore en Falla' (1953). In 1955 he accepted a commission from the Sección Femenina Falangist Movement to devise a system for notating the choreography of traditional Spanish dances, a system which bore fruit in the *Danzas populares de España* (1957–71), and in 1964 he began an inventory of Spanish folk-music themes for the Sociedad General de Autores de España. The bulk of his collection, unedited, is owned by the Instituto Español de Musicología, Barcelona, the Hispavox Record Company, and his trustees.

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'El folklore en *La vida breve* de Manuel de Falla', *AnM*, xxvi (1971), 173–97
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JACK SAGE

García Morillo, Roberto (*b* Buenos Aires, 22 Jan 1911). Argentine composer and music critic. He studied at the Buenos Aires National Conservatory with Ugarte (harmony), Gil (counterpoint), Gaito (orchestration) and André (composition), later taking lessons in Paris with Nat. In 1952 a grant from the Dante Alighieri Society enabled him to travel to Italy where he studied the development of the lyric theatre. He was appointed music critic of *La nación* of Buenos Aires in 1938 and has contributed to Argentine and North American periodicals. In 1942 he joined both the national and the municipal conservatories in Buenos Aires as a composition professor. A prolific and diverse composer, he has developed an individual, non-nationalist style. There are occasional hints of the archaic in his work, and nearly all of it shows the influence of Spanish culture – its harshness, seriousness and introversion. This feeling for Spain appeared first in *Las pinturas negras de Goya* for six instruments (1939), a work that also shows his predilection for basing compositions on pictorial or literary works; it received the Buenos Aires municipal prize in 1939. One of his finest stage pieces is the mime drama *Usher*, which was first choreographed by Massine and which received the Buenos Aires municipal music prize of 1942. In later years García Morillo came to take an interest in new compositional developments. In addition to his newspaper and magazine criticism he has written several books: *Musorgsky* (1943); *Rimsky-Korsakov* (1945); *Estudios sobre la danza* (in collaboration with Dora Kriner, 1948), *Siete músicos europeos* (1949), *Carlos Chávez, vida y obra* (1960), and *Estudios sobre música argentina* (1984).

WORKS
(selective list)

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Choral: Marín (cant.), T, chorus, orch, 1948–50; El tamarit (chbr cant., F. García Lorca), 1953
Orch: Berseker, 1933; 3 pinturas de Paul Klee, 1944; 3 syms., 1946–8, 1954–5, 1961; Variaciones olímpicas, 1958; 3 pinturas de Piet Mondrian, 1960; Ciclo sobre Dante Alighieri, 1970; Dionysos, 1971
Chbr: Qt, cl, vn, vc, pf, 1935–7; Las pinturas negras de Goya, fl, cl, bn, pf, vn, vc, 1939; Str Qt no.1, 1950–51; Divertimento sobre tema de Paul Klee, wind qnt, 1967, orchd 1970
Pf: 5 sonatas, 12 other works

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SUSANA SALGADO

García Pacheco, Fabián (*b* Escalonilla, Toledo, *c*1725; *d* Madrid, *c*1808). Spanish composer. He was admitted as a *seise* on 23 July 1735 in Toledo Cathedral where he studied with Casellas. In 1756 he was *maestro de capilla* of Soledad church in Madrid and in 1770 at Victoria convent. After making a reputation as a composer of *sainetes*, *tonadillas* and incidental stage music he was commissioned to write the music for Ramón de la Cruz's two-act zarzuela *En casa de nadie no se meta nadie o el Buen marido*, staged at the Teatro del Príncipe in Madrid on 28 September 1770 (music in *E-Mm*). No religious music by any of his Iberian contemporaries circulated more widely in Spain and Spanish America; important collections of his orchestral villancicos and of Latin music survive at the Archivo nacional in Sucre (Bolivia; formerly at Sucre Cathedral), at the Archivo Arzobispal in Lima and in Spanish libraries (including *E-Ac*, *CU*, *E*, *LPA*, *Mn*, *PAL*). Two of his villancicos have been published in *Antología musical colonial americana*, ed. W.A. Roldán (Buenos Aires, 1986). He prized nothing so much as vigour and cheerfulness, even going beyond Haydn by heading a *Crucifixus* 'allegro brillante'.

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Catálogo de villancicos y oratorios en la Biblioteca nacional, siglos XVIII–XIX (Madrid, 1990), 326 (item 905), 639

ROBERT STEVENSON

García Robles, José (*b* Olot, 28 July 1835; *d* Barcelona, 28 Jan 1910). Spanish composer. He studied music (with Francisco Vidal) and art at Reus, Vich and later Barcelona. He was appointed professor of drawing at the Colegio Valdemia in Mataró, and it was there that his first compositions, short overtures and sacred vocal works, were performed by the school choir and orchestra. Resigning his professorship, he went to Barcelona, where he devoted the rest of his life to composition and teaching. He was one of the founders of Barcelona's celebrated choral group, the Orfeó Català, for which he composed many works based on popular Catalan songs; his most popular work of this genre was *La bandera catalana*. He also composed two operas, *Julio César* (1880) and *Garraf* (performed posthumously), and a Requiem which was performed at his funeral.

WORKS
many in MSS at E-Boc

THEATRICAL

Julio César (op, 3), Barcelona, 1880
Garraf (op, 4), Barcelona, 1917
Operettas: El ángel de Puigcerdá; Las coronas; El Olimpo de Narbona; Charles IV

VOCAL

Requiem, chorus, orch; Santa Isabel de Hungría, 16vv, orch, org; Mag; 2 Salve; Ave Maria Himno a la primavera; La bandera catalana; Cantic del llorer; Catalonia; songs for voice and pf

INSTRUMENTAL

Epitalami, orch, org; Retorn, orch; Montserrat, vl, vc, vla, hp; works for pf, org

ANTONIO IGLESIAS

Garcin [Salomon], **Jules Auguste** (*b* Bourges, 11 July 1830; *d* Paris, 10 Oct 1896). French violinist and conductor. His maternal grandfather, Joseph Garcin, was director of a travelling company playing *opéra comique* in the central and southern provinces of France. Having entered the Paris Conservatoire in adolescence, Garcin took the *premier prix* for violin in 1853, and entered the Opéra orchestra in 1856. He became solo violinist, then third conductor in 1871 and finally chief conductor in 1885. His long and successful teaching career at the Conservatoire began in 1875.

Garcin's association with the Société des Concerts du Conservatoire began in 1860, again as orchestral and then as solo violinist. In 1885 he was elected principal conductor of the Conservatoire concerts. In this post he actively promoted German choral and symphonic masterpieces, from Bach's B minor Mass (in 1891) to works of Brahms and Wagner (Brahms's music was then the object of much adverse criticism in Paris). Franck's Symphony was first performed under Garcin at the Conservatoire on 17 February 1889. Three years later he relinquished the post because of bad health, but continued teaching. Garcin was a founder-member of the Société Nationale de Musique in 1871. He wrote some music (including a violin concerto and viola concertino), a certain amount of which was published by Lemoine (some now in *US-Bp*).

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DAVID CHARLTON

Gardano [Gardane]. Italian family of music printers. They were active in Venice.

(1) Antonio [Antoine] **Gardano** (*b* southern France, 1509; *d* Venice, 28 Oct 1569). Printer and publisher. Called 'musico francese' in Venetian documents, he was probably from the region around Gardanne in southern France, an area that included the diocese of Fréjus, episcopal see of Gardano's first patron, Bishop Leone Orsini. Gardano's printer's mark, a lion and a bear facing each other, was inspired by the *leone* and *orso* of his patron's name. Until 1555 he used the French spelling 'Gardane' in his imprints; afterwards he and his sons adopted the Italian form. Gardano probably moved to Venice in the late 1530s, becoming a member of the city's intellectual and artistic circles, and may have conducted a music school before opening his printing house and bookshop on the calle de la Scimia in 1538. He was a friend of Pietro Aretino's secretary, Nicolò Franco, and published his letters and a dialogue before Franco fell into Aretino's bad graces and left the city. These were the only non-musical works Gardano printed.

Of his nearly 450 music books, more than half are devoted to madrigals. But since many of these were new editions of previous publications, the actual size of the repertory is much smaller than it might at first appear. Motets make up the next largest category, with about 70 editions and far fewer reprints than in the secular output. Gardano published about 40 books of *canzone villanesche* and villottas, 28 editions of lute and keyboard music, 26 of French chansons and still fewer of masses, *Magnificat* settings, psalms and other sacred genres. Four composers – Arcadelt, Willaert, Rore and Lassus – figure especially prominently in Gardano's list; editions devoted chiefly to their works make up a quarter of his total output. Others whose works appear often in his publications are Ruffo, Nasco, Morales, Verdelot, Costanzo Festa, Jacquet of Mantua, Janequin, Wert and Gombert, in descending order of frequency.

Many of Gardano's music books were specially commissioned by composers for a patron who underwrote the publication costs, or who had previously given the composer financial support. In other cases, composers apparently hoped to gain future favour from a dedicatee. Most such composers were minor ones or at the early stages of their careers, but there are a few exceptions. Corteccia's madrigal collections all contain dedications to Cosimo de' Medici, and Jacquet de Berchem dedicated his madrigal book of 1546 to his patron. In both cases, the composers expressed in their prefaces the need to present correctly edited and attributed versions of their music.

Gardano sometimes signed dedications himself. These suggest that either the dedicatee had made a financial contribution towards the publication, or Gardano was indebted to him in some way; most of these books were devoted to the music of a single composer. At the outset of his career, Gardano wrote dedications even in Arcadelt's madrigal books and in motet books containing music of known popularity. But once his financial position was more secure, such prefaces were used mainly for editions of music by lesser-known composers, those whose commercial appeal Gardano might have doubted. By contrast, editions without obvious signs of private patronage are those that were deemed commercially viable on the basis of their composers' fame or contents' popularity. Examples include most of the publications devoted to the music of Verdelot, Willaert and Rore, and the *note nere* madrigal books of the mid-1540s.

Competition for repertory, especially in the early years of Gardano's career, is suggested by his celebrated quarrel with the Ferrarese printer Buglhat. The dispute is reflected in Buglhat's use of satirical title-page woodcuts for his *Mottetti della scimia*, of a monkey (representing Gardano's address on the calle della Scimia) eating fruit (Gardano's *Mottetti del frutto*) and, in a later *frutto* volume, Gardano's use of a woodcut showing his lion and bear attacking Buglhat's monkey. Gardano's relationship with Girolamo Scotto was much more complex. Comparisons of readings indicate that the two sometimes cooperated in publication or copied from each other directly (apparently with no culpability), but that at other times they had separate sources of supply for the same groups of pieces and thus competed for the same new repertory and market.

While Gardano clearly received some of the music he printed directly from composers themselves, many of his repertory sources remain obscure. His primary suppliers were undoubtedly his friends in Willaert's circle. A series of poems by Hieronimo Fenaruolo, published in 1546, depicts Gardano receiving the homage of such musicians



Page from Cristóbal de Morales's 'Magnificat omnitonum' (Venice: Antonio Gardano, 1562)

as Rore, Cambio, Parabosco and Festa, and of the poets Gaspara Stampa and Domenico Venier. But many musicians, including Rore, were unconvinced of the benefits of publication, and Gardano was often hard-pressed to obtain works from the most famous and commercially attractive composers in Italy.

Together Gardano and Scotto created a virtual monopoly in music printing in Italy. Through their connections with leading composers and popular repertories, their use of the sophisticated Venetian distribution networks and their introduction on a large scale of the cheaper, more efficient single-impression printing method, they extended the processes of musical commerce begun in France a few years earlier by Attaingnant and Moderne. Their production of large editions at low cost made polyphonic music available to a far wider public than ever before, and introduced the element of financial gain for publishers and composers alert enough to seize the opportunity. Gardano's estate inventories and tax documents show that he became comfortably wealthy from his business, owning land, houses and many valuables.

Gardano took out a patent for a new printing method, probably one that allowed more efficient, and hence cheaper, setting of material common to the several partbooks of an edition. Most of his editions were skilfully printed in oblong quarto, with simple but elegant decorative initials. Later in his career Gardano adopted a smaller, oblong octavo format for editions of villottas, introduced a large upright quarto for deluxe editions such as Willaert's *Musica nova* (1559; *see* WILLAERT, ADRIAN, fig.2), and even printed a few folio choirbooks, starting with an edition of Morales, *Magnificat omnitonum* in 1562 (see illustration).

Gardano was also a composer, and published his own chanson arrangements. Moderne published two masses in 1532 and 1546. His seven motets appeared in his own publications and in those of Moderne, Montanus and Neuber, and Du Chemin, while his 69 chansons appeared in, besides his own editions, those of Moderne, Attaingnant, and Le Roy and Ballard. A French psalm of his appeared in Fezandat's *Premier livre de psalmes et cantiques* of 1552. In his motets, Gardano tended towards the style of pervading imitation and disguised cadences that associated with Willaert and Gombert, and this dominates his early motet publications. Although he lived for half of his life in Italy, he apparently set no Italian texts.

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French psalm, 4vv, 1552[3]
69 chansons, 2, 3, 4, 6, 7, 8vv, 1538[18], 1539[21], 1543[14], 1544[7-8], 1546[14], 1547[8], 1547[9], 1547[11-12], 1549[21-22], 1553[20], 1553[22], *c*1555[24], Livre de meslanges (Paris, 1560)

(2) **Alessandro Gardane** (*b* Venice, before 1540; *d* ? Rome or Venice, ? 1591 or 1603). Printer, son of (1) Antonio Gardano. After his father's death in 1569, he published over 100 musical editions in Venice together with his brother Angelo. He withdrew his assets from the family business in 1575, and until 1581 issued over a dozen musical and non-musical editions in Venice under the spelling 'Gardane', often employing a printer's mark of two lions in place of the lion and bear associated with his father and brother. Sometime between 1581 and 1583 he moved to Rome, where he continued his printing activity until 1591, frequently in collaboration with other printers and booksellers including Domenico Basa, Ascanio, Bernardino and Girolamo Donangeli and Jacomo Tornieri. In Rome he printed more non-musical than musical editions, although he issued sacred works by some of the most important composers of the late Renaissance, among them G.F. Anerio, Guerrero, Marenzio, Palestrina and Victoria. He also published a series of *laude spirituali* edited by Francisco Soto de Langa for the Congregazione dell'Oratorio. Alessandro's output is clearly dwarfed by that of his brother Angelo. After the division of family assets in 1575, Alessandro published only about 50 musical editions and rather more non-musical books, while Angelo issued about 850 musical publications. Barbieri cites the baptism of Alessandro's illegitimate child in Rome in 1583 and Alessandro's death in 1591. Indeed, after 1591 Alessandro's firm appears to have ceased publication altogether, although Barbieri's claim that he died in that year is contradicted by archival documents recording payments from Alessandro to the Scuolo Grande di San Teodoro, Venice, in 1593 and 1594; these too suggest that he died in 1603.

(3) **Angelo Gardano** (*b* Venice, *c*1540; *d* Venice, 6 or 7 Aug 1611). Printer, son of (1) Antonio Gardano. He and his brother Alessandro ran their deceased father's business as 'Li figliuoli di Antonio Gardano' from 1569

until 1575, when Alessandro claimed his inheritance and withdrew from the firm. Angelo, although in partnership with his young siblings Mattio and Lucieta, continued the firm under his own name, retaining the lion and bear printer's mark inherited from his father. Lucieta took her dowry in 1582, but Mattio evidently stayed on as a silent partner, since his widow began legal action that forced Angelo to publish under the rubric 'Angelo Gardano et fratelli' after 1605. He printed music in a variety of formats, including chant books in folio and the first surviving score publications with more than two staves, *Tutti i madrigali di Cipriano di Rore a quattro voci, spartiti et accommodati per sonar d'ogni sorte d'instrumento perfetto* (1577/R) and *Musica de diversi autori ... alcune canzoni francese, partite in caselle* (RISM 1577[11]). In all Angelo published almost 1000 editions (if those produced with his brother Alessandro are included), over twice the number produced by his prolific father. He and his immediate successor published music by most of the well-known composers of the period, including Arcadelt, Asola, d'India, Andrea and Giovanni Gabrieli, Vincenzo Galilei, Gastoldi, Gesualdo, Lassus, Luzzaschi, Marenzio, Merula, Merulo, Monte, Monteverdi, Morales, Palestrina, Rore, Schütz, Striggio, Vecchi, Victoria, Wert and Willaert, as well as many composers with only local reputations. After Angelo's death in 1611, the firm passed to his daughter Diamante and her husband, Bartolomeo Magni, though he, and later his son Francesco, often signed their book with the illustrious name of Gardano.

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MARY S. LEWIS (1), RICHARD J. AGEE (2, 3)

Garde, Pierre de. *See* LA GARDE, PIERRE DE.

Gardel. French family of dancers and ballet-masters.

(1) **Claude Gardel** (*d* Paris, 1774). In 1741 he became ballet-master in Mannheim, where he was partly responsible for the choreography in *Meride* which opened the opera house on 17 January 1742. He later held appointments in Stuttgart, Metz (where he married the actress Jeanne Darthenay) and from 1755 at the Nancy court of Stanislas Leczinksi; in 1760 he went to Paris, where he became court choreographer. He had two sons (see below) and a daughter, Marie Française Lucie (*b* 1755), who had a brief career as a dancer.

(2) **Maximilien Léopold Philippe Joseph Gardel** (*b* Mannheim, 18 Dec 1741; *d* Paris, 11 March 1787). Son of (1) Claude Gardel. He entered the Paris Opéra about 1755, and soon became a leading dancer along with such celebrities as Gaetano Vestris. Vestris, for unknown reasons, did not appear in Rameau's *Castor et Pollux* on 21 January 1772, and Gardel was called on to take his place. He agreed to do so only if allowed to dance without a mask and with his own blonde hair instead of Vestris's customary black wig. His appearance caused a sensation and in time led to the abolition of masks and wigs for male dancers.

In 1773 Gardel and his colleague Jean Bercher, called Dauberval, were appointed assistant ballet-masters to Vestris. On Vestris's retirement in 1776 the two assistants expected to take his place, as was the usual practice at the Opéra; but Marie Antoinette had Noverre, formerly her dance teacher in Vienna, nominated to this position. Gardel and Dauberval started a campaign against Noverre, and by November 1779 had succeeded in making him agree to relinquish his position, for a pension of 3000 livres from the Opéra and an additional 500 livres as academician. Early in 1781 Noverre left and his place was taken by Gardel and Dauberval; but the latter, too, soon departed.

During his tenure as ballet-master Gardel danced leading parts in nearly all the ballets and divertissements, and was responsible for the choreography of a large number of ballets and operas. Among his famous ballets were *La chercheuse d'esprit* (1 March 1778), *Ninette à la cour* (18 August 1778), *Mirza* (3 November 1779), *La rosière* (29 July 1783 or 1784), *Le déserteur* (10 October 1784) and *Le premier navigateur* (26 July 1785). His death was caused by a toe injury. Gardel was also an

excellent musician; he played several instruments and arranged or composed music for his ballets.

(3) **Pierre Gabriel Gardel** (*b* Nancy, 4 Feb 1758; *d* Paris, 18 Oct 1840). Son of (1) Claude Gardel. In 1771 he entered the Opéra, where his elder brother was largely responsible for his training. He quickly became one of the best pupils of the Ecole de Danse, and soon after his début in 1774 reached the ranks of the leading dancers. In 1783 he became his brother's assistant. In 1786 the brothers produced the ballet *Les sauvages*, for which they also wrote the music. On his brother's death in 1787 Pierre was appointed ballet-master, a post he held for over 40 years with many successes both as dancer and as choreographer. Two of his best-known ballets were produced in 1790, *Télémaque anns l'île de Calypso* and *Psyché*; the latter remained in the repertory until 1829, reaching over 1150 performances. During the Revolution Gardel choreographed *Le jugement de Paris* (6 March 1793) and such patriotic displays as *Le triomphe de la république* (1793) and *La rosière républicaine ou La fête de la raison* (1794). In 1795 he married the brilliant dancer Marie-Elisabeth-Anne Boubert (1770–1803), better known as Mlle Miller. Possessing great personality and creative powers – even Noverre praised her – she danced leading parts in many of her husband's ballets.

Soon after his marriage Gardel ceased to appear as a dancer. His later ballets included *La dansomanie* (14 June 1800), *Le retour de Zephire* (3 March 1801 or 1802), *Daphnis et Pandrose* (14 January 1803) and *Paul et Virginie* (24 June 1806). He was responsible for the dances in *L'inauguration du temple de la victoire* (*intermède*, 2 January 1807), in *Le triomphe de Trajan* (*tragédie lyrique*, 23 October 1807) and produced his ballets *Alexandre chez Apelles* (20 December 1808), *La fête de Mars* (26 December 1809), *Vertumne et Pomone* (24 January 1810), *Persée et Andromède* (8 June 1810) and *L'enfant prodigue* (28 April 1812). In spite of the engagement of Milon as second ballet-master, the dances of most productions were still by Gardel. He was assisted by Milon in the ballet *L'heureux retour* (25 July 1815). His last ballets appear to be *Proserpine* (18 February 1818) and *La servante justifiée* (30 September 1818), but he continued to choreograph the dances for many operas, his last being *Macbeth* (29 June 1827) with music by Chelard. He retired in 1829. Gardel was also a famous teacher; for many years he was the director of the Ecole de Danse and numerous ballet celebrities, such as Carlo Blasis, were his pupils. He was an able musician and excellent violinist, appearing in concerts and sometimes playing in his ballets. His ideas on ballet remained conservative; he advocated maintaining the three styles of the classic dance in his day, that of the *danseur noble* (his own style), the *demi-caractère*, and the grotesque or comic. He fought a losing battle against the Romantic ballet, in which these distinctions were lost and which in his eyes meant the loss of the beauty of the classics.

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FRIDERICA DERRA DE MORODA

Gardel, Carlos [Gardes, Charles Romuald] (*b* ?Toulouse, Dec 1890; *d* Medellín, 24 June 1935). Argentine composer and tango singer. Although Gardel's origins have been widely debated, he was probably born in Toulouse in 1890; in 1893 he and his mother emigrated to Buenos Aires. Together with the Uruguayan singer José Razzano, he formed a duo in 1911, which lasted until 1925. About 1917 Gardel performed and recorded Samuel Castriota's popular tango tune *Lita*, under the title *Mi noche triste* (to words by Pascual Contursi). By the early 1920s he was firmly established as Argentina's leading tango singer, and several successful European tours followed. He was killed in a plane crash in 1935.

Gardel's chief contribution was to popularize the sung tango, although both his career and songs were criticized by some as lacking a critical, political thrust. In addition to recording almost 900 songs, he appeared in several classic films; his best-known compositions include *El día que me quieras*, *Mi Buenos Aires querido*, *Por una cabeza*, *Volver*, *Silencio* and *Cuesta abajo*. Gardel's impact was profound: a product of the *arrabal* (districts) who came to symbolize the fulfilment of the dreams of the Argentine *porteño* (from the port, i.e. Buenos Aires), he remains a crucial figure, 'the tango made flesh' as described by the singer Libertad Lamarque.

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CLIFF EISEN

Gardelli, Lamberto (*b* Venice, 8 Nov 1915; *d* Munich, 17 July 1998). Swedish conductor and composer of Italian birth. He studied at the Liceo Musicale Rossini in Pesaro, and later in Rome. He worked as an assistant to Tullio Serafin in Rome and in 1944 made his début at the Teatro

Reale dell'Opera, Rome, in *La traviata*. From 1946 until 1955 he was resident conductor with the Swedish Royal Opera in Stockholm, where he was chiefly responsible for Italian and modern Scandinavian repertory. He appeared frequently at the Berlin Staatsoper and in Helsinki, and became music director, from 1961, of the Hungarian State Opera, where he was still conducting into the 1990s. His American début was at Carnegie Hall in 1964 in Bellini's *I Capuleti e i Montecchi*, which led to his first appearance at the Metropolitan Opera in 1966 conducting *Andrea Chénier*. In England Gardelli first conducted at Glyndebourne in 1964 (Verdi's *Macbeth*), returning in 1968 with *Anna Bolena*; his début at Covent Garden (1969) was with Verdi's *Otello*. His long list of recorded operas is particularly noteworthy for *Macbeth*, *I Lombardi*, *Nabucco* and an outstanding *La forza del destino*, for the first complete recording of Rossini's *Guillaume Tell* (1972), including a rediscovered aria for Jemmy, and for the first recordings, made in Budapest, of Respighi's *La fiamma* (1985), *Belfagor* and *Maria egiziaca* (both 1990). One of the finest Verdi conductors from Italy of his generation, Gardelli showed a strong command of both structure and expression; he has also successfully championed lesser works of the *verismo* school. His compositions include symphonic works, songs and five operas, of which only one, *L'impresario delle Americhe* (1959), has been performed. (A. Blyth: Obituary, *Opera*, xl (1998), 1164–5)

ALAN BLYTH

Garden, Edward J(ames) C(larke) (*b* Edinburgh, 28 Feb 1930). Scottish musicologist. He studied at the RAM from 1950 to 1954, taking organ lessons from C.H. Trevor. From 1954 to 1957 he was on the music staff of Clifton College, Bristol, while there gaining the FRCO in 1956 (with the Harding and F.J. Read prizes) and the BMus in 1957. From 1957 to 1966 he was director of music at Loretto School, near Edinburgh; he then became lecturer in music and organist at Glasgow University and in 1970 senior lecturer. In 1975 he became professor of music at Sheffield University, and was dean of the faculty of arts from 1988 to 1990. He retired in 1993. In 1969 he was awarded the Edinburgh DMus for a dissertation on the music of Balakirev. Garden's studies have been almost exclusively in the field of Russian music, his preoccupation having begun as early as his period at the RAM. He was given much encouragement by Gerald Abraham and Jack Westrup. He was active as an organist and choir trainer, and published choral and chamber music.

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DAVID SCOTT/R

Garden, Mary (*b* Aberdeen, 20 Feb 1874; *d* Inverurie, Scotland, 3 Jan 1967). American soprano of Scottish birth. Taken to the USA in 1883, she studied singing in Chicago with Sarah Robinson-Duff, supported financially by wealthy patrons David and Florence Mayer. In 1896 the Mayers financed her further studies in Paris, chiefly with Trabadelo and Lucien Fugère. When her patrons withdrew their support in 1899, Garden was coached by the American soprano Sybyl Sanderson, through whom she met Albert Carré, director of the Opéra-Comique, and Massenet. After much preparation she was engaged for the Opéra-Comique, making an acclaimed unscheduled début as Charpentier's Louise on 10 April 1900 when, after the first act, Marthe Rioton succumbed to illness. Other leading roles soon followed: she created Marie in Lucien Lambert's *La Marseillaise* and Diane in Pierné's *La fille de Tabarin*. She was coached by Sanderson for *Thaïs* at Aix-les-Bains, then sang Manon and Messager's *Madame Chrysanthème* at Monte Carlo (conducted by the composer). Her success was sealed when Debussy chose her (against the wishes of Maeterlinck) to sing Mélisande in the première of *Pelléas et Mélisande* (1902). At Covent Garden, where she appeared in the 1902 and 1903 seasons, she sang Manon, Juliet and Gounod's Marguerite, but London did not please her and she was never to return to the house. Meanwhile, at the Opéra-Comique she sang in Massenet's *Grisélidis* (1902), then created the title role in Leroux's *La reine Fiammette* (1903). She carried off superbly the coloratura writing in the role of Violetta (1903), triumphed in Saint-Säens's *Hélène* in 1905 and the same year created Massenet's Chérubin, a role specially written for her, at Monte Carlo.

By now Garden was recognized as a supreme singing-actress, with uncommonly vivid powers of characterization (her dramatic style influenced by both Sarah Bernhardt and Coquelin Ainé) and a rare subtlety of colour and phrasing. Two years after creating Chrysis in Erlanger's *Aphrodite* (1906) she left the Opéra-Comique for the Opéra, where she sang Ophelia in Thomas' *Hamlet* and, in 1909, the title part in Henry Février's *Monna Vanna*. Enticed by Oscar Hammerstein for his battle against the Metropolitan, Garden astonished America with her impersonation of a young boy in Massenet's *Le jongleur de Notre Dame* (1908). As Salome the following year, her lascivious kissing of the severed head of the Baptist outraged the guardians of morality even more than her Dance of the Seven Veils (which she executed chastely in a body-stocking). By now a household name in America, in 1910 she began a long association with the Chicago Grand Opera, where she was admired in such roles as Fanny in Massenet's *Sapho*, the Prince in *Cendrillon*, Carmen, Tosca and Dulcinée in *Don Quichotte*. After two disastrous forays into film with Goldwyn (including a silent version of *Thaïs*), other powerful stage interpretations followed, including the title roles in Massenet's *Cléopâtre* and Février's *Gismonda* (both 1919), Fiora in Montemezzi's *L'amore dei tre re* (1920), Charlotte in *Werther* (1924), Katiusha in Alfano's *Risurrezione* (1925, in French) and the heroine of Honegger's *Judith* (1927), the last two both American premières.

Garden was a controversial director of the Chicago Opera Association in the 1921–2 season (uniquely, for a



Mary Garden as Mélisande in Debussy's 'Pelléas et Mélisande'

director, continuing to sing leading roles), and was responsible for innovatory works, including the première of Prokofiev's *The Love for Three Oranges* (1921). After retiring from the opera stage in 1934, she worked as a talent scout for MGM and gave lecture-recitals and talks, mainly on Debussy. She was decorated by the French and Serbian governments during World War I and made a Chevalier of the Légion d'Honneur in 1921. For much of her life she openly encouraged young singers and even secretly paid for them to receive training. She herself died in penury, almost forgotten.

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MICHAEL T. R. B. TURNBULL

Gardi, Francesco (*b* ?1760–65; *d c*1810). Italian composer. He directed and composed for the women's choir and orchestra of the Venetian Ospedale dei Poveri Derelitti from about 1787 until 1791, when it closed. In 1797, and perhaps earlier, he was *maestro di cappella* of a sister institution, the Ospedale dei Mendicanti. In a Venetian libretto of 1799, he is described as Accad. Filarmonico. For nearly 20 years his settings of comic texts (especially Giuseppe Foppa's one-act farces) were extremely popular in Venice. His several collaborations with the eccentric Count Alessandro Pepoli, who briefly maintained theatres in Venice and Padua and who served Gardi as librettist, impresario and printer, suggest his readiness to participate in movements of experimentation and reform. His last recorded work for Venice was a cantata in honour of Napoleon's brother-in-law, Joachim Murat, King of Naples, on 20 August 1809. In 1811 and 1813 the ducal theatre at Parma performed *La pianella perduta*, a revival of Gardi's most popular farce, *La pianella persa*.

WORKS

VA – *Venice, Teatro S Angelo*
VB – *Venice, Teatro S Benedetto*
VM – *Venice, Teatro S Moisè*
VP – *Venice, Count Pepoli, private theatre*
dg – *dramma giocoso* f – *farsa*
ob – *opera buffa* os – *opera seria*

OPERAS

Enea nel Lazio (os, 2, V.A. Cigna-Santi), Modena, Rangoni, carn. 1786, *I-Tn*
Don Giovanni, o Il nuovo convitato di pietra (dramma tragicomico, 2, after G. Bertati), Venice, S Samuele, 5 Feb 1787, *Bc, Mr**
La fata capricciosa (dg, 2, Bertati), VM, carn. 1789
Gernando e Rosimonda (dramma eroico, 2), Treviso, Astori, aut. 1789
Teodolinda (os, 2, D. Boggio), VB, May 1790
Apollo esule, ossia L'amore alla prova (favola, A. Pepoli), VP, 1793
La bella Lauretta (dg, 2, Bertati), VM, Jan 1795, *F-Pc, I-Fc* (2 copies), ov. *Gl, Mr, RUS-SPtob*
Tancredi (tragedia per musica, 3, Pepoli, after Voltaire), VP, 26 April 1795
Amor l'astuzia insegna (dg, 2, Bertati), VM, 18 Feb 1797, aria, ?duet *I-CHf*; rev. as La capricciosa supposta (f, 1, Bertati), Venice, S Luca, 1 Sept 1801
La pianella persa, o sia La veglia de contadini (f, 1, G. Foppa), VM, 15 Jan 1798, *F-Pc, I-Fc, PAc* (2 copies), *RUS-SPtob, D-Zl* (excerpts), *I-BGc* (excerpts)
Il finto stregone (f, 1, Foppa), VM, 30 Nov 1798, *RUS-SPtob*
La principessa filosofa (f, 1, Foppa), VM, carn. 1799
La semplice, ovvero La virtù premiata (dramma eroicomico, 1, Foppa), VM, carn. 1799
Il contravveleno (f, 1, Foppa, after C. Gozzi), VB, 7 Nov 1799
La donna ve la fà (f, 1, Foppa), VM, May 1800, *D-Hs, F-Pc, I-Fc, Gl, Mr, Pl, RUS-SPtob*
Il medico a suo dispetto, ossia La muta per amore (f, 1, Foppa), VA, 15 July 1800, *F-Pc, I-Mr, OS* (2 copies), *Pl*
L'incantesimo senza magia (f, 1, Foppa), SM, 9 Dec 1800, *F-Pc, I-Mr*
La bottega del caffè (f, 2, Foppa, after C. Goldoni), VM, 20 April 1801, *Mr*
Diritto e rovescio, ovvero Una della solite trasformazioni nel mondo (f, 2, Foppa), VB, 13 May 1801
Il convitato di pietra (f, 2, Foppa), VB, 27 Jan 1802
Guerra con tutti, ovvero Danari e ripieghi (f, 2, Foppa), VB, 12 Aug 1803
La casa da vendere (f, 2, G. Piazza, after A. Duval), VA, 4 Jan 1804
Un buco nella porta (f, 1, Foppa), VB, 16 May 1804, *Mr*
Sempre la vince amore (f, 1, G.D. Camagna), VM, spr. 1805, *Pl*
La forza d'amore (f, 1), Treviso, Dolfin, 1 May 1805 [according to Stieger]
Nardone e Nannetta (ob, 2, G. Caravita), Lisbon, S Carlos, 7 April 1806

Music in: Il regno della moda, carn. 1790; Pirro, 1794

Doubtful: L'americana (ob), Treviso, Dolfin, sum. 1788, *Mr*; La fata astuta (dg), Padua, Obizzi, carn. 1795 [? same as La fata capricciosa]

OTHER WORKS

Occasional: Angelica e Medoro (cantata, G. Sertor), VB, 16 Jan 1784; Venezia felicitata (azione, Foppa), VM, carn. 1798;

Riverente gratulazione per le glorie di Francesco II (cantata, Foppa), VA, 1799; Partenope e Sebeto (cantata, G. Nascimbeni), Venice, casa G. Bernardini, for the name day of Joachim Murat, 20 Aug 1809, *I-Nc*

Orats: Seba (2), 1787; Rebecca electa Isacci in sponsam (1), Pentecost 1787; Salomon accipit a Deo sapientiam (2), Assumption 1788; Abrahami sacrificium (2), Assumption 1789; Moyses ab aqua extractus (2), Assumption 1791, *US-Eu* (excerpts), all perf. Venice, Poveri Derelitti; Abrahami sacrificium (2), Venice, Mendicanti, Holy Week 1796 [different text from 1789 work]

Sacred, *I-Vnm*, Fondo S Maria Formosa: 2 Laudamus te, A, C; Miserere, 3vv, B♭, ? also *RVE*; Tantum ergo, 3vv, E♭; Adoramus, 3vv, E♭; Sonata dopo il Sanctus, E♭

Miscellaneous arias: *B-Bc*; *GB-Lbl*; *I-BGc*, *CHf*, *PS*, *Vc*, *Vnm*

Sinfonias: D, *HR-Zha* (Treviso, aut. 1790), *I-Bc*; C, *HR-Zha*

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SVEN HANSELL/REBECCA GREEN

Gardiner, Henry Balfour (*b* London, 7 Nov 1877; *d* Salisbury, 28 June 1950). English composer. He learnt the piano from the age of five, and by nine had begun composing. In 1891 he entered Charterhouse with a junior scholarship, gaining also a senior one. He continued his musical studies at the Hoch Conservatory in Frankfurt (1894–6) under Knorr for composition and Uzielli, a pupil of Clara Schumann, for piano. At Frankfurt he was strongly influenced by Wagner, whose operas he heard for the first time, and Tchaikovsky. His hopes of becoming a concert pianist were dashed by partial paralysis of the hand muscles so he devoted himself instead to composition. In 1896 he entered New College, Oxford, returning to Frankfurt during vacations for further, private study with Knorr. After Oxford he resumed studies with Knorr, and in 1901 went to Sondershausen where he studied conducting and had an early symphony and overture performed. His first English performance was of a String Quintet heard at a Broadwood Concert in 1903. A quartet and other orchestral works soon followed. Between 1905 and 1907 he collected nearly 100 folksongs in Hampshire, and in 1909 was for a term on the music staff of Winchester College. Living first in London, in 1909 he settled in Ashampstead, Berkshire. In 1911 his *Shepherd Fennel's Dance* became an instant success at the Proms, but his finest achievement was the remarkable series of eight choral and orchestral concerts almost exclusively of British music which he organized, financed and in part conducted in Queen's Hall in 1912 and 1913. These helped establish the reputations of several of his contemporaries, including Bax, Holst and Vaughan Williams as well as those of his fellow Frankfurt students, Grainger, Scott, Quilter and O'Neill. War caused the cancellation of a further series. Throughout his life Gardiner used his private wealth astutely yet unassumingly to help friends in many ways: he provided Holst with the first, private performance of *The Planets*, and he relieved Delius of his financial worries by buying his house at Grez-sur-Loing and allowing him free tenancy for life. From 1919 to 1922 he gave financial assistance to the Royal Philharmonic Society and its newly-formed Philharmonic Choir.

As a composer Gardiner was frustrated by the narrowness of his early musical environment, by his academic tuition, which he saw as a severe curb on originality, and by an almost pathological self-critical nature which led him to destroy many of his works. By 1925 he felt his music out of place in the postwar climate and ceased composing altogether. In 1927 he moved to Dorset where he devoted the rest of his life to pioneering afforestation. His *Overture to a Comedy* and *News from Whydah* display an infectious vitalty and exuberance as well as a vivid, resourceful wealth of orchestral colour, while his minor masterpieces *April*, *Philomela* and *A Berkshire Idyll* reveal a more poignant, strongly Delian side to his musical personality.

WORKS

STAGE

The Pageant of London (spectacle, 3 movts), Crystal Palace, June 1911, lost; Old King Cole (children's play, 3, C. Bax), 1920–21, ?unperf., unpubd

INSTRUMENTAL

Orch: Sym. [no.1], perf. 1901, lost; Heroic Ov., perf. 1901, lost; English Dance, perf. 1904, unpubd, arr. Grainger 2 pf, 1925, unpubd; Suite, A, perf. 1905, lost; Ov. to a Comedy, perf. 1906, lost, rev. perf. 1911; Fantasy, perf. 1908, lost, rev. perf. 1914, lost; Sym. [no.2], D, perf. 1908, lost; Shepherd Fennel's Dance, perf. 1911, arr. pf (1911); A Berkshire Idyll, 1913, perf. 1955, unpubd; In Maytime, perf. 1914, lost; Ballad, 1915–19, perf. 1920, lost; Café Milani '95, 1925, unperf., lost

Chbr: Str Qt, c, perf. 1903, lost, last movt rev. 1936 as Movt for Str arr. Grainger (1949); Str Qt, B♭, perf. 1905

Pf: 4 Studies in Small Form, 1899, unpubd; Humoresque, 1904, rev. (1905), orchd, lost; Mere (1905); Prelude (De profundis) (1905), orchd, lost; Noël (1908), orchd, unpubd, arr. 2 pf (1935); Christmas Greetings, 1908, unpubd; 5 Pieces (1911), incl. Gavotte and London Bridge, orchd, lost; The Joyful Homecoming (1919), orchd, perf. 1919, lost; Salamanca (1920); Prelude no.2 (1920); Shenadoah (and other pieces) (1922), incl. Shenadoah and Jesmond orchd, lost; A Sailor's Piece (1922); The Ironic Barcarolle, 1922, unpubd; Michaelchurch (1923); Fantasia for Left Hand (1925)

CHORAL

'Te lucis ante terminum', SATB, org (1908), orchd D.O. Norris, 1977, unpubd; A Corymbus for Autumn (F. Thompson), S, chorus, orch, 1908–10, unperf., lost; News from Whydah (J. Masefield), chorus, orch, perf. 1912; The Stage Coach (W. Barnes), SATB (1912); Evenèn in the Village (W. Barnes), SATB (1912); Cargoes (Masefield), SATB (1912), arr. TTBB (1920), arr. unison vv, pf (1934), arr. Ivimey, chorus, orch, unpubd; Proud Maisie (W. Scott), SATB (1912); April (E. Carpenter), chorus, orch, perf. 1913; A Song for Supper Night, unison vv, pf, 1915, unpubd; An Old Song Re-sung (Masefield), SATB (1920); The Silver Birch (E. Ennion), SSA, pf (1921); Cavalier (Masefield), unison vv, pf (1921); Philomela (M. Arnold), T, female vv, orch, 1923, perf. 1955, unpubd; On Eastnor Knoll (Masefield), SATB, 1923–4, unpubd

Arrs.: God Save the King, SATB, acc. ad lib (1915); And how should I your true love know, SSA (1915); The 3 Ravens (T. Ravenscroft), SATB, 1915 (1919); Bulley in the Alley (sea shanty), BBB, 1915, unpubd; Heave Ho! (sea shanty), *c*1915, lost; Sir Eglamore, various acc./unacc. vocal arrs. (1917), arr. 1v, chorus, str (1924); The Hunt is Up, SATB (1919); Song of the Volga Boatmen, SATB/TTBB (1927)

SONGS

for 1v, pf unless otherwise stated

The Banks of Calm Bendemeer (T. Moore), 1893, unpubd; How sweet I roamed from field to field (W. Blake), 1895, unpubd; Ah, sweet those eyes that used to be so tender, 1895, unpubd; D'un

vanneur du blé aux vents (du Bellay), 1896, unpubd; Lightly we met in the Morn, ?1897, unpubd; [3] Songs, 1897: Fear no more the heat o' the sun (W. Shakespeare), rev. as Fidele (1908); Dirge (Rough wind that moanest loud) (P.B. Shelley), unpubd; Music, when soft voices die (Shelley), pubd as no.1 of 2 Lyrics (1908)

Full Fathom Five (Shakespeare), 1908, unpubd; Dream-Tryst (F. Thompson), Bar, orch, 1902, unperf., unpubd, 2nd version Bar, orch, 1909, unperf., unpubd; The Stranger's Song (T. Hardy) (1903); 2 Love Songs from the 'Song of Solomon', *c*1905, unperf., lost; When the lad for longing sighs (A.E. Housman), Bar, orch, perf. 1906, lost; The Recruit (Housman) (1906), orchd, perf. 1906, lost, reorchd D.O. Norris 1977, unpubd; The Golden Vanity (folksong), B-Bar (1908), orchd, lost; When I was one and twenty (Housman), pubd as no.2 of 2 Lyrics (1908); Roadways (Masefield) (1908), orchd, Stacey, unpubd; The Wanderer's Evensong (Goethe, trans. Carpenter), 1908, unpubd; Winter (When icicles hang by the wall) (Shakespeare) (1912); On Chelsea Embankment (E. L. Darton), 1915, rev. 1938, unpubd; Rybbesdale (old Eng., adapted C. Bax) (1922); The Quiet Garden (F. Prewett) (1923)

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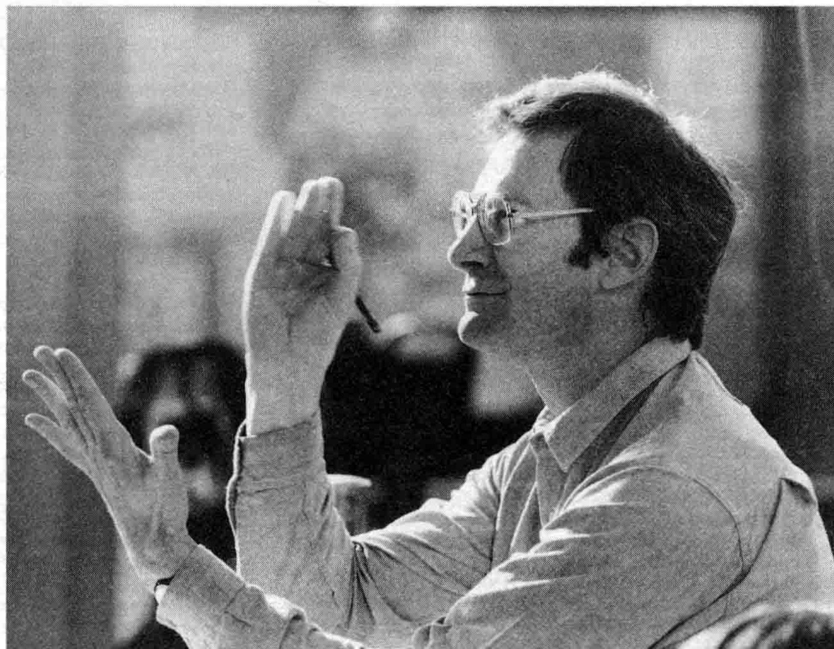
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STEPHEN LLOYD

Gardiner, Sir **John Eliot** (*b* Fontmell Magna, Dorset, 20 April 1943). English conductor. He read history and Arabic at King's College, Cambridge, before studying music with Thurston Dart at King's College, London, and with Nadia Boulanger in Paris. He also studied conducting with George Hurst. While still at Cambridge he founded the Monteverdi Choir, with whom he made his conducting début at the Wigmore Hall in London in 1966. He commemorated the 400th anniversary of Monteverdi's birth in 1967 with a performance of the Vespers in a new edition of his own at Ely Cathedral, repeating the work at a Proms concert in 1968. In that year he founded, as a complementary body to the choir, the Monteverdi Orchestra. He drew from his singers a (then unfashionable) brightly focussed tone in the Continental tradition, bringing to their Baroque repertory an unaccustomed clarity and incisiveness. These qualities influenced other groups in the ongoing search for an 'authentic' performing style; and the choir's vitality was matched by the English Baroque Soloists, a period-instrument ensemble which Gardiner founded in 1978 as a successor to the Monteverdi Orchestra. Gardiner has directed the choir and instrumentalists in an impressive range of repertory from Purcell, through Bach and Handel (many oratorios) to Haydn and Mozart (including recordings of the complete piano concertos with Malcolm Bilson, and the seven mature operas). In 1990 he founded the Orchestre Révolutionnaire et Romantique to perform 19th-century repertory, from Beethoven to Brahms, on instruments of the period. With the orchestra he has recorded an exhilarating cycle of Beethoven symphonies and in 1993 gave the modern première of Berlioz's *Messe solennelle* from a manuscript lost for over 150 years. Performers find Gardiner a hard taskmaster, but when the chemistry works, as for example in his powerfully dramatic readings of the Bach Passions, he is unsurpassed.

His exceptional feeling for dramatic pacing and effect is reflected in his direction of opera. Between 1973 and 1975 he conducted new editions of Rameau's *Dardanus*, *Les fêtes d'Hébé* and *Les boréades* (which he also recorded). He made his Covent Garden début with Gluck's *Iphigénie en Tauride* in 1973 and from 1983 to 1988 was music director of the Lyons Opéra, introducing several rare works there, including Charpentier's *Médée* and Leclair's *Scylla et Glaucus*. His other operatic recordings include Gluck's *La rencontre imprévue*, *Iphigénie en Aulide* and *Iphigénie en Tauride*, and Beethoven's *Leonore*.

Although his reputation was initially based on performances with period instruments, Gardiner has received many invitations to work with modern orchestras; these



John Eliot Gardiner

include the Vienna PO (with whom he has recorded Lehár's *Die lustige Witwe*), the Royal Concertgebouw Orchestra, the Boston SO and the Cleveland Orchestra. He was principal conductor of the NDR SO in Hamburg for four years from 1991.

Gardiner has made over 250 recordings, reflecting the breadth of his repertory, and has received more Gramophone awards than any other artist. He has also received an honorary doctorate from the University of Lyons, has been created a Commander of the Ordre des Arts et des Lettres and is an honorary fellow of King's College, London, and the RAM. He was made a CBE in 1990 and knighted in 1998.

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GEORGE PRATT

Gardiner, William (*b* Leicester, 15 March 1769; *d* Leicester, 16 Nov 1853). English hosiery manufacturer, writer on music, minor composer and editor. Procuring a copy of Beethoven's E♭ String Trio op.3 in Bonn, he played the viola in a Leicester performance in 1794, three years before its London publication. He was thus regarded as the introducer of Beethoven's music to England and was asked, at the unveiling of Beethoven's statue in Bonn (1848), to sign the inauguration parchment beneath the names of Victoria and Albert. He was a member of the semichorus at Victoria's coronation (1838) and trained a 100-voice chorus for the important 1827 Leicester Musical Festival; some of his songs, glees and duets appeared under 'W.G., Leicester', with one psalm tune, published as by Paxton. He provided linking music for *Judah*, an oratorio freely based on Beethoven, Haydn and Mozart (the slow movement of Beethoven's Seventh Symphony quickening into the March of the Philistines). Gardiner wrote to Beethoven offering 100 guineas for an overture to *Judah*, but his letter miscarried, as had some stockings, woven with themes, addressed to Haydn some years previously. *Sacred Melodies*, 'barbarous compilations' according to the *Dictionary of National Biography*, contain extracts from religious works adapted to English words. Gardiner's observations on contemporary musical, literary and artistic life appear in *Music and Friends*, and *The Music of Nature* contains lucid discussions of the vocal practices of many leading singers. A portrait of Gardiner attributed to Artaud is in the Leicester Museum Collection.

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G. Syer: 'Beethoven and William Gardiner', *MT*, cxxviii (1987), 256–8

JONATHAN WILSHERE/R

Gardner, Johann von (*b* Sevastopol, 10/22 Dec 1898; *d* Munich, 26 Feb 1984). German musicologist of Russian origin. He was familiar with Russian church music from his childhood and specialized in studies of Russian chant, becoming an authority on the repertory, history and stylistic analysis of chant from the early 17th century. He was in Belgrade after the Russian Revolution of 1917 and completed his theological studies at the University of Belgrade in 1928, also studying composition and choral conducting with Kosta Manojlović. After a brief teaching career in Cetinje (Montenegro) and Carpathian Ruthenia he became a monk, serving in Jerusalem and elsewhere. He was in Vienna in 1939 and Potsdam in 1942, and by 1944 had returned to laity as a choral conductor in Salzburg. In 1954 he was appointed to teach courses on the liturgical chant of the Russian Orthodox Church at the University of Munich, where, in 1965, he took the doctorate with a dissertation on problems of notation in Russian chant. Besides a valuable bibliography of the literature on Russian church music he wrote numerous articles including descriptions of Russian musical manuscripts in various western European libraries and a discography of performances of Russian chants. The publication (1978–82) of his extensive study of the liturgical chant of the Russian Orthodox Church was his crowning achievement.

WRITINGS

Ukazatel/russkoy i inostrannoy literaturï po voprosam russkogo tserkovnogo peniya [Bibliography of Russian and foreign writings on Russian church chanting] (Munich, 1958)

'Das Cento Prinzip der Tropierung und seine Bedeutung für die Entzifferung der altrussischen linienlosen Notationen', *Musik des Ostens*, i (1962), 106–21

'Zum Problem der Nomenklatur der altrussischen Neumen', *Welt der Slaven*, vii (1962), 300–16

'Stilistische Richtungen im russischen liturgischen Chorgesang', *Ostkirchliche Studien*, xi (1962), 161–82

'Eine alte Gesangsform des Credo in der Praxis der russischen Kirche', *KJb*, xlv (1963), 1–10

'Zum Problem des Tonleiteraufbaus im altrussischen Neumengesang', *Musik des Ostens*, ii (1963), 157–69

with E. Koschmieder: *Ein handschriftliches Lehrbuch der altrussischen Neumenschrift* (Munich, 1963–72)

Das Problem des altrussischen demestischen Kirchengesanges und seiner linienlosen Notation (diss., U. of Munich, 1965; Slavistische Beiträge, xxv, Munich, 1967)

'Die Rolle der Musik im orthodoxen Gottesdienst', *Kult und Kontemplation in Ost und West: Niederaltaich 1966* (Regensburg, 1967), 86–109

'Zur Frage der Verwendung des Sema Fitá in den altrussischen liturgischen Gesangshandschriften mit linierter Notation', *Abhandlungen der Akademie der Wissenschaften und der Literatur-, Geistes-und sozialwissenschaftlichen Klasse*, ix (1969), 273–93; pubd separately (Wiesbaden, 1970)

'Musique d'église en Russie du XVIIe au XXe siècle', *Encyclopédie des musiques sacrées*, ii (Paris, 1969), 194–205

Aleksey Theodorovich L'vov, direktor Imperatorskoi Pridvornoi Pyevcheskoi Kapelli i dukhovnyi kompozitor (1798–1870) [L'vov, director of the Imperial Court's chapel choir and composer of liturgical music] (Jordanville, NY, 1970)

'Stile und Formen liturgischer Musik in der Orthodoxen Kirche', *Handbuch der Ostkirchenkunde*, ed. E. von Ivanka, J. Ticiak and P. Wiertz (Düsseldorf, 1971), 457–72

'Die Gesänge der byzantinisch-slawischen Liturgie', *Geschichte der katholischen Kirchenmusik*, ed. K.G. Fellerer, i (Kassel, 1972), 128–59

'Über die Klassifikation und die Bezeichnungen der altrussischen Neumenschriftarten', *Welt der Slaven*, xvii (1972), 175–200
'Gemischte Chöre in der Liturgie der russisch orthodoxen Kirche', *Ostkirchliche Studien*, xxii (1973), 44–54
Bogosluzhebnoe pyenie russkoy pravoslavnoy tserkvi [Liturgical chant of the Russian Orthodox Church] (Jordanville, NY, 1978–82)

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M. Velimirović: 'The Present Status of Research in Slavic Chant', *AcM*, xliv (1972), 235–65 [list of Gardner's publications, p.255]
Obituary, *Ostkirchliche Studien*, xxxiii (1984), 200–01

MILOŠ VELIMIROVIĆ

Gardner, John (Linton) (*b* Manchester, 2 March 1917). English composer and teacher. He was organ scholar at Exeter College, Oxford (1935–9), where his teachers included Armstrong, Walker and Morris. After war service he was a répétiteur at the Covent Garden Opera Company (1946–52); tutor (1952–76) and director of music (1965–9) at Morley College; visiting director of music at St Paul's Girls' School (1962–75); and professor of harmony and counterpoint, RAM (1956–86). He was made a CBE in 1976.

Gardner composed copiously from childhood. At Oxford the influence of Adorno was more significant than his teachers, and before World War II some chamber works were performed although they were subsequently withdrawn. His compositional career effectively recommenced with the première of the Symphony no.1 (1946–7) at the 1951 Cheltenham Festival under Barbirolli. Its success led to several major commissions including *Cantiones sacrae* (1951–2) for the Three Choirs Festival, and the opera *The Moon and Sixpence* (1954–7) for Sadler's Wells Opera. Gardner's music is characterized by skilful craftsmanship and an eclecticism often arising from the nature of a particular work. For example, *The Moon and Sixpence* is an exception to his normal adherence to tonality, where the use of serial procedures creates a harmony suitable to portray the heightened emotions of the plot; and in the Second Symphony (1985) he consciously adopts a 19th-century style. He has successfully integrated jazz into his works: the use of the alto saxophone in the Mass in D (1982) may be cited, as well as passages in the opera *Tobermory* (1976). Similarly, he has a flair for writing in a vein derived from popular music as in *Tomorrow Shall be my Dancing Day* (1965). The use of contrapuntal devices is another hallmark, demonstrated in a masterly fashion in *A latter day Athenian speaks* (1961) for unaccompanied chorus and in the Second String Quartet (1978). Choral and vocal works form the backbone of Gardner's compositions; significant among these are the *Herrick Cantata* (1960–61), and the *Seven Songs to Poems of Stevie Smith* (1976). Works such as the Second Oboe Sonata (1986) and the Oboe Concerto (1990) also show the idiomatic nature of his writing for instruments.

WORKS
(*selective list*)

Ops: The Moon and Sixpence (3, P. Terry, after W.S. Maugham), op.32, 1954–7, London, Sadler's Wells, 24 May 1957; The Visitors (chbr op, 3, J.O. Greenwood), op.111, 1971–2, Aldeburgh, Jubilee Hall, 7 June 1972; Bel and the Dragon (children's op, 1, T. Kraemer), op.120, 1973, London, St James Norlands, 15 Dec 1973; Tobermory (1, G. Ewart, after Saki), op.137, 1976, London, RAM, 26 Oct 1977

Orch: Sym. no.1, d, op.2, 1946–7; Variations on a Waltz of Carl Nielsen, op.13, 1952; Pf Conc. no.1, op.34, 1956–7; Conc., op.53, tpt, str, 1962; Midsummer Ale, ov., op.73, 1965; Sym. no.2, E♭, op.166, 1985; Sym. no.3, e, op.189, Conc., op.193, ob, str, 1990; Conc., op.220, fl, str, 1994–5

Choral-orch: Cantiones sacrae (trad.), op.12, S, chorus, orch, 1951–2; The Ballad of the White Horse (G.K. Chesterton), op.40, Bar, chorus, orch, 1958–9; Herrick Cant., op.49, T, chorus, orch, 1960–61; The Noble Heart (Greenwood, after Shakespeare and others), op.59, S, B, chorus, orch, 1963–4; Cant. for Christmas (trad.), op.82, chorus, small orch, 1966; Mass, D, op.159, C, chorus, orch, 1982; Cant. for St Cecilia, op.195, S, T, chorus, orch, 1991; A Burns Sequence, op.213, chorus, orch, 1993

Other vocal: A Latter Day Athenian Speaks (C.H.O. Scaife), op.51, SATB, 1961; The Shout (Fox), op.67, SATB, 1964; Mass, C, op.70, 1965; Tomorrow Shall be my Dancing Day (trad.), op.75/2, chorus, pf, 1965

Cant. for Easter, op.105, chorus, org, perc, 1970; 4 Carols, op.109/1, chorus, org, perc, 1970; The Entertainment of the Senses (W.H. Auden, Kallman), op.121, 5 solo vv, 6 insts, 1974; 7 Songs to Poems by Stevie Smith, op.126, SATB, wind qnt, 1976; Open Air Suite (folk poems), op.132, chorus, brass band, 1976; Stabat mater, op.210, S, chorus, org, timp, 1993

Chbr and solo inst: Occasional Suite, op.95, recs, cls, hpd, perc, 1968; Chbr Conc., op.102, org, 10 players, 1969; Sonata secolare, op.117, org, brass qnt, 1973; Sonata da chiesa, op.136, 2 tpt, org, 1976; Eng. Dance Suite, op.139, concert band, 1977; Str Qt no.2, op.148, 1978; Sax Qt, op.168, 1986; Sonata, C, op.172, ob, 1986; Str Qt no.3, D, op.176, 1987; Fantasy and Fugue on a Prelude of Bruckner, op.185, org, 1988; Sonata, op.204, org, 1992; Prelude and Fugue, op.209, pf, 1993; Sextet, op.223, pf, wind, 1995

Principal publishers: Hansen, Hinshaw, Novello, OUP, Stainer & Bell

WRITINGS

'The Chamber Music', *Robert Schumann: the Man and his Music*, ed. A. Walker (London, 1972), 200–240
'A Chronicle of Cantatas', *Twenty British Composers: the Feeney Trust Commissions*, ed. P. Dickinson (London, 1975), 54–7
ed., with S. Harris: *A cappella* (Oxford, 1992)

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N. Goodwin: 'John Gardner's Opera "The Moon and Sixpence"', *MT*, xcviii (1957), 250–51
L. Halsey: 'John Gardner's Choral Music', *MT*, cviii (1967), 28–32
R.B. Jones: *John Gardner: an Examination of his Life and Selected Choral Compositions* (diss., U. of Miami, 1991)

ANDREW BURN

Gardner, Kay (*b* Freeport, NY, 8 Feb 1941). American composer and performer. In addition to formal study at the University of Michigan (1958–61) and SUNY at Stony Brook (MM 1974), she studied with Samuel Baron (flute) and Antonia Brico (conducting, 1977, 1978) as well as Balinese flute and gamelan in Bali during 1988. A pioneer of women's music who declared her lesbianism in 1971, she has been an active composer-performer of women's music since 1973, appearing regularly at National Women's Music Festival and Michigan Women's Music Festival; in 1978–9 she co-founded and conducted the New England Women's SO. Her exploration of healing music has gained recognition through her presentations to medical schools and health workers, as well as her work to develop the use of music as a substitute for surgical anaesthesia. Combining eastern and western philosophy, physics, medicine and empirical evidence, her book *Sounding the Inner Landscape: Music as Medicine* (Stonington, ME, 1990/*R*) summarizes this work. Melody is the foundation for all her compositions, which often use modal scales as heard in *Rainforest* (1977) and *North Coast Nights* (1989). Her albums *Garden of Ecstasy* (1989) and *One Spirit* (1993) show the influence of world music and feature Gardner playing a variety of flutes.

WORKS

Stage: Ladies Voices: a Short Opera (G. Stein), 1981, Albuquerque, perf. 1981; Lucina's Light, 1995, rev. as Lucina's Light: a Yuletide

Cantata/Pageant, 1996; Mira (dance score), St Louis, Gash-Voigt, 16–18 May 1997
Orch: Prayer to Aphrodite, a fl, str orch, 1974; Rainforest, chbr orch, 1977; The Rising Sun, chbr orch, 1985 [arr. of chbr work]; Quiet Harbor, 1992
Chbr and solo inst: Lunamuse, fl, gui, vc, perc, vocal drone (tape loop or audience), 1974–5; Atlantis Rising, fl + a fl + prep pf, vn + va + wind chimes, vc + wind chimes, prep pf, tape, 1978; A Rainbow Path (fls, ww, perc, hp, str/pf, 1984; Traveling, a fl, va, gui, perc, tamboura, 1986; Viriditas, fl + a fl + b fl, ob + eng hn, bn + dbn, va, vc, perc, timp, hp, 1988; North Coast Nights, str qt, 1989; Mariachi, mar, 1991; Mother of Creation, bamboo fl + tingshaw + chime egg, pakhāwaj, 1993; Gift of Dance, fl, pf, 1996
Vocal: 3 Mother Songs, Mez, gui, 1977; When we Made the Music, SSAA, pf/(eng hn, str qt), 1977; Sea Chantress, 1v, fl, dulcimer, 1978; Anthem for an Aquarian Age, chorus, 1988; Ouroboros: Seasons of Life – Women's Passages (orat, C. Hutchins, I. Suzanne), 6 female vv, SAA, orch, 1993; Fragments (Hsin Ping), S, pf, 1995; The Scar of Odysseus, chorus, b drum, 1996; From Walden (H.D. Thoreau), dancers, chorus, ww, vc, kbd, perc, 1997
Video and film scores

Principal publishers: Sea Gnomes Music

Principal recording companies: Even Keel, Ladyslipper, Leonardo, Urana

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J.W. LePage: *Women Composers, Conductors, and Musicians of the Twentieth Century*, ii (Metuchen, NJ, 1983), 92–117
Kay Gardner: Composer, videotape, dir. J. Balthar (1986) [Gardner performing and talking about her life and works]
K. Gardner: 'Inner Space: Music As Medicine', *Ms*, xxii/1 (1991–2), 74–5
K. Gardner: 'Composing or Choosing Music for Patient Use During Surgery', *Current Research in Arts Medicine; a Compendium of the MedArt International 1992 World Congress on Arts and Medicine*, ed. Fadi J. Bejjani (Pennington, NJ, 1993), 441–4

J. MICHELE EDWARDS

Gárdonyi, Zoltán (*b* Budapest, 25 April 1906; *d* Herford, 27 June 1986). Hungarian musicologist and composer. He studied composition with Kodály at the Budapest Liszt Academy of Music, musicology with Blume, Hornbostel, Schering, Schünemann and Wolf at Berlin University (as a scholar of the Collegium Hungaricum) and composition with Hindemith at the Berlin Staatliche Hochschule für Musik, where he graduated in 1930. He took the doctorate at Berlin University in 1931 with a dissertation on Liszt. Subsequently he taught music at the teacher-training college in Sopron and conducted the music society there (1931–41). In 1941 he was appointed professor at the Liszt Academy of Music, where he remained until his retirement in 1967, teaching musicology and giving special lecture courses on Liszt and Bach. He was also chairman of the department of Protestant church music there from 1946 until 1949, when it was abolished. In 1972 he resettled permanently in West Germany. Gárdonyi made a significant contribution to research on Liszt, the European Baroque and musical analysis. He planned the Neue Liszt-Ausgabe, and with István Szelényi edited the first four volumes (1970–73). He was a member of the committee for musicology of the Hungarian Academy of Sciences. He composed prolifically in a wide variety of forms; his works include a large number of choral works, among which is an oratorio *A tékozló fiú* ('The Prodigal Son', 1971), various orchestral works, for example, a Clarinet Concerto (1942), a Concertino for Violin and Orchestra (1959) and a Sinfonic Suite (1980), as well as various chamber and instrumental works, including three string quartets and pieces for the organ. Many of these works are recorded on two CDs made in 1986 to celebrate his 80th birthday, and following his decease, nearly 70 of his works have been published posthumously in Germany, Hungary and the USA.

WRITINGS

Die Ungarischen Stileigentümlichkeiten in den musikalischen Werken Franz Liszts (diss., U. of Berlin 1931; Berlin, 1931)
'Liszt kiadatlan magyar zongorakompoziciói' [Liszt's unpublished Hungarian compositions for piano], *A zene*, xiii (1931–2), 132–8
Liszt Ferenc első magyar zenedarabjai [Liszt's first Hungarian pieces] (Sopron, 1935)
Liszt Ferenc magyar stílusa/Le style hongrois de François Liszt [Liszt's Hungarian style] (Budapest, 1936)
A zenei formák világa [The world of musical forms] (Budapest, 1949)
'Népzenénk és a zenei forma elemei' [Our folk music and the elements of musical forms], *ZT*, i (1953), 405–12
'Distancia-elvű jelenségek Liszt zenéjében' [Distance-principle phenomena in Liszt's music], *ZT*, iii (1955), 91–100
'J. Haydn oratórium formálása' [Haydn's oratorio forms], *ZT*, viii (1960), 95–106 [with Ger. summary]
'Nationale Thematik in der Musik Franz Liszts bis zum Jahre 1848', *Liszt-Bartók: Budapest 1961*, 77–87
'Zur Fugentechnik J.S. Bachs', *SMH*, iii (1962), 117–26
Elemző formatan [Analytical morphology] (Budapest, 1963/*R*)
'Bartók és magyar elődei' [Bartók and his Hungarian predecessors], *Muzsika*, viii/9 (1965), 10–14
'Egy jelentős Liszt-Monográfiáról' [On an important Liszt monograph (J. Milstein: *Liszt*)], *Magyar zene*, vi (1965), 258–65
'Kodály Zoltán írásai tükrében' [Kodály in his writings], *Magyar zene*, vii (1966), 279–82
J.S. Bach ellenpont-művészetének alapjai [The contrapuntal art of Bach] (Budapest, 1967)
'Neue Tonleiter und Sequenztypen in Liszts Frühwerken', *SMH*, xi (1969), 169–99
J.S. Bach kánon és fúga szerkesztő művészete [Bach's fugue and canon composition] (Budapest, 1972)
'Palestrina szakrális zenéje Kodály tanításában' [Palestrina's sacred music in the teaching of Kodály], *Vigilia*, vii (Budapest, 1972), 457–60
'Neue Ordnungsprinzipien der Tonhöhon in Liszts Frühwerken', *Franz Liszt: Beiträge von ungarischen Autoren*, ed. K. Hamburger (Budapest, 1978), 226–73
'The Organ Music of Liszt', *New Hungarian Quarterly*, no.100 (1985), 243–52
'Zu einigen Kanons von J.S. Bach', *SMH*, xxviii (1986), 321–4

EDITIONS

with I. Szelényi: *Franz Liszt: Neue Ausgabe sämtlicher Werke*, I/i/1: *Etüden I* (Budapest and Kassel, 1970); I/i/2: *Etüden II* (Budapest and Kassel, 1971); I/i/3: *Ungarische Rhapsodien I* (Budapest and Kassel, 1972); I/i/4: *Ungarische Rhapsodien II* (Budapest and Kassel, 1973)

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Contemporary Hungarian Composers (Budapest, 1974) [incl. list of works up to 1972]
D. Karasszon: *Zoltán Gárdonyi 1906–1986* (Budapest, 1999) [incl. full list of works]

IMRE SULYOK/ZSOLT GÁRDONYI

Gar-dpon, Pa-sangs Don-grub (*b* Pa-snam dBang-ldan, 1917/18; *d* Lhasa, 1998). Tibetan *gar* master. He was selected at the age of nine to be a *gar* dancer at the court of the 13th Dalai Lama and became teacher of the troupe at 21 and director at 32, while studying literature with dGe-'dun Chos-'phel. He worked as a lay official (*zhol-drung*) in the 'old' (pre-communist) Tibetan government and was the first *gar* master to be promoted to the seventh rank of its administrative hierarchy. He developed the instrumental technique of the *gar* tradition. In 1982, after more than 20 years in prison, he initiated the resurrection of *gar* music and dances and was appointed music teacher at Tibet University (Lhasa). With bSod-nams Dar-rgyas Zhol-khang, he was regarded as an authority on various

kinds of folksongs, sitting at most of the government conferences on traditional Tibetan performing arts. In 1985 and 1997 he went to India to teach *gar* to Tibetan exiles. The dances that he and Rig-'dzin rDo-rje (1927–84) taught at the Tibetan Institute of Performing Arts (Dharamsala) are still performed today before the Dalai Lama. He edited two books, made a series of recordings of *gar* and wrote a series of articles in Tibetan journals.

WRITINGS

mChod-sprin gar-rol [Clouds of offerings of dances] (Lhasa, 1985)
'Gangs-ljongs kyi gar-phrug-pa'i gso-sbyong sgrig-gzhi dang lte-ba'i gar-gyi lo-rgyus mdo-tsam gleng-ba' [Brief discussion on the training organisation of the Snowland's *gardrugpas* and main historical features of *gar*], *Bod-ljongs sgyu-rtsal zhib-'jug* [Tibetan arts studies] (1988), 43–7
'Gar-glu La-dvags stag-mchong las 'phros te gar gyi rang-bzhin la dpyad-pa' [A study on the character of *gar* from the 'Ladakh leaping tiger' style *gar* songs], *Bod-ljongs sgyu-rtsal zhib-'jug* [Tibetan arts studies] (1990), 35–9
sDe-srid Sangs-rgyas rGya-mtsho, gNa'-bo'i lugs-bzang ya-rabs srol-gtod-pa'i deb-ther Mig yid rna ba'i dga'-ston 'gugs-pa'i lcags kyo zhes bya-ba bzhugs-so [Music history from the great ancient tradition, the feast for the eyes, mind and ears, that attracts people] (Lhasa, 1991)
'Rang nyid gar-pa byas-pa'i 'brel yod gnas-tshul rags-rim' [Overview of my experience as a *garpa*], *Bod kyi lo-rgyus rig-gnas dpyad-gzhi'i rgyu-cha bdams-sgrig* [Materials for the study of Tibetan history and culture], viii/17, ed. Bod rang-skyong-ljongs srid-gros lo-rgyus rig-gnas dpyad-gzhi'i rgyu-cha zhib-'jug u-yon lhan-khang [TAR CPCC Research Committee for study materials on Tibetan history and culture] (Beijing, 1994), 219–25

RECORDINGS

Gangs-can gna'-bo'i dbyangs-snyan (Tibetan classical music), ed. dGe-'dun, Bod-ljongs sgra-brnyan par-skrun-khang (Tibet music and video publishing house) (1985) [incl. 'sTod-gzhas nang-ma', perf. Zhol-khang bSod-nams Dar-rgyas, and 'mChod-sprin gar-rol', perf. Gar-dpon Pa-sangs Don-grub]

ISABELLE HENRION-DOURCY

Garducci, Tommaso. *See* GUARDUCCI, TOMMASO.

Gareth, Benedetto ['Il Chariteo'] (*b* Barcelona, *c*1450; *d* Naples, 1514). Catalan poet-improviser. He was active in Aragonese Naples for most of his career, notably as secretary to Ferdinand I and as secretary of state to Ferdinand II, for whom he used to sing Virgil's poems. According to Cortese (see Pirrotta) Spaniards sang in a 'lugubrious' manner and inflected Virgil's verses in a 'simple' variety of the Lydian that resulted in a 'rather languid modulation'. At Ferdinand's wedding in 1496 Gareth performed 'mille sue frottole', composed in honour of 'La Luna', a poetic name for his beloved. His amorous lyrics about her (collected in *Endimione*) show the influence of Petrarch. He was a leading member of the Accademia Pontaniana, where he was known as 'Chariteus' (favourite of the *charites*, or graces). Serafino Aquilano came to know him while in Naples (1478–80) and is said to have been inspired by Andrea Coscia's performances of his lyrics at the Sforza court in Milan. A musical setting of one of Gareth's 32 *strambotti*, *Amando e desiando* is attributed to him in Petrucci's *Frottole libro nono* (RISM 1509[2]) and also in an arrangement for voice and lute in Bossinensis's *Intabulati* (1511; ed. in IMi, new ser., iii, 1964). His *strambotto Qual fu del primo dì* was included in a Mantuan collection of *cansoni per canto*. Some *strambotti* refer to his singing in a dolorous vein (nos.1, 2, 9, 23, 32); he mourns the death of a singer named Moletto in *sonetto* 184. Six scurrilous *canzoni alla napolitana* attributed to 'Don Caritheo' in RISM 1546[18] cannot be Gareth's. However, the initial lines of his *strambotti* (e.g. *Tu dormi e amor veglia*) were frequently cited in various forms of popular poetry.

WRITINGS

Opere del Chariteo (Naples, 1506, 2/1509 as *Tutte le opere volgari di Chariteo*); ed. E. Pèrcopo as *Le rime di Benedetto Gareth detto il Chariteo* (Naples, 1892)

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D.G. Cardamone: *The Canzone Villanesca alla Napolitana and Related Forms, 1537–1570* (Ann Arbor, 1981)
A. Atlas: *Music at the Aragonese Court of Naples* (Cambridge, 1985)
G. Parenti: *Benet Garret detto il Cariteo: profilo di un poeta* (Florence, 1993)

DONNA G. CARDAMONE

Gargallo, Luis Vicente (*b* at or nr Valencia, *c*1636; *d* ?Barcelona, ? Feb 1682). Spanish composer. He received his early musical training as a choirboy at Valencia Cathedral. He was choirmaster of Huesca Cathedral from 7 June 1659 to 15 November 1667, succeeding Babán. Two days later he was appointed to a similar position at Barcelona Cathedral, succeeding Albareda. In November 1667 he was an unsuccessful candidate for the post of *maestro de capilla* of the Real Colegio del Corpus Christi, Valencia, and in October 1679 he sat on the jury that judged the competition for the post of organist at S María del Mar, Barcelona. He disappeared from Barcelona cathedral in February 1682, and the chapter was forced to presume that he had died. Gargallo had many pupils. His surviving works, all of them sacred, show that he was a talented composer, with a sound technique and a strong personality. He may have been related to José Gargallo (*b* Morella, 1702; *d* after 1734), who served at Valencia Cathedral until 1731 and then at Albarracín Cathedral, or to Francisco Gargallo, a beneficed priest and *maestro de capilla* of S María la Mayor, Morella, in the 18th century. Another José Gargallo (*b* 1744; *d* 1794) was a musician at the cathedral of La Seo, Zaragoza, and then, from 1776, *maestro de capilla* of León Cathedral.

WORKS

Historia de Joseph (orat), ed. in Estudis sobre el barroc musical hispànic, i (Barcelona, 1986)
Aquí de la fe (orat), ed. in Recerca musicològica, vi–vii (Barcelona, 1986–7)
Mass, 8vv; mass, 5vv; requiem, 8vv: *E-Bc*
Mass, 8vv, 1676; requiem, double choir: Palau, Barcelona
Seqs: 2 Dies irae, 4, 8vv, *E-Bc*; Victimae paschali laudes, 6vv, Palau, Barcelona
Benedictus Dominus Deus Israel, 8vv, bc, *VAcp*
Nunc dimittis, 10vv, *Bc*
Pss: Cum invocarem (Ps iv), 10vv, *Bc*; In te Domine (Ps lxx), 8vv, bc, *VAcp*; Memento Domine David (Ps cxxxi), 8vv, bc, *VAcp*; Miserere, 8vv, org, *GB-Lbl*; Principes persecuti sunt (Ps cxix), 10vv, org, *Lbl*; other psalms, 4vv, *E-Bc*
Lessons: Fratres sobrii estote, 16vv; Responde mihi, 8vv: *Bc*; Fratres sobrii estote, 10vv, Palau, Barcelona
Salve regina, 4, 8vv, org, *V*
Tonos, 4–5vv, for Christmas; tonos for communion: *Bc*
Sacred villancicos for communion, Christmas and feasts of Corpus Christi, the Immaculate Conception, the Assumption etc., 5–12vv: *Bc*, *Zs*, *V*
Further motets and villancicos, *V* and library of P.N. Otaño

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GUY BOURLIGUEUX

Gargano, Giovanni Battista (*fl* early 17th century). Italian music printer. In partnership with Lucrezio Nucci, he was active in Naples when it was a centre for music printing: the firms of Carlino & Pace and Sottile were also flourishing at the time. The bookseller P.P. Riccio financed a number of Gargano and Nucci's early publications including *Teatro de madrigali* (RISM 1609[16]) edited by Scipione Riccio. Between then and 1618 the firm published nearly 20 musical editions, mostly of secular music by local composers such as Camillo and Francesco Lambardi, Maiello, Montella and Montesardo. The most important publication was Cerone's treatise *El melopeo y maestro* (1613).

Lucrezio Nucci published a few musical works on his own during 1616 and 1617. His 1616 edition of Alessandro Di Costanzo's first book of madrigals is remarkable for its colophon, which refers to an earlier edition in the following terms: 'Naples, Giovanni Battista Sottile, 1604, and reprinted at the instigation of Giacomo Voltaggio by Lucrezio Nucci, 1616'. During 1618 Lucrezio Nucci was replaced by Matteo, presumably his son. With Gargano he published four editions of music, three of them by Giaccio; during the 1630s he published editions of musical treatises by Cavalliere and Picerli.

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STANLEY BOORMAN

Gargari, Teofilo (*b* Gallese *c*1570; *d* Rome, July 1648). Italian composer, singer and organist. In 1588 he was an alto in the choir of S Lucia del Gonfalone, Rome. From 1592 until 1597 he served at S Luigi dei Francesi. After a failed attempt to enter the Cappella Pontificia in October 1599, he was accepted in May 1601, perhaps on the recommendation of Cardinal Montalto, in whose church of S Lorenzo in Damaso he had been organist in March of that year. He twice served as *maestro di cappella* of the papal choir (1620 and 1622). The repertory-specific 1616 *Diario Sistino* lists his music on a number of occasions, particularly at the more up-to-date *Vespri Segreti*. A set of Vespers music for the feast of Saint Peter and Saint Paul (five double-choir psalms and a hymn) was copied in 1628 (*I-Rvat* C.S.102); three Magnificat settings, a *Miserere* and three motets, all for double choir, also survive (*Rvat* C.S.31, 91, 100; C.G. XIII 25). All are good examples of the Roman polychoral style, combining contrapuntal skill with attention to the words. His only surviving concertato motet (RISM 1616[1]), while demanding virtuoso singers, relies too heavily on ornamental formulas. Gargari is not known to have composed any secular music.

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NOEL O'REGAN

Gargiulo [Gargiulio], **Terenzio** (*b* Torre Annunziata, Naples, 23 Nov 1903; *d* San Sebastiano al Vesuvio, Naples, 13 Nov 1972). Italian composer and pianist. He studied the piano, with Florestano Rossomandi and Attilio Brugnoli, and composition, with Antonio Savasta and Gennaro Napoli, at Naples Conservatory. After embarking on a career as a concert pianist, he came to recognition as a composer at the 1939 Rassegna Nazionale di Composizione with his Piano Concerto. From 1928 onwards he taught at the conservatories of Bari, Parma, Palermo and Naples. He was later director of the conservatories in Palermo (1960–63) and Naples (after 1963).

As a composer Gargiulo remained faithful to tonal music models. His orchestral and chamber works reveal a marked inclination towards folk melodies, while his two operas, both settings of librettos by the critic and theatre director Vittorio Viviani, derive their style from late 19th-century Neapolitan *verismo*. (*DEUMM*; *GroveO*, R. Pozzi)

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(*selective list*)

Stage: Il borghese gentiluomo (op, V. Viviani), Naples, S Carlo, 1947; Maria Antonietta (op, Viviani), Naples, S Carlo, 1952; Fantasia romantica (ballet), Naples, 1952

Orch: Pf Conc., 1939; Georgicon, affresco sinfonico, 1941; Sym. no.1, 1956; Sym. no.2, 1957; Concertino, ob, str, 1958; Sinfonia breve, 1959; Serenata I, cl, pf, perc, str, 1961; Serenata II, 2 ob, 2 hn, str, 1961

Chbr: Qnt, str, pf; Sonata, vn, pf; Improvviso, vc, pf

Pf: 3 fiabe; Toccata; 5 bagatelle pastorali; 2 studi; 3 pezzi; 2 Sonatine; Walzer, 2 pf

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Principal publishers: Curci, Ricordi

VIRGILIO BERNARDONI

Garimberti, Ferdinando (*b* Mamiano di Traversetolo, 6 Jan 1894; *d* Madrid, 26 March 1982). Italian violin maker. He studied with Romeo, then Riccardo Antoniazzi; he then worked for Giuseppe Pedrazzini and Leandro Bisiach, and later set up independently in Milan. Between 1927 and 1949 his instruments won important awards at the exhibitions held at Rome and Cremona. He taught at the International School of Cremona from 1963 to 1966. During his long career his models and style remained almost unvaried. His work is meticulous, very precise and clean, always extremely careful and very elegant. He was discriminating in his choice of wood and he clearly preferred to fashion the backs out of one piece. He applied the varnish with great skill; this varies in consistency and colour depending on the period. The most usual colour is a beautiful red-orange which sometimes becomes lighter towards the centre but is sometimes a darker red. He also did much repair work and was considered an expert in old Italian violins. He often marked his instruments with a signed label and a brand on the inside.

ERIC BLOT

Garinus [? Guayrinet] (*fl* late 14th century). French composer. The isorhythmic rondeau *Loyauté me tient en espoir* is ascribed to him in *F-CH* 564. He may well have

been the man mentioned in the two musician motets *Musicalis scientia/Scientie laudabili* and *Apollinis eclipsatur/Zodiacum signis/In omnem terram*; in the first piece he is called Garinus de Soissons. (However, Hoppin and Clercx put forward another candidate, Garinus de Arceys, who became chaplain to the pope in 1370 and Bishop of Chartres in 1371, but is not known to have been a musician.) His rondeau (ed. W. Apel: *French Secular Compositions of the Fourteenth Century*, Amsterdam, 1970, p.62; also in CMM, liii/1, 1970, no.31, and PMFC, xix, 1982, no.2), which is an example of the lengthy syncopations used in the late 14th century, is divided into two halves identical in rhythm.

It has been suggested (see Stäblein-Harder) that he was also the composer of the Credo transmitted in *I-IV* 115, ff.46*v*–47 (ed. in CMM, xxix, 1962, no.40), whose tenor bears the designation 'Tenor Guayrinet'. The two lower voices of this three-voice work are isorhythmic; the opening of its upper voice, plainly a chant paraphrase, is rhythmically similar to that of the even more fragmentary Credo in *F-Sm* 222, no.78 (see RISM B/iv/3), which is, however, written an octave lower and in only two voices.

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GILBERT REANEY/R

Garip (Provençal). A term used primarily for instrumental versions of the lai form, though also implying dance music. *See* LAI, §1(vi).

Garland. American firm of publishers. It was established in New York by Gavin Borden in 1969 as a book reprinting concern. The firm expanded its list by 1975 to include original titles, especially reference works on a range of topics including music. Since then it has established several specialized series such as the Composer Resource Manuals (begun 1981), Music Research and Information Guides (1984) and Perspectives in Music Criticism and Theory (1995). Shortly after 1975 Garland issued its first scores, the series Italian Opera 1640–1770 (97 vols., begun 1977), Early Romantic Opera (72 vols., 1978) and The Symphony 1720–1840 (60 vols., begun 1979). Since 1983 Garland has produced more than two dozen multi-volume anthologies of scores and source materials in facsimile (notably of J.C. Bach, Handel, Hummel, Mendelssohn, Mozart, Spohr, the Italian cantata and oratorio, Renaissance music, 18th-century continuo sonata and French cantata; and, from the 19th century, London and Parisian piano music, French song and American musical theatre), as well as new editions devoted to the 16th-century chanson and motet, the Italian madrigal and Italian instrumental music.

CALVIN ELLIKER

Garland, Judy [Gumm, Frances Ethel] (*b* Grand Rapids, MN, 10 June 1922; *d* London, 22 June 1969). American popular singer and actress. With her elder sisters, Virginia and Suzy, she became one of the Gumm sisters, making her vaudeville début at the age of three. Her father was a cinema and theatre owner-manager who eventually settled in California. At first she took the stage name Frances Garland, but after a period studying at a theatre school in Los Angeles, she became Judy Garland, billed as 'the little girl with the great big voice'. She appeared in her first film in 1929 (*The Meglin Kiddlie Revue*), and in 1934 after a meeting with the composer Harry Akst she auditioned for Louis B. Mayer at MGM and was put under contract. She made several successful films including *Broadway Melody of 1938*, in which she sang 'You made me love you', before gaining stardom in *The Wizard of Oz* (1939), for which she was awarded an Academy Award as best juvenile performer. The film's song 'Over the Rainbow', by Harold Arlen, with lyrics by E.Y. Harburg, became her signature tune. She married the composer and arranger David Rose in 1941.

Throughout the 1940s she gradually moved into 'adult' roles, with special success in *Meet Me in St Louis* (1944; songs by Ralph Blane and Hugh Martin, including 'The Trolley Song' and 'The Boy Next Door') and *The Pirate* (1948; by Cole Porter, including 'Love of My Life' and 'Be a Clown'). Both these films were directed by her second husband, Vincente Minnelli. Garland's singing style harked back to the traditions of vaudeville and in several of her films – *For Me and My Gal* (1942), *Easter Parade* (1948) and *In the Good Old Summertime* (1949) – she sang songs of the 1900s and 1920s with a mixture of sentiment and raucous energy that would mark her later performances.

Psychiatric problems exacerbated by drug-addiction led to the termination of her contract with MGM in 1950. The following year she parted from Minnelli and began a new career as a solo performer. Her appearances at the London Palladium and the Palace Theater, New York, were received by the public with almost hysterical applause. In 1954 she returned to the screen to give what is widely acknowledged as her best performance, in *A Star is Born* (songs by Arlen and Ira Gershwin, including 'The Man that Got Away'). The rest of her life found her problems dogging her career, which nevertheless achieved its zenith on stage in 1961 with her concert at Carnegie Hall. 'She used the mike as though it were a trumpet', wrote the columnist Hedda Hopper, and this fierce element in her later performances, each one seeming to be another stage in her self-destruction, marred her very considerable abilities as a singer.

Towards the end of her life she sometimes appeared in performances with her daughter LIZA MINNELLI, and made two final musical films, with songs by Arlen and Harburg: *I Could Go On Singing* (1963) and *Gay Purr-ee* (1962), the latter being an animated cartoon in which only her voice was heard. Lorna, her daughter by her third husband, Sid Luft, also became a singing actress. Garland's fame increased in the years following her death, partly because of the following she inspired among gay men.

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PATRICK O'CONNOR

Garland, Peter (Adams) (*b* Portland, ME, 27 Jan 1952). American composer, publisher and writer on music. He studied with Tenney and Budd at the California Institute of the Arts (BFA 1972). He is best known as the editor and publisher of *Soundings* (1971–91), a journal that included scores by many now well-known American avant gardists and experimentalists such as Lou Harrison, Nancarrow and Partch as well as composers of his own generation. Like some of his mentors, Garland has chosen to live outside the academic and commercial musical worlds. He has travelled widely and been strongly influenced by the musics of Mexico and Indonesia. His works are spare but lyrical, often using exotic instrumentation though much of his output is for the piano (he has written a number of works for the pianists Herbert Henck and Aki Takahashi). His most ambitious work is *The Conquest of Mexico*, a shadow puppet dance-drama. In more recent works, such as *Love Songs* and *Another Sunrise*, a disarming simplicity of spacious, open sonorities, juxtaposed with a rugged, rhythmic vitality, offsets sections of understated sweetness. He was a Deutscher akademischer Austauschdienst fellow in Berlin in 1993 and the recipient of an Asian Cultural Council grant for study and travel in Japan in 1994.

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INGRAM D. MARSHALL

Garlandia, Johannes de. *See* JOHANNES DE GARLANDIA.

Garmonica [garmoshka] (Russ.). A type of accordion. *See* ACCORDION, §2(iii).

Garner, Erroll (Louis) (*b* Pittsburgh, 15 June 1921; *d* Los Angeles, 2 Jan 1977). American jazz pianist. He first played professionally in the Pittsburgh area with Leroy Brown's orchestra (1938–41). By 1944 he had moved to New York, where he started to play in night clubs; he served as a substitute for Art Tatum in Tatum's trio with Tiny Grimes and Slam Stewart, remaining when it became the Slam Stewart Trio (1945). He then formed his own trio with bass and drums, a format he retained for the whole of his career when not playing as a soloist, and quickly captured a large audience. In 1947, while working in the Los Angeles area, he recorded with Charlie Parker. In the 1950s and 1960s he was one of the most frequently seen black jazz musicians on television, and in 1957–8 he undertook the first of many overseas tours. He remained active until February 1975, becoming one of the most familiar figures on the jazz scene and issuing a great many recordings.

A completely self-taught musician who never learnt to read music, Garner developed an individual style that stands largely outside the main tradition of jazz pianism and, because of its virtuoso technique, has attracted few imitators. Although some of his early recordings show him using stride left-hand patterns, by the late 1940s he had developed a characteristic four-beat fixed pulse of block chords in the left hand, using wide-spaced voicings reminiscent of swing rhythm-guitar playing and often 'kicking' the beat in the manner of a swing drummer. Against these patterns he embellished or varied a given melody with brilliant octave or chordal passages, sometimes lagging as much as a quaver behind the beat to generate enormous momentum and swing. Other trademarks of Garner's style were his sensitive manner of 'strumming' right-hand chords at medium tempo and his witty passages of improvised two-part counterpoint. All of these qualities may be heard on the album *Concert by the Sea* (1955, Col.). His interpretations of popular songs were orchestral in conception, exploiting the full range of the keyboard and employing contrasting textures and dynamics in the manner of big-band arrangements. In the 1950s he enriched his rhythmic basis by adopting Latin American dance rhythms.

Garner's recorded output is remarkably consistent in approach and level of invention. Of particular interest are his fanciful introductions (for example, on *Fantasy on Frankie and Johnny*, 1947, Dial), which function as small-scale, independent compositions, arresting the listener's attention with their dissonance or novelty without betraying the thematic material to follow. Garner also composed the well-known ballad *Misty* (1954, Mer.), which exemplifies his rich, overly ornate manner at slow tempos.

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J. BRADFORD ROBINSON

Garnesey [?John] (*b* ? *c*1415; *d* ? Wells, 1459). English church musician and composer. He is probably to be identified with the John Garnesey who served as a vicar choral of Wells Cathedral from 1443 to 1458 and (most unusually) was promoted to a residentiary canonry there just a year prior to his death in 1459. His sole surviving work is a setting of *Laudes Deo*, a troped lesson sung in the Sarum Use during the Mass 'at Cock-crow' on Christmas Day; the work is preserved in *GB-Cmc* Pepys 1236. In the Sarum missal the performance of this lesson is deputed to two *clerici*, and Garnesey supplied two-part polyphony. It is a suave and resourceful if somewhat extended exercise in manipulation of the imperfect consonances of the 3rd and 6th. Freedom is preferred to rigour in compositional approach; reference to the chant is perfunctory and soon abandoned.

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ROGER BOWERS

Garnier [Grenier, Guarnier] (*fl* 1538–42). French composer. Four four-voice chansons by him were published in Paris by Attaingnant and Moderne (RISM 1538[11], 1538[13], 1538[15], 1542[14]; 2 ed. in PÄMw, xxiii, 1899/*R*). A four-voice motet by him, *Lectio actuum apostolorum*, was printed in the first book of Gardano's *Mottetti del frutto* volumes (1539[13]; ed. in SCMot, xiii, 1993). Like the other pieces in that anthology, Garnier's motet dwells in a densely contrapuntal idiom, with overlapping points of imitation and a carefully controlled approach to consonance and dissonance. It is unlikely that he was the Guillaume Garnier who was a teacher in Naples around 1480 or Alain Grenet, a chaplain at the Ste Chapelle in 1494.

FRANK DOBBINS/RICHARD FREEDMAN

Garnier, François. *See* GRANIER, FRANÇOIS.

Garnier [*l'aîné*], **François-Joseph** (*b* Lauris, Vaucluse, 18 Jan 1755; *d* Lauris, *c*1825). French oboist, flautist and composer. He studied the oboe with Antoine Sallantin, and from 1775 to about 1808 played in the Paris Opéra orchestra (he was first oboist from 1786). He was also oboist in the royal chapel at Versailles from 1784, and performed with much success at the Concert Spirituel. He taught at the Ecole de la Garde Nationale (later the Conservatoire) from 1793 to 1797. For some years he was a musician in Napoleon's armies. Garnier belonged to the Masonic lodges 'Les Amis Réunis' and 'Le Contrat Social', which included some of the best musicians of the time. He wrote light instrumental works, primarily for the oboe, and a valuable method for that instrument. His brother Joseph, known as Garnier *le jeune*, was a flautist in the Opéra orchestra and composed for the flute.

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ROGER J.V. COTTE

Garnier, Gabriel (*d* Paris, *c*1730). French organist. He held posts first at St Louis-des-Invalides, Paris, from 1684, and then at the Chapelle Royale at Versaille from 1702, where the other organists were Nivers, Buterne and François Couperin. In 1719 he was appointed organist of St Roch in Paris.

Titon du Tillet said Garnier was 'among our most skilful organists', and François Couperin clearly paid him tribute in one of his finest harpsichord pieces, *La Garnier*, from the *second ordre* of his first book of *Pieces de clavecin* (1713). Pierre-Louis d'Aquin said that Garnier played Couperin's harpsichord music better than the composer himself. None of Garnier's music survives.

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EDWARD HIGGINBOTTOM

Garnier, Louis. *See* GRANIER, LOUIS.

Garrana, (Muhammed) Rifaat (*b* Cairo, 29 Jan 1924). Egyptian composer. He took up the trumpet at the age of 12 and later attended the Cairo Institute for Theatre Music, from which he graduated in 1948. Composition studies with Hickmann and Minato followed, and he then worked as a school music teacher. In the 1960s he conducted the television orchestra, subsequently assuming the direction of the television music department. He won the state prize for composition in 1966.

With Abdel-Rahim and El-Shawān, Garrana belongs to the second generation of 'modern' Egyptian composers. He establishes a national atmosphere in most of his works by the use of melodic elements from folk and traditional Arab music. In later compositions, such as the symphonic poem *Journey to Czechoslovakia*, his harmonic style has become rather more dissonant, probably under the influence of contemporary Czech music; but dissonance is not a functional or essential part of his language. Formally, he is at his best in programme music, though the Qānūn Concerto is a notable work, being the first in Egypt to use the *qānūn* with a symphony orchestra. The third movement is based on the tune of an Islamic chant: the antiphonal, recitative-like call to prayer of the *baïram* (feast days). Garrana's writing for the instrument is quite new, and the soloist has to play with two plectra in each hand, instead of one in each hand as in traditional music. He has received the state prize for composition and other awards.

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S. El Kholy: *Al qawmiyyah fi musīqa al-qarn al-'ishreen* [Nationalism in 20th century music] (Kuwait, 1992), 316–18

SAMHA EL KHOLY

Garre, Edmée Sophie. *See* GAIL, SOPHIE.

Garrelts [Garrels], **Rudolph** [Redolph] (*b* Norden, Ostfriesland, 25 March 1675; *d* The Hague, 5 April 1750). Dutch organ builder of German birth. He worked first as a woodcarver and furniture maker (a well-known example of his work is the pulpit of the Ludgeri-Kirche, Norden) before becoming one of Arp Schnitger's master pupils. He began building organs in North Germany and the Dutch provinces of Groningen and Drenthe. The organ he built for the village church of Anloo, Drenthe, in 1718, was well preserved until a fire in an organ builder's workshop destroyed much of the internal parts of the organ.

Garrelts first moved to the Dutch city of Leiden in 1725 and later to The Hague, where he filled the place left vacant by the last great Dutch organ builder Johannes Duyschot. He came under the influence of Aeneus Egbertus Veldcamps, organist of St Jacobskerk, who was a staunch defender of the Dutch organ-building tradition and a fierce opponent of the then modern North German style as exemplified by the Schnitger sons' rebuilding of the organ of St Laurenskerk, Alkmaar. Though Garrelts immersed himself in the Dutch tradition of Duyschot, his organs nevertheless form a most interesting synthesis of the best of both Dutch and North German styles. His best-known organs are those built for the Grote Kerk, Maassluis (1732), a large three-manual instrument which combines traits of both Duyschot and Schnitger; for the Marekerk, Leiden (1735; enlargement); and the Grote Kerk, Purmerend (1739–42), with a Hamburg-style case, but a Dutch-style stop-list.

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J. Jongepier: *Langs Nederlandse Orgels: Noord-Holland, Zuid-Holland, Utrecht* (Baarn, 1977)

ADRI DE GROOT

Garreta (Arboix), Juli [Julio] (*b* Sant Feliu de Guíxols, Girona, 12 March 1875; *d* Sant Feliu de Guíxols, 2 Dec 1925). Catalan composer. His father was a watchmaker and musician who instructed the young Garreta in both pursuits, but he was essentially self-taught. He taught himself the piano and the violin in order to join the local orchestra of Villanueva y Geltru, near Barcelona, where he worked as a watchmaker. There too he founded a quintet and made his home into a musical centre where Casals was a frequent visitor. His first compositions were small-scale orchestral pieces, but he soon turned to writing *sardanas*, becoming known as 'the Wagner of the *sardana*'. Encouraged by Casals, he wrote his first big orchestral work, the *Impressions sinfóniques*, in 1901, and in 1920 he won the prize of the Festa de la Música Catalana with the *Suite empordanesa*. He was very much influenced by the aesthetic and orchestration of Strauss. The death of this 'genial and profoundly intuitive man' (Casals) came only two days after the first performance of his Violin Concerto.

WORKS
(*selective list*)

Orch: Impressions sinfóniques, 1901; Scherzo, 1915; Preludi mediterrani, 1918; Suite empordanesa, 1920; Pastoral, sym. poem, 1922; Les illes Medes, 1923; Vn Conc., 1925
Other works: Pf Sonata, 1922; Vc Sonata; chbr pieces, over 80 sardanas

Principal publishers: Boileau, Unión Musical Española

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L. Millet: 'Juli Garreta i la nostra musica', *Revista musical catalana*, xxii (1925), 225–9
M. Vinyas: 'Juli Garreta, l'home i l'artista', ibid., 229–36
H. Collet: *L'essor de la musique espagnole au XXe siècle* (Paris, 1929)
A. Miro Bachs: *Cien músicos célebres españoles* (Barcelona, 1942)
H. Besseler: 'Katalanische Cobla und Alta Tanzkapelle', *IMSCR IV: Basle 1949*, 59–68
M. Vinyas: *Juli Garreta, l'home i l'artista* (Sant Feliu de Guíxols, 1955)
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T. Marco: *Historia de la música española: siglo XX* (Madrid, 1983; Eng. trans., 1993)
M. Pérez: *Diccionario de la música* (Madrid, 1985)

ANTONIO RUIZ-PIPÓ

Garrett, George (Mursell) (*b* Winchester, 8 June 1834; *d* Cambridge, 8 April 1897). English organist and composer. Trained as a chorister at New College, Oxford, with S. Elvey, in 1851 Garrett became pupil assistant to S.S. Wesley at Winchester Cathedral, where his father was master of the choristers. He was subsequently organist of Madras Cathedral (1854) and St John's College, Cambridge (1857); in 1873 he succeeded J.L. Hopkins as organist to Cambridge University. He wrote many anthems and services that held a place in the repertory for more than a generation; their organ parts demonstrated the independent accompaniments that S.S. Wesley's pupils often developed from his early examples. Garrett also produced an oratorio *The Shunamite* (1882), several cantatas, a chant collection, some songs and partsongs, and organ music. (O. Way: 'Letters to a Daughter: a Selection of Letters written between 1890 and 1896 by G.M. Garrett, Mus. Doc.', *MR*, liii (1992), 7–31)

BERNARR RAINBOW

Garrett, Lesley (*b* Doncaster, 10 April 1955). English soprano. She studied at the RAM from 1977 to 1979 and while there made her mark as a spirited Lazuli in Chabrier's *L'étoile* (1979); the same year she won the Kathleen Ferrier Prize, and entered the National Opera Studio. After appearances in small roles at Batignano, she made her official stage début as Dorinda (Handel's *Orlando*) in 1980 at the Wexford Festival, singing Mozart's Zaide there the following year. In 1981 she sang Carolina (*Il matrimonio segreto*) at the Buxton Festival and in 1982 Susanna at Opera North. After singing Despina for Glyndebourne Touring Opera, she joined the ENO in 1984 where, among other roles, she has sung Bella (*The Midsummer Marriage*, 1985), Atalanta (*Serse*, 1985), Zerlina (1985), Yum-Yum (1986), Offenbach's Eurydice (1988), Oscar (*Un ballo in maschera*, 1989), Susanna (1990), Adèle (1991), Rose (*Street Scene*, 1992), Dalinda (*Ariodante*, 1993), the title role in *The Cunning Little Vixen* (1995) and Rosina (1998), in all of which

she sang and acted with a natural command of the stage. With her outgoing personality and powers of communication, thanks not least to her perfect diction, she has been an enthusiastic proselytizer of opera on television, notably in her own programmes 'Viva la Diva' and 'Lesley Garrett – Tonight', and on her mixed recitals on CD. In all this, however, she has never compromised her musicianship, excellent technique or keen sense of style.

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R. Milnes: 'Lesley Garrett', *Opera*, xlvii (1996), 499–506

ALAN BLYTH

Garrick, David (*b* Hereford, 19 Feb 1717; *d* London, 20 Jan 1779). English actor, manager and playwright. He was the greatest Shakespearean actor of the mid-18th century and an influential manager of Drury Lane from 1747 to his retirement in 1776. He was also knowledgeable about ballet and opera. In 1749 he married the dancer Eva Maria Veigel, who had come to London in March 1746. Garrick visited Paris and established contact with such figures as Noverre, the pyrotechnist Morel Torré, the violinist-composer F.H. Barthélemon (who provided music for Garrick's burletta *Orpheus*) and J.P. de Loutherbourg, who revolutionized stage design at Drury Lane in the 1770s. Garrick's relatively 'naturalistic' acting style – he broke with the pompous declamatory styles in fashion since Dryden's day – made him an important influence on such theatrical and operatic reformers as Algarotti, Diderot and Noverre. He is said to have taught his acting style to Guadagni, who was to be Gluck's Orpheus (1762).

Early in his long reign at Drury Lane he staged Boyce's all-sung afterpiece *The Chaplet* (1749), Arne's *Don Saverio*, an innovatory opera set in the present (1750), and Burney's burletta *Robin Hood* (1750). He extended the boundaries of pantomime in both music and ballet in a series of important ventures with Henry Woodward, the best-known of which is *Queen Mab* (1750). His importation of Noverre's *Les fêtes chinoises* (1755) was wrecked by anti-French riots. Garrick staged J.C. Smith's operas, notably *The Fairies* (1755). The success of Arne's *Artaxerxes* at Covent Garden in 1762 threw Garrick operatically on the defensive. He struggled for some years to find a counter-attraction to the popular series of comic operas at the rival theatre, beginning with *Love in a Village* (1762). With Charles Dibdin and *The Padlock* (1768) he finally found his man. Their relations were frequently strained, however, and Dibdin's view of Garrick in his autobiography *The Professional Life of Mr Dibdin* (1803) is caustic.

Garrick had a major influence on the development of English opera in the late 18th century. He was both eclectic and innovatory. His 1770 revival of Dryden and Purcell's *King Arthur* (revised by Arne) is a major landmark in the rediscovery of Purcell. He produced all-sung mainpieces and afterpieces, burlettas, ballad operas, pastiches and sophisticated pantomime-ballets. The near-domination of musical works at Drury Lane and Covent Garden in the last quarter of the 18th century simply extends an artistic policy inaugurated by Garrick and developed by John Beard in the 1750s and 60s.

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M. Burden: *Garrick, Arne, and the Masque of Alfred: a Case Study on National, Theatrical, and Musical Politics* (Lewiston, NY, 1994)

ROBERT D. HUME

Garrido (Vargas), Pablo (*b* Valparaíso, 26 March 1905; *d* Santiago, 14 Sept 1982). Chilean composer and ethnomusicologist. He studied the piano, the violin and composition in Valparaíso, where his composition teachers were Edward van Dooren and Giuseppe Quintano. Until the end of the 1940s he focussed on popular music, with a particular emphasis on jazz; he was one of the founders of the Hot Jazz Club of Chile (1939). The influence of jazz can be discerned in his works, along with that of atonality and of the indigenous music of Chile and Latin America. In keeping with his support of the avant garde of the 1920s and 1930s, he was one of the first Chilean composers to set texts by the Chilean poets Vicente Huidobro (*Poéte*, 1926) and Pablo Neruda (*Poema veinte*, 1930). One of his most notable works is the chamber opera *La sugestión* (1959; libretto by Cipriano Rivas Cherif), his contribution to a genre little cultivated by his compatriots. His most important research deals with the Chilean national dance, the *cueca* (*Biografía de la cueca*, Santiago, 1943; *Historial de la cueca*, 1979). He also published more than 2000 articles in newspapers and journals both in Chile and abroad.

WORKS
(*selective list*)

Stage: Cowboys (ballet), 1926; Adán y Eva (ballet), 1952; La sugestión (chbr op, C. Rivas Cherif), 1959; El guerrillero (ballet), 1963
Choral: Los pequeños proletarios (C. Pardo), solo v, chorus, pf, 1933
Solo vocal: Poéte (V. Huidobro), Bar, pf, 1926; Poema veinte (P. Neruda), S, pf, 1930; Canto a Anabalón (Pardo), 1v, pf, 1932; Recabarren (M. Miriff), 1v, pf, 1932; 3 songs (E. Bie), T, pf, 1949; Romance de los gitanos (C. Miró), 1v, pf, 1952; Romance de la niña muerta (J. Pérez Fernández), 1v, pf, 1952; Pace nel mondo (A. Puccio Stagno), 1v, pf, 1965; 20 canciones de arte (various), Bar, pf, 1978; Abedul (P. Garrido), 1v, pf, 1980; Primavera del ayer (Garrido), 1v, pf, 1980
Orch: Fantasía militar, 1932; Ballet mecánico, 1934; Fantasía submarina, pf, orch, 1934; Rapsodia chilena, 1937; Pf Conc., 1950; Concertino, fl, str, 1959
Chbr: Antigua melodía chilena, str qt, 1930; Jazz Window, a sax, pf, 1930; Apunte afto-cubano, fl, va, vc, 1931; Sonatina negra, vn, pf, 1939; Concertino, fl, str qt, 1950; 13 & 13, str qt, 1951; Recordando a Gabriela, vn, pf, 1957; Preludios a la cruz del sur, vn, pf, 1964; Nocturno chileno, vn, pf, 1972
Pf: Elegía a Lenin, 1932; Piano Rag, 1944; 3 preludios antillanos, 1952; Los ideales, 1979; Microrretratos, 1979

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L.A. Sánchez: 'Pablo Garrido (o la aventura)', *Zig-Zag* [Santiago] (5 March 1955)
M. Silva Solis: 'Pablo Garrido Vargas (1905–1982)', *RMC*, no.158 (1982), 126–7
J.P. Gonzalez: 'Cronologia epistolar de Pablo Garrido', *RMC*, no.160 (1983), 4–46

FERNANDO GARCÍA

Garrido-Lecca (Seminario), Celso (*b* Piura, 9 March 1926). Peruvian composer. He began his composition studies at the Lima National Conservatory with Rodolf Holzmann.

In 1950, with a scholarship from the University of Chile (Santiago), he worked with Domingo Santa Cruz. He continued studying privately in Santiago with the Dutch teacher Fré Focke, who introduced him to serialism, and joined the University theatre as composer and consultant. He went to New York on a scholarship from the International Institute of Education and then from the Guggenheim Foundation; there he completed his studies of orchestration with Copland. On his return to Chile he became professor of composition at the University of Chile; he took up a similar position at the conservatory in Lima in 1973, later becoming its director (1976–9). Garrido-Lecca's interest in traditional and especially Andean music resulted in, apart from his academic teaching, the formation and direction of the Talleres de la Canción Popular, from which emerged many outstanding groups. His work also included musicology and the conservation and development of Peruvian musical traditions in association with UNESCO and the Instituto Nacional de Cultura.

His first period – which displays characteristics of inter-war European music – includes *Orden* for piano (1953) and three orchestral works, *Sinfonía en tres movimientos* (1960), *Laudes* (1963) and *Elegía a Machu Picchu* (1965), the last of which was commissioned by Scherchen. Between 1973 and 1980 indigenous traditional styles are more evident. Such works as *Pequeña suite peruana* for piano (1979), *Retablos sinfónicos* for orchestra (1980) and the *Danzas populares andinas* for violin and piano (1981) recreate, in his own musical language, the atmosphere and poetics of peasant and popular expression. Later this language was extended to include a range of Latin American song, particularly that of Chile. As Garrido-Lecca increasingly affirmed a native cultural identity, so his music achieved greater solidity and definition; he has, in his own words, avoided both 'a rootless, academic cosmopolitanism and a naive, provincial indianism'. The *Trío para un nuevo tiempo* (1986) – based on the song *Gracias a la vida* by the Chilean singer Violeta Parra – exemplifies his search for synthesis, musical and social.

WORKS
(*selective list*)

Ballets: Babilonia cae (choreog. H. Riveros), 1976; La tierra combatiente (Riveros), traditional and folk insts, 1977; Rincones interiores (choreog. P. Awapara), 1988; Antígona (Awapara), 1993

Orch: Sinfonía en tres movimientos, 1960; Laudes, 1963; Elegía a Machu Picchu, 1965; Retablos sinfónicos, 1980; Sonata-fantasía, vc, orch, 1989; Conc., gui, 4 inst groups, 1990; Eventos, 1993; Laudes II, 1993

Choral and solo vocal: Apu Inca Atahualpaman (anon.), 1v, reciter, 3 choruses, orch, 1971; El movimento y el sueño (A. Romualdo), 2 reciters, chorus, chbr orch, tape, 1972; Kuntur Wachana 'Donde nacen los cóndores' (cant. popular, F. García Lorca), chorus, folk insts, 1977; Canciones de hogar (C. Vallejo), Mez, chbr ens, 1992; popular songs, vv, folk insts, 1970–82

Chbr: Música para teatro, wind qnt, 1956; Divertimento, wind qnt, 1957; Música, 6 insts, perc, 1957; Antaras, 2 str qt, db, 1968; Str Qt no.1, 1961; Intihuatana, str qt, 1967; Danzas populares andinas, vn, pf, 1981, orchd 1983; Trío para un nuevo tiempo, pf trio, 1986; Str Qt no.2, a la memoria de Víctor Jara, 1988; Sonata-fantasía, vc, pf, 1989; Duo concertante, gui, charango, 1991; Str Qt no.3 (Encuentros), 1991; Amaru, cl, str qt, 1994

Solo inst: Orden no.1, pf, 1953; Pequeña suite peruana, pf, 1979, orchd 1986; Toccata, pf, 1986; Simpay, gui, 1988; Soliloquio, fl, 1992; Soliloquio II, vc

Tape: Estudio no.1, 1970; Las bacantes (Euripides), 1987

Incid music: El rapto de Lucrecia (A. Obey), 1954; El angel que nos mira (T. Wolff), 1955; La fierecilla domada (W. Shakespeare), 1955; Un caso interesante (D. Buzatti), 1955; El alcalde de Zalamea (P. Calderón de la Barca); Baile de ladrones (J. Anouilh), 1958; Mama Rosa (F. Debesa), 1959; Antígona (Sophocles), 1961

Film scores: La imagen de una feria (documentary), 1962; Kuntur Wachana, 1976; Lima: tensiones de una gran ciudad (documentary), 1985; Cuando el mundo oscureció (documentary), 1986

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F. García: 'Intihuantana y Antaras de Garrido Lecca', *El comercio* (3 Dec 1975)

E. Pinilla: 'Informe sobre la música en el Perú', *Historia del Perú*, ed. J. Mejía Baca (Lima, 1980), ix, 569–85

E. Pinilla: 'La música en el siglo XX', *La música en el Perú* (Lima, 1985), 174–6

R. Torres: 'La creación musical en Chile', *Enciclopedia temática de Chile*, xxi (Santiago, 1988)

ENRIQUE ITURRIAGA

Garrigues, Malvina. German soprano, wife of LUDWIG SCHNORR VON CAROLSFELD.

Garrison, Lucy McKim (*b* Philadelphia, 30 Oct 1842; *d* West Orange, NJ, 11 May 1877). American collector of slave songs. The only practising musician among the collectors of slave songs in the South Carolina Sea Islands during the Civil War, she accompanied her father to this Union enclave in June 1862, remaining only three weeks. Deeply impressed with the songs of the freedmen, she notated them, and on her return north tried unsuccessfully to bring them to public notice.

On 6 December 1865 she married Wendell Phillips Garrison, literary editor of *The Nation*, who assisted her in gathering the first comprehensive collection of slave songs, in collaboration with William Francis Allen and Charles Pickard Ware. The resulting book, *Slave Songs of the United States* (New York, 1867), was a seminal work of lasting importance, still the best-known source of slave music. She arranged two slave songs for voice and piano (*Poor Rosy, Poor Gal* and *Roll, Jordan, Roll*) which were published in 1862, and a letter of hers on 'Songs of the Port Royal "Contrabands"' was printed in *Dwight's Journal of Music*, xxi (1862), 254–5.

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M.H. Bacon: 'Lucy McKim Garrison: Pioneer in Folk Music', *Pennsylvania History*, liv (1987), 1–16

DENA J. EPSTEIN

Garrison [Siemonn], **Mabel** (*b* Baltimore, MD, 24 April 1886; *d* New York, 20 Aug 1963). American soprano. She studied singing at the Peabody Conservatory with W.E. Heinendahl and Pietro Minetti, and later in New York with Oscar Saenger and Herbert Witherspoon. Using her married name of Siemonn, she made her stage début with the Aborn Opera Company in Boston as Philine in Thomas' *Mignon* in 1912. She joined the Metropolitan Opera two years later, making her official début as Frasquita in *Carmen* in November 1914. She only attracted real attention, however, when she substituted at short notice for Raymonde Delaunois as Urbain in *Les Huguenots* the following month. Similarly, she made a fine impression two years later when she replaced Frieda Hempel as the Queen of Night, and she scored her greatest success as the Queen of Shemakha in Rimsky-Korsakov's *The Golden Cockerel*, covering for Maria

Barrientos, in 1918. Among her other roles were Olympia, Gilda, Martha, Rosina, Adina (*L'elisir d'amore*) and Lucia di Lammermoor, Oscar and Mme Herz (*Der Schauspieldirektor*).

After her final Lucia at the Metropolitan in 1921, Garrison performed extensively in Europe for several years. She sang Rosina with the Chicago Civic Opera in 1926 and later took part in a series of Baroque operas under Werner Josten in Northampton, Massachusetts, which included the American premières (in English) of Handel's *Serse* (1928) and *Rodelinda* (1931). Also a recitalist, she was admired for the clarity of her voice and her smooth and elegant style.

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A. Favia-Artsay: 'Historical Records: Mabel Garrison', *Hobbies*, lix/8 (1954), 22–3

G.M. Eby: 'The Two Careers of Mabel Garrison', *ON*, xxiii/4 (1958–9), 24–7

PHILIP L. MILLER

Garro, Francisco (*b* Alfaro; *d* Lisbon, before 27 March 1623). Spanish composer. After working in Logrono he was appointed *maestro de capilla* at Valladolid in March 1580 but soon relinquished the post: his appointment as *maestro de capilla* of Sigüenza Cathedral of the same year was approved on 17 October. In 1587 he applied unsuccessfully for the equivalent post at Zaragoza. Garro was paid as *mestre* of the royal chapel in Lisbon from 27 September 1592, a post which he retained until his death.

Two publications containing Garro's works appeared in 1609, both dedicated to Philip III of Spain, and one comprising polychoral works. No complete set of the partbooks containing polychoral works has survived, although the existence of three partial sets (in *GB-Lbl*, *P-Cug* and Braga, Arquivo da Universidade do Minho) means that only one part is missing from each work. Garro published both paraphrase and parody masses; among the former, the *Missa 'Saeculorum' primi toni* is built upon the first termination for the first psalm tone, while a subtle and imaginative parody technique is seen in the *Missa 'Maria Magdalena'* (based upon Guerrero's motet). Rhythmically animated and syncopated writing is prominent in the polychoral works.

WORKS

Missae quatuor, defunctorum lectiones: Missa 'Cantate Domino', 8vv, bc; Missa 'Domine in virtute tua', 12vv, bc; Missa 'Fili quid fecisti nobis sic', 8vv, bc; Missa pro defunctis, 8vv; Alleluia, ego vos elegi/Assumpta est Maria, 8vv; Alleluia, tanto tempore, 8vv; Alleluia, vidimus stellam, 8vv, Parce mihi Domine, 8vv; Responde mihi, 8vv; Spiritus meus, 8vv: (Lisbon, 1609), inc.

Opera aliquot: Missa 'Saeculorum' primi toni, 5vv; Missa 'O quam pulchra es', 4vv; Missa 'Tu es qui venturus es', 4vv; Missa Maria Magdalena, 6vv; Asperges me, 5vv; In principio erat verbum, 5vv; Parce mihi, Domine, 5vv; O magnum mysterium, 6vv; Vidi aquam, 6vv: (Lisbon, 1609) [copy formerly in Ivo Cruz's private collection, Lisbon, now in *P-Ln*]

LOST WORKS

listed in JoãoIL

Beatus vir, 8vv; Dixit Dominus, 8vv; Laudate Dominum omnes gentes, 8vv; responsories for Christmas and Epiphany

Villancicos: Alma dormida despierta, 3vv/6vv; Aqui para entre los dos, 4vv/6vv; Ayudad a cantar, 4vv/8vv; Despertad señores, 3vv/6vv; Entre las doce y la una, 4vv/6vv; Este manjar me sustente, 3vv/5vv; Haganse alegrias, 1v/8vv; Llegad conmigo, 1v/5vv; No quiero no, sino pan del Cielo, 3vv/5vv; Vente conmigo Miguel, 3vv/5vv

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F.M. de Sousa Viterbo: 'Mestres da capella real desde o dominio filippino (inclusivé) até D. José I', *Archivo historico portuguez*, v (1907), 426–31, 452–61, esp. 426–8

M. Joaquim: *Vinte livros de música polifónica do Paço Ducal de Vila Viçosa* (Lisbon, 1953), 155–9

A. de Federico Fernández: 'Inventario de expedientes sobre legitimidad y pureza de sangre para obtener beneficios en la Santa Iglesia Catedral basílica de Sigüenza', *Hispania sacra*, xx (1967), 439–83, esp. 448

J.A. Alegria: *História da capela e colégio dos Santos Reis de Vila Viçosa* (Lisbon, 1983), 157–8, 179–80, 193

A. Latino: 'Os músicos da Capela Real de Lisboa *c*1600', *Revista portuguesa de musicologia*, iii (1993), 5–41, esp. 27

OWEN REES

Garsi, Ascanio. Italian composer, son of SANTINO GARSI.

Garsi, Donino. Italian composer, son or grandson of SANTINO GARSI.

Garsi [Garsi da Parma], **Santino** [Santino detto Valdès] (*b* Parma, 22 Feb 1542; *d* Parma, ?17 Jan 1604). Italian lutenist and composer. He studied in Rome and quickly gained renown as a lutenist. He was summoned back to Parma by the music-loving Duke Ranuccio I Farnese, who appointed him as lutenist and teacher of the pages from 1 October 1594; he held these positions until his death. Some 50 compositions by him survive, mostly in manuscripts of north Italian provenance (one manuscript of Neapolitan origin, *PL-Kj*, has links with Fabrice Dentice and Lorenzini, both of whom were connected with the Farnese family). Apart from the payments registered at the Parma court, the only biographical information is given by Pico, who described him as a man with a cheerful disposition but a bad reputation at the end of his life. One source calls him Santino detto Valdès, a name that could connect him with the heretical sect the Waldensians. He was buried in an unmarked grave. Two epitaph poems on his death were published by Tommaso Stigliani in 1605.

His compositions consist mainly of conservative, idealized, Renaissance-orientated court dances for lute, many bearing emblematic titles (*La Mutia*, *La Balduvina*, *La Giulianina*, *La Cesarina* and so on) referring to prominent persons at the Parma court. Over 30 of the pieces are galliards, some with doubles; among the others are a capriccio (*D-DO*, also attrib. 'Lavrencini'), Ruggieri 'per cantare', *Aria del gran duca* (*aria di Fiorenza*) and favourite dances of the period such as the ballo, balletto, corrente and *moresca*. Some dances acquired a wide reputation, being copied in several sources, including printed anthologies for guitar (L. Monte, 1625[12]) and violin (Zanetti's *Scolaro*, Milan, 1645/*R*).

After Santino's death, his salary continued to be paid to his widow, Ottavia, to help her support his sons and grandsons, also lutenists. Among them were his son Ascanio Garsi, who is known only by a corrente dated February 1621, and his son or grandson Donino Garsi (*d* Parma, 30 March 1630). The latter obtained a position at the Farnese court on 1 August 1619 with a monthly salary of 8 ducats. His extant works and that of Ascanio are all contained in the lutebook that he prepared at Padua (in 1620–21) for one of his pupils, the Polish or White Russian nobleman K.S.R. Dusiacki (*PL-Kj* Mus MS 40153, *D-Bsb*; ed. in Osthoff, 1926/*R*). The manuscript contains some 78 pieces in French tablature with attributions to Santino, Ascanio and Donino Garsi (Dusiacki himself later added ten Polish dances anonymously): *arie alla napolitana*, balletto s dedicated to the

dukes of Mantua and Parma, correntes, pavans, toccatas, preludes, many galliards, a folia and a longwinded battaglia, which ends with a section titled 'sonata con il tamburo per la vitoria' and has imitations of fifes, trumpets and drums. The pieces require a *liuto attiorbato* with seven diapasons and have careful indications (marked 'T') for vibrato in the manner of Piccinini and P.P. Melli.

WORKS

*c*40 lute pieces: galliards, Aria di Fiorenza, 2 ballettos, ballo, capriccio, corrente, moresca, Ruggiero 'per cantare', saltarello: *B-Br* II, 275 (facs. and ed. Kirsch, 1989); *Br* 16.663; *CZ-Pnm* IV.G.18; *D-DO* G.1.I–III; *W* Guelf 18.7/8 Aug. 2; *F-Pn* Vmd MS 31; *I-COc* 1.1.20; *Fn* anteriori di Galilei 6; *Fn* Magl. XIX.30 (facs. and ed. Kirsch, 1989); *Nc* 7664; *PESo* Pc.40a; *SG* Fondo Martino MS 31; *PL-Kj* Mus MS 40032, Mus MS 40153; 4 arr. gui, 1625[2]; 3 arr. vn (Zanetti: Il Scolaro, Milan, 1645); gagliarda and aria, kbd, *I-fn* Magl. XIX.115: most ed. in Osthoff, 1926/*R*; facs. and introduction D. Kirsch: *Santino Garsi da Parma: Werke für Laute* (Cologne, 1989)

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N. Pelicelli: 'Musicisti in Parma nei secoli XV–XVI', *NA*, ix (1932), 41–52, 112–29, esp. 125–6; x (1933), 233–48, esp. 235, 314–25, esp. 320
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W. Kirkendale: *L'Aria di Fiorenza, id est Il ballo del Gran Duca* (Florence, 1972), 16–17, 29–30, 53, 66, 70
D. Fabris: 'Composizioni per "cetra" in uno sconosciuto manoscritto per liuto del primo Seicento', *RIM*, xvi (1981), 185–206
D. Fabris: *Andrea Falconieri Napoletano: un liutista-compositore del Seicento* (Rome, 1987)

ARTHUR J. NESS, HENRY SYBRANDY/DINKO FABRIS

Garth, John (*b* ?Durham, *c*1722; *d* ?London, *c*1810). English composer. He lived in Co. Durham and is known to have been organist at Sedgefield and to have played an active part in local musical life. He was a friend of Charles Avison, whom he assisted with his publication of 50 of Benedetto Marcello's psalm paraphrases (i–viii, London, 1757).

As a composer, Garth's main area of activity was the accompanied keyboard sonata: not the common form for keyboard with violin but a type used almost exclusively by composers in north-east England (Avison, Ebdon and Hawdon as well as Garth) where a trio sonata ensemble of two violins, cello and harpsichord is required, with the strings either doubling the harpsichord, providing harmonic support or resting. Garth was no doubt following Avison's example in using this unusual genre. The presence of crescendo marks suggests that he had the piano in mind. The first of Garth's five sets, op.2, achieved particular popularity; at least six editions are known between 1768 and 1790, when the first sonata appeared separately in an anthology. It was referred to by William Gardiner (*Music and Friends*, London, 1838) as affecting him powerfully and arousing his interest in music. The sonatas are in two movements, usually an Allegro followed by a minuet, gavotte or rondo. Garth's fluent technique served well for what are mainly light, unpretentious pieces, of which only occasional ones have real substance. In the second set the chief interest lies in the melodically attractive dance movements, though no.6 in G minor has a vigour and contrapuntal elaboration rare in Garth's music. The later sets are lighter to the point of triviality. His cello concertos (a form rare in England at the time; Garth's are the earliest published there) show some apt and fluent melodic writing.

WORKS

all published in London

op.	
1	6 Concertos, vc, str, bc (1760)
2	6 Sonatas, hpd/pf/org, 2 vn, vc (*c*1768)
3	6 Voluntary's, org/pf/hpd (1771)
4–7	6 Sonatas, hpd/pf/org, 2 vn, vc (*c*1772, *c*1775, *c*1778, 1782)
–	30 Collects (1794)

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STANLEY SADIE

Gartner. Bohemian family of organ builders. Johann Anton (*b* Tachov, 5 July 1707; *d* 11 July 1771) was an important local organ builder of his day. His work included the organ in the Premonstratensian Monastery at Teplá (1755–60; three manuals and 34 stops), which still survives, and the organ for St Vitus's Cathedral, Prague (1762–5; three manuals, 40 stops), of which the case survives. His great-grandson Josef the younger (*b* Tachov, 30 Aug 1796; *d* Prague, 30 May 1863) became well known for his restoration of large Baroque organs: surviving examples include St Mary (1825) and St Nicholas Kleinseite (1835), Prague. Several of his own organs also survive. As organ builders the Gartner family belong, broadly speaking, to the school of Abraham Stark. In 1825 Josef the younger made a special study of Silbermann organs in Saxony: his essay, *Kurze Belehrung über die innere Einrichtung der Orgeln*, was published in 1832 (2/1845) and appeared in 1834 in a Czech translation. From 1830 onwards he taught at the organ school in Prague.

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HANS KLOTZ/JIRÍ SEHNAL

Garugli [Garulli], **Bernardo** [Garullus, Bernardinus] (*b* Cagli, 1535; *d* after 1565). Italian composer and singer. Eitner incorrectly identified his place of birth as Calliano, near Rovereto. He moved to Fano, where he was a singer, and he probably completed his studies there. For a time he was a pupil of Zarlino in Venice, later returning to Fano, where on 16 July 1562 he was appointed to the cathedral chapel 'to sing and to teach the boys to sing on festive days and whenever music in church is required'. In the same year he dedicated to the chapter his *Modulationum quinque vocum . . . liber primus* (Venice, 1562), comprising 20 motets, for which he received a payment of one thaler. He devoted much of his energy to improving the musical standards at Fano and for a time he employed a soprano at his own expense. In 1565 he asked the chapter to relieve him of his position, and on 20 September he was succeeded by Bernardo da Urbino. Garugli's only known secular composition is *Quante gratie* (in RISM 1562[6]).

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G. Draudins: *Bibliotheca classica* (Frankfurt, 1611), 1204; (enlarged 2/1625), 1612

R. Paolucci: 'La cappella musicale del duomo di Fano', *NA*, iii (1926), 81–168, esp. 89

PIER PAOLO SCATTOLIN

Garullus, Bernardinus. *See* GARUGLI, BERNARDO.

Garūta, Lūcija (*b* Rīga, 14 May 1902; *d* Riga, 15 Feb 1977). Latvian composer and pianist. She attended the Latvian Conservatory, where she graduated from Vītols's composition class in 1924 and Ludmila Gomane-Dombrovska's piano class in 1925. In Paris she continued her piano studies with Cortot (1926) and her composition studies with Dukas (1928). Both as a soloist and an accompanist, she played in numerous concerts in Latvia and abroad. From 1940 she taught music theory and composition at Latvian State Conservatory, eventually becoming professor (1973). As a composer Garūta concentrated on programme music conceived in the manner of post-Romanticism and of Skryabin.

WORKS
(*selective list*)

Op: Sidrabotais putns [Silvery Bird] (Garūta), 1938, revised 1960, unperf.

Orch: Meditation, 1934; Manā dzimtenē [In My Motherland], variations, 1936; Pf Conc., 1951; Zelta zirgs [The Golden Steed], sym. poem, 1959

Choral: Dievs, Tava zeme deg! [God, Your Earth is on Fire!] (cant., A. Eglītis), T, Bar, SATB, org, 1944; Pavasara vējos [Spring Winds] (cant., V. Plūdonis), SATB, orch, 1957; Viņš lido [He Flies] (cant., Garūta), S, SATB, orch, 1961; Dzīvā kvēle [A Living Ardour] (orat, Reinis), Mezz, T, SATB, orch, 1966; *c*75 choral works

Chbr and solo inst: Pf Variations, 1921; Pf Sonata, 1924; Sonata, vn, pf, 1927; Pf Variations, 1933; Pf Variations, 1951

Principal publishers: Liesma

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ARNOLDS KLOTIŅŠ

Garzia, Francesco Saverio. *See* GARCÍA FAJER, FRANCISCO JAVIER.

Gas [Gaz], **José** (*d* Gerona, 27 Dec 1713). Spanish composer. In 1675 he was appointed choirmaster at the collegiate church in Mataró, where he remained until 1685, when he moved to a similar post at the basilica of S María del Mar in Barcelona. Even though in 1682 he unsuccessfully competed for the post of choirmaster at Gerona Cathedral, in 1690 he was offered that post (without competition), and was appointed on 16 July. He retired at an advanced age in 1711. A number of Gas's sacred works, including two masses, eight motets and two Passions as well as several Spanish villancicos and *Música para la comedia de odio y amor*, survive (*E-G*), along with some 40 further works in Latin and Spanish, including the exercises presented at a public competition, apparently that of Gerona in 1682 (*Bc*).

Pedrell (*Catàlech de la Biblioteca musical de la Diputació de Barcelona*, i, 1908, p.255) mentioned a José Gas as choirmaster at Gerona, 1711–35, and later at S María del Mar in Barcelona, where he died in 1743; these assertions (repeated in *LaborD* and in *Enciclopedia Salvat de la música*, ii, 1967) seem to be the result of some confusion. Pedrell (*Catàlech*, i, 259) described some of Gas's compositions as being 'highly recommendable, as indeed are all the works of maestro Gas'.

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F. Civil Castellví: 'La capilla de música de la catedral de Gerona (siglo XVIII)', *Anales del Instituto de estudios gerundenses*, xix (1968–9), 131–88

JOSÉ LÓPEZ-CALO

Gascon, Adam-Nicolas (*b* Liège, bap. 14 March 1623; *d* Liège, shortly before 10 July 1668). Flemish composer. On 1 February 1644 he was appointed *maître de chant* of the collegiate church of Onze-Lieve-Vrouwekerk, Maastricht. He resigned on 6 September 1658 and from 1659 to 1668 was *maître de chant* of the collegiate church of St Paul, Liège, where he also held a minor ecclesiastical position. As a composer he is known only by one sonata for four instruments and continuo (*GB-Ob*), which appears alongside several similar works by Lambert Pietkin and J.H. Schmelzer. In his sonata, as in the others, slow and fast movements alternate; it includes interesting use of syncopation and echo effects. (J. Quitin: 'Tasmore, sonate à quatre d'Adam Gascon (Liège, 1623–1668)', *Bulletin de la Société liégeoise de musicologie*, no.6 (1973), 1–5)

JOSÉ QUITIN

Gascongne [Gascogne, Gascongus, Gascone, Gasconia, Guascogna], **Mathieu** [?Johannes] (*fl* 1517–18). French composer. A supplication of 17 December 1518 identifies him as a priest of the diocese of Meaux, as chaplain of Ste Marie-Magdalène in Tours Cathedral and as a singer in the king's chapel. He appears near the top of a list of singers in the royal chapel dated 1517–18. These documents would seem to indicate that his motets *Christus vincit, Christus regnat* and *Deus regnorum* were composed for the coronation of François I in 1515; two others, *Caro mea vere est cibus* and *Cantemus et laetemur*, refer directly or indirectly to that king. Gascongne may also have been responsible for the revision of Mouton's motet *Non nobis Domine*. In Attaingnant's print (RISM 1535[3]; the only source to attribute the work to Gascongne) the motet's text has been extensively revised to honour François I. According to Brobeck (1991, p.467) Gascongne may have been associated with the royal court as early as 1500: his motet *Bone Jesu dulcissime* sets a prayer for an unnamed monarch, probably Louis XII. Attaingnant, holder of a royal patent for printing music, attributed 13 sacred works to Gascongne in his anthologies of 1534–5 (though not all are now thought to be by him) and also included his *Missa super 'Nigra sum'* in the sumptuous *Liber primus tres missas continet* (1532). Willaert, in a statement quoted by Zarlino (*Dimostrationi harmoniche*, 1571/*R*), named Gascongne along with Josquin, Ockeghem and his own teacher, Mouton, as the 'buoni antichi', and took Gascongne's motet *Osculetur me* as the model for an early parody mass. Jean Daniel, in his noël *Ung gracieulx oiselet* (*c*1525), paired Gascongne with Mouton: 'Gascoigne y fut bien nommé, Et Mouton fort renommé'.

Six of Gascongne's eight known masses appear in two Cambrai manuscripts written in about 1527–8. This, and the existence of a document identifying him as a *magister* and priest in the diocese of Cambrai (*BrenetM*, pp.68–9), led Lesure and others to group him with Crispin van

Stappen, Louis van Pullaer and Johannes Lupi as a member of a Cambrai school functioning in the first half of the 16th century, but the lack of archival evidence connecting Gascongne with Cambrai considerably weakens the argument. Further, two of these masses, *Missa 'Pourquoy non'* and *Missa 'Myn hert'*, are found in earlier sources. The distribution of his music reinforces the association with the French court. Three masses are found in Vatican manuscripts connected with Pope Leo X (*d* 1521), another was published by Antico in 1521 alongside works by Mouton and de Silva, and the ten pieces in *GB-Cmc* Pepys 1760 are next to a large collection of music by Antoine de Févin, known to have been in the service of Louis XII.

Gascongne's reputation as a chanson composer rests mainly on his works for three voices. The Pepys manuscript contains a group of six three-voice chansons, all of which are based on a popular monophonic tune in the tenor. *Celle qui m'a demandé*, with its simple structure, running melismas, stereotyped cadential formulae and popular cantus firmus, is a typical Parisian *chanson rustique*. Lawrence Bernstein cited Gascongne and Févin as the original proponents of this genre, ranking Févin ahead of Gascongne in his ability to work more flexibly within the conventions of the technique. He noted that several of Gascongne's chansons, surviving only in Le Roy & Ballard's anthologies of 1578, exhibit the same forward-looking traits found in the best of those that appeared earliest.

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Missa 'L'aultre jour per my ces champs', 4vv, *I-Rvat* C.S.26, *CFm* MA 53
Missa 'Myn herte herft altyt verlanghen', 4vv, *B-Br* IV 922, *D-Mbs* F, 7, *Ju* 2, *F-CA* 4, 125–8, *S-Uu* ViH 76c; ed. in MMN (in preparation) (on La Rue's song; attrib. Johannes Gascong, Johannes Gascoeing, in *D-Mbs* 7, *Ju* 2)
Missa 'Mon mari ma diffamee', 4vv, *F-CA* 4, *I-Rvat* C.S.26; ed. in MMN (in preparation) (on Josquin's chanson)
Missa 'Pourquoy non', 4vv, *F-CA* 3, *I-Rvat* C.S.17, P.L.1982, *NL-SH* 75; ed. in MMN (in preparation) (on La Rue's motet)
Missa supra 'Benedictus', 4vv, 1521[2] (on Févin's motet)
Missa super 'Nigra sum', 4vv, 1532[1], *D-ROu* 40, *E-Tc* Res.23, *F-CA* 4, *NL-SH* 75; ed. in MMN (in preparation) (on own motet)
Missa 'Ut fa' (= Missa 'Pourquoy non')
Missa 'Vos qui in turribus', 4vv, *F-CA* 3

MAGNIFICAT SETTINGS, MOTETS

for 4 voices unless otherwise stated; selected sources given, all attributed to Gascongne (complete list in Brobeck, 1991)

Magnificat septimi toni, 1534[8]; S vi
Magnificat octi toni, *D-Ju* 20
Benedicat tibi Dominus, *c*1526 [Sup only; no. of vv unknown]
Bona dies per orbem, Z 16; Bone Jesu dulcissime, 1535[3], *F-AM* 162, S xi; Cantemus et laetemur, *I-Bc* Q20, ed. in SCMot, viii (1989); Caro mea vere est cibus, 1534[3], S i; Christus vincit, Christus regnat, 1534[4], S ii; Dignare me, 1534[3], S i; Dulcis mater, 3vv, *GB-Cmc* Pepys 1760; Ecce venit Rex, *Lcm* 2037
Ista est speciosa, canon, 12vv, *Cmc* Pepys 1760; Laetatus sum, 1535[1], S ix; Ne reminiscaris, 1535[3], S xi; Nigra sum, 3vv, *Cmc* Pepys 1760; O quam magnificam, *RUS-KA* 1740 [1v only]; Osculetur me, *GB-Lbl* Add.19583, ed. in CMM, iii/9; Quare tristis, 1535[3], S xi; Si vitare velis, 2vv, 1549[16] [contrafactum of Agnus Dei, *D-Mbs* 260]; Spiritus ubi vult spirat, 1534[4], S ii; Verbum Domini, 12vv, *Rp* B220–22 [contrafactum of Ista est speciosa]; Virginitas pulchris, 2vv, 1549[16] [contrafactum of Agnus Dei from Missa super 'Nigra sum']

CHANSONS

for 3 voices unless otherwise stated

Bouvons ma commere, 1553[22]; Celle qui m'a demandé, *GB-Cmc*, ed. H.M. Brown, *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries* (Cambridge, MA, 1963); D'amour je suis desheritée, 1578[15]; Dessus l'herbe vert' à l'escart, 1578[16]; En ce joly temps gratieux, *Cmc* Pepys 1760; En contemplant la beauté de m'amye, 1578[16]; Et d'où venez vous madame Lucette, 4vv, 1535[9]; Il fait bon dormir en lit, 1578[15]
J'ay dormy la matinée, 1578[15]; Je my sçauroys chanter ne rire, 4vv, 1529[2], ed. in MMRF, v (1897); Je voys, je viens, mon cueur s'en volle, *Cmc*, ed. H.M. Brown, *Theatrical Chansons* (Cambridge, MA, 1963); Mon povre cueur, hèllas, 4vv, 1529[2], ed. in MMRF, v (1897); Pastourelle Dieu te doint joye, *Cmc* Pepys 1760; Pour avoir faict au gré de mon amy, *Cmc* Pepys 1760; Robin, Robin viendras-tu à la veille, 1578[15]; Si j'eusse Marion, 4vv, *Cmc* Pepys 1760

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Credo, Missa ferialis, 5vv; attrib. Févin in 1516[1], 'M. gasconia' in *E-Tc* Res.23
Alleluia. Noli flere mulier, 4vv, *I-Bc* Q20; attrib. Mouton in 1547[6]
Maria virgo semper laetare, 4vv, 1534[3], S i; attrib. Mouton in 1519[1] and probably by him
Deus regnorum, 4vv, 1535[3]; attrib. Gascongne in print, Sermisy in index, S xi
Non nobis Domine, 4vv, 1535[3], S xi; attrib. Mouton in 1519[1] and probably by him
Rex autem David, 4vv, 1521[5]; attrib. La Fage in 1521[6], attrib. Lupus in 1539[11]; by La Fage
En disant une chansonette, 3vv, 1578[16]; attrib. Janequin in 1541[13], 1543[23]
J'ay mis mon cueur, 3vv, *GB-Cmc* Pepys 1760, ed. H.M. Brown, *Theatrical Chansons* (Cambridge, MA, 1963); attrib. Janequin in 1541[2]
Je suis trop jeunette, 3vv, in Trente et une chansons musicales, 3vv (Paris, 1535), 1553[22], 1578[15]; attrib. Janequin in 1541[13], attrib. Gombert in 1552[10], 1560[2], 1569[11]
Mon amy n'a plus que faire, 5vv, *F-Pn* n.a.fr.4599; attrib. Gombert in 1552[10]

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PETER GRAM SWING

Gasdia, Cecilia (*b* Verona, 14 Aug 1960). Italian soprano. After winning the RAI Maria Callas competition in 1981, she sang Giulietta (*I Capuleti e i Montecchi*) in Florence. The following year she took over at short notice the title role of *Anna Bolena* at La Scala, and sang Amina (*La sonnambula*) at S Carlo. She has appeared throughout Europe and the USA, making her Metropolitan début in 1986 as Gounod's Juliet. Her repertory includes Verdi's Violetta, Gilda, Hélène (*Jérusalem*) and Desdemona; Puccini's Lauretta, Mimì, Musetta and Liù, as well as Alice (Salieri's *Falstaff*), Nedda, Teresa (*Benvenuto Cellini*) and Salome (*Hérodiade*). A specialist in bel canto, Gasdia excels particularly in such roles as Rossini's Zelmira, Armida, Hermione and Corinna (*Il viaggio a Reims*), all of which she has recorded, and Bellini's Beatrice di Tenda. She has a well-schooled voice, with a brilliant coloratura technique, and phrases stylishly.

ELIZABETH FORBES

Gaslini, Giorgio (*b* Milan, 22 Oct 1929). Italian composer, pianist and conductor. Having studied the piano from a young age, he began to appear at the age of 13 as a conductor and orchestral pianist specializing in light music, and in jazz groups. After the war, while establishing himself as a jazz musician, he completed his studies of the piano, composition and conducting at the Milan Conservatory (with, among others, Renzo Bossi, Antonino Votto and Giulini) and at the Accademia Musicale Chigiana, Siena (with Paul Van Kempen). Active for many years as a conductor of various musical groups and as a composer, his growing interest in jazz led him during the second half of the 1950s to attempt to combine jazz and classical music composition.

A key work was the octet *Tempo e relazione* (1957) – a piece in five movements based on two 12-note series – and from that point on Gaslini became recognized as a major figure of the Italian and wider jazz avant garde. His music continued to be characterized by a determination to integrate different idioms, including free jazz, serialism, pop and electronics. Alongside this 'multi-lingual' approach, set apart from the American Third Stream, he made manifest a political commitment to working-class and student left-wing movements after 1968. Gaslini's most important works include the suite *Nuovi sentimenti*, with Don Cherry, Gato Barbieri and Steve Lacy, and the jazz opera *Colloquio con Malcolm X*. He has frequently collaborated with Max Roach, Antony Braxton and, latterly, the Italian Instabile Orchestra. Gaslini has written a number of film scores, including that to Antonioni's *La notte*, and incidental music. He has also been important as a teacher, giving the first jazz courses in Italian conservatories, starting in Rome (1972), followed by Milan (1978). His musical ideas are summarized in *Musica totale* (Milan, 1975) which anticipates some of the most recent trends in overcoming ideological barriers between musical styles.

WORKS
(*selective list*)

Stage: Jab (jazz pocket op), Sanremo, 1965; Una specialità delle Cantine Verità (pocket op), Milan, 1967; Un quarto di vita (opera da strada, 2, Gaslini), Parma, 1968; Drakòn ballet, Palermo, 1969; Colloquio con Malcolm X (azione musicale, E. Capriolo), Genoa, 1970; Contagio, ballet, Milan, 1971; Mister O (jazz melodrama, V. Franchini), Verona, 1996; Carmen Graffiti, ballet, Milan, 1997
Orch: Serenata, double chbr orch, 1953; Canto della città inquieta da 'Totale', orch, tape, 1965; Totale II, 1967; Sinfonia per un nuovo giorno, 1970
Jazz ens: Tempo e relazione, 1957; Oltre, 1963; Dall'alba all'alba, 1964; Nuovi sentimenti, 1966; La stagione incantata, 1968; Grido, 1968; Jazz Mikrokosmos, 1968; Africa!, 1969; Jazz Makrokosmos, 1969; Message I–II, 1973; Fabbrica occupata, 1973; Murales I–IV, 1976; Free Actions, 1977; Graffiti, 1977; Indian Suite, 1983; Schumann Reflections, 1984; Monodrama, 1984; Multipli, 1988; Ayler's Wings, 1991; Pierrot solaire, 1991; Lampi, 1994; Skies of Europe, 1995; Jelly's Back in Town, 1996
Vocal: Responsorio, solo vv, orch, 1951; Salmo XXIII, Bar, pf, 1951; La notte, 1v, insts, 1952; Cronache seriali, 1v, insts, 1954; Logarithmos no.2, 1v, insts, 1956; Mag, S, 3 insts, 1963; Donna (cant.), spkr, female chorus, insts, 1963; Totale I, S, T, large orch, jazz ens, tape, 1966; La cena di Joe Trimalchio, solo vv, chorus, orch, 1972; 12 ballate (various texts), 1v, pf, 1974; Le ali ai piedi, S, spkr, chorus, orch, 1982; Battiti, chbr chorus, vn, 1994; Il brutto anatroccolo (after H.C. Andersen), female v, spkr, orch, 1997; Storie di Sto (after S. Tofano), S, spkr, small chorus, insts, 1997
Other inst: Logarithmos no.1, fl, perc, 1955; Logarithmos no.3, insts, 1957; Piccola musica per archi, 1958; Chorus, fl, 1966; Segnali, ob, 1967; Myanmar Suite, 4 hp, 1993; Open Music, 2 pf, 1993; Chants-Songs, fl, pf, 1995

Principal publishers: Ricordi, Suvini Zerboni, Universal

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A. Bassi: *Giorgio Gaslini* (Milan, 1986)
M. Franco: 'Giorgio Gaslini', *Musica Jazz*, xlviii/5 (1992), 35–50
U. Masini: 'Giorgio Gaslini o della musica come totalità', *Musica*, xx/100 (1996), 76–9

GIORDANO MONTECCHI

Gaspar de Padua [Gaspare de Albertis, Gaspare bergomensis]. *See* ALBERTI, GASPARO.

Gaspardini, Gasparo (*d* ?Verona, *c*1714). Italian composer. His *Sonate* op.1 (Bologna, 1683), for two violins, cello and organ continuo, place him as *maestro di cappella* at Verona Cathedral, where he remained until 1714. The *Sonate*, while favouring a four-movement plan, indicate that the alternation of slow and fast tempos of the Corellian sonata was by no means generally accepted, several concluding with extensive slow movements. Estienne Roger published an op.2 set with the same instrumentation (Amsterdam, *c*1701).

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PETER ALLSOP

Gaspari, Gaetano (*b* Bologna, 15 March 1807; *d* Bologna, 31 March 1881). Italian musicologist, bibliographer and composer. From 1820 to 1827 he studied with Benedetto Donelli at the Liceo Musicale in Bologna, where he won

first prizes in piano and counterpoint, and from 1824 to 1827 he was organist at S Martino, Bologna. From 1828 to 1836 he was conductor of the municipal orchestra and *maestro di cappella* of the Collegiata at Pieve di Cento. In 1836 he became *maestro di cappella* at Imola Cathedral. From there he was recalled to Bologna in 1839 by his teacher, who was in poor health, to replace him at the Liceo Musicale and in the direction of the *cappella* of S Petronio. But because of special circumstances connected with the reorganization of the Liceo – of which Rossini was then effectively in control – and because of local opposition, he was unjustly deprived of the succession and at first had to be content with the position of chorus master at the Teatro Comunale. He then competed for and obtained the post of *solfeggio* teacher at the Liceo and finally in 1856 won the office of librarian and professor of music history in that institution, where he had for some time been director in all but name. In 1857 he became *maestro di cappella* at S Petronio. He was also a member of the Accademia Filarmonica of Bologna.

Gaspari was admired as a composer of liturgical music and wrote many scholarly works on the history of music in Bologna, most of which appeared in the journals of the historical societies of Bologna and Modena between 1869 and 1880. He is most famous for his work in classifying the material in the superb music library that he helped to form at the Liceo and which he indexed in a handwritten *Zibaldone musicale* which formed the basis of the *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/ *R*), v, ed. U. Sesini (Bologna, 1943/*R*). His collected writings are published in *Musica e musicisti a Bologna* (Bologna, 1969).

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O. Mischiati: 'L'organo della basilica di San Martino di Bologna capolavoro di Giovanni Cipri', *L'organo*, i (1960), 213–56
M. Tarrini: 'Pier Costantino Remondini e le "tornate musicali" della Sezione di Archeologia della Società ligure di storia patria (1875–76)', *Musica a Genova tra Medio Evo e età moderna*, ed. G. Buzelli (Genoa, 1992), 169–245
O. Mischiati: 'La cappella musicale della Collegiata e gli organi delle chiese: appunti per una storia', *Storia di Cento*, ii (Cento, 1994), 827–74
P. Bassi and C. Ariagno: *Luigi Felice Rossi* (Turin, 1994), 51–2

FABIO FANO/R

Gasparian, Djivan (*b* Solak, Armenia, 12 Oct 1928). Armenian *duduk* player. He began to teach himself to play the *duduk* (cylindrical double-reed instrument) at the age of eight. He performed as a soloist with the State Ensemble of Song and Dance of Armenia under the direction of T'at'ul Altunyan. In 1957 he won prizes in the International Performers' Competition at the 6th World Festival of Youth and Students and the All-Union Competition for Performers of Folk Instruments held in Moscow; he began touring in the same year, subsequently performing in festivals and concerts throughout Europe, Asia, Africa, Australia and North and South America, including the Third Asian Music Rotrum of the International Music Council in 1973, organised by UNESCO where he won first prize among the best musicians of Asia and Africa. His virtuoso technique earned him the nickname 'The Magician of the *duduk*'. He also played the *zuṙna*, the *shvi*, the *blul* and the clarinet.

In 1975 he played the *duduk* and the *zuṙna* with the Armenian PO in a recording of Avet Terterian's third symphony. He has also performed with the LSO, Los Angeles PO and Zürich Tonhalle Orchestra. He was named People's Artist of Armenia in 1978 and began to teach the *duduk* at the Yerevan Komitas State Conservatory in 1982; he graduated from the Conservatory in 1985 and continued to teach there until 1993. He collaborated with the Kronos Quartet on the CD *Night Prayers* (Elektra Nonesuch 9 79346–2, 1994), and other musicians with whom he has worked include Lionel Ritchie, Graeme Revell, Peter Gabriel and Michael Brook. He contributed to the soundtracks of several films including *The Crow*, *The Russian House* and *Dead Man Walking*. Several of his recordings feature the *duduk* in genres not previously associated with the instrument, including jazz.

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Djivan Gasparian with Michael Brook

i sovremennïye narodnïye khorï i ansambli [Traditional folklore and contemporary folk choirs and ensembles], ed. V.A. Lapin (Leningrad, 1989), 175–246
I Will Not Be Sad in This World, Opal 9 25885-2 (1989)
Vision II (Spirit of Rumi), Angel Records (1997)
Black Rock, Real World (1998)

ALINA PAHLEVANIAN

Gasparini. Italian family of musicians.

(1) **Francesco Gasparini** (*b* Camaiore, nr Lucca, 19 March 1661; *d* Rome, 22 March 1727). Composer and teacher. In 1682 he was active as organist at Madonna dei Monti in Rome, where he probably studied with Corelli and Pasquini. He was admitted to the Accademia Filarmonica, Bologna, as a singer on 27 June 1684, and as a composer on 17 May 1685. According to Hawkins, he and his brother (3) Michelangelo Gasparini were living as pupils in Legrenzi's house in Venice in 1686, but in 1687 Francesco was taking part in *accademie* in the Roman palace of Cardinal Benedetto Pamphili, both as a violinist and as a composer of arias and cantatas to texts by Pamphili himself. In 1689 he became a member of the Congregazione di S Cecilia and also played in a revival for Pamphili of Lulier's *S Beatrice d'Este*. At this time he probably also met Alessandro Scarlatti, and the two were later to demonstrate a mutual respect: Scarlatti sent his son Domenico to Venice in 1705, where he had lessons from Gasparini, and the two exchanged cantatas in 1712. Gasparini's first known operas were *Roderico* and *Olimpia vendicata*, both produced in 1686 at Livorno. In 1695 he published a set of cantatas. He must by this time have achieved some reputation, as on 5 June 1701 he was appointed to the important post of *maestro di coro* at the Ospedale della Pietà, Venice, in which city he met Vivaldi, Legrenzi, Pollarolo and Lotti. Gasparini was very successful in this post, which involved directing all the conservatory's musical activities. He expanded the staff (he engaged Vivaldi as violin master) and by 1707 the conservatory ranked as one of the best in Italy. With the move to Venice, Gasparini's career as an opera composer also began in earnest; often he wrote three or four new works in a year, most of them first performed in Venice.

On 23 April 1713 Gasparini was given six months' leave from the Pietà. He never returned but settled again in Rome (operas produced at Florence in Carnival and autumn 1715 may indicate an extended stay there). In July 1716 he succeeded Caldara as *maestro di cappella* to Prince Ruspoli, for whom he worked until 1718, living in an apartment in the Piazza di S Lorenzo in Lucina. In 1719 he transferred to a house owned by the Borghese family, and he is described in librettos of the period as a *virtuoso* 'del principe Borghese'. In 1718 he was admitted to the Arcadian Academy, with the name Ericreo. In 1719 a marriage contract was signed between his daughter and Metastasio (one of whose sonnets is addressed to Gasparini), but for unknown reasons the engagement was soon broken off. Gasparini's production of new operas continued fairly steadily at Rome and other cities until 1720. After that only a few new ones appeared, the last in 1724. In February 1725 he was named *maestro di cappella* at S Giovanni in Laterano, but he did not take up the post until June 1786; his assistant was Girolamo Chiti.

Gasparini at his best was a composer of the first rank. Burney's description of his cantatas – which are some of the most important of his time – as 'graceful, elegant, natural, and often pathetic' can be extended to much of his other music. These qualities rested on a profound technical skill, most obvious in the easy and frequent use of complicated canonic devices in his church music but also apparent from the mastery of free counterpoint in his other works (such as the set of brilliantly written chamber duets, in *GB-Lbl*). The arias in Gasparini's earlier operas are typical of the period in using a variety of formal types, but mostly within a da capo format; some arias in the later operas, however, show homophonic textures and melodic and rhythmic traits that make them forerunners of the work of the next generation. His recitatives were praised by Padre Martini; Haas saw him as a model for Handel in his dramatic treatment of accompanied ones. His sacred music includes works both in the strict style and in the modern concerted style with independent instrumental parts. Some of the solo sacred motets are virtually indistinguishable from his secular ones in form (except for the concluding alleluia) and expressive character; but that was typical of the time.

Gasparini was highly regarded as a teacher. Besides Domenico Scarlatti his pupils included Quantz, Platti and Benedetto Marcello, who sent him his *Estro poetico-armonico* for his criticism. *L'armonico pratico* is a practical manual of figured bass accompaniment for beginners with some musical knowledge. It was used throughout the 18th century, going into numerous editions, the last in 1802, and remains an important source of information about continuo realization at that time. Other theoretical essays by him survive in manuscript.

Because of confusion with Gasparo Visconti, called 'Gasparini', it was long thought that Francesco Gasparini had visited London in the first decade of the 18th century; two of his operas were performed there in 1711 and 1712. Chamber music published by Quirino Gasparini in the middle of the century has also been wrongly attributed to him.

WORKS

music lost unless otherwise stated

OPERAS

drammi per musica in three acts unless otherwise stated: dates are of first performance unless specified as dedication dates

VC – *Venice, Teatro S Cassiano*

Olimpia vendicata, Livorno, ded. 6 Dec 1686
Roderico (G.B. Bottalino), Livorno, Dec 1686, arias *I-MOe*; rev. Rome, Pace, 25 Jan 1694, arias *D-Bsb*, *F-Pn*, *I-Rvat*
Bellerofonte (G.M. Conti), Rome, Collegio Clementino, carn. 1690, arias *GB-Lbl*, *I-Fc*, *Rvat*
Amor vince lo sdegno, ovvero L'Olimpia placata (A. Aureli), Rome, Capranica, 9 Feb 1692, *F-Pn*, *I-Rvat*, collab. A. Scarlatti
La costanza nell'Amor Divino [Act 3] (dramma sacro per musica, 3, P. Ottoboni), Rome, 1695, arias: *F-Pn*, *GB-Ob*, *I-PAVu*; as La costanza nell'Amor Divino, ovvero La S Rosalia, Rome, 1696; rev. as L'amante del cielo, Rome, Collegio Nazareno, carn. 1699, *Rps* [Act 1 by S. De Luca, Act 2 by F.C. Lanciani]
Totila in Roma (M. Noris), Palermo, S Cecilia, 1696
Aiace (P. d'Averara), Naples, S Bartolomeo, ?16 Nov 1697, *D-Dl*, arias *F-Pc*, *I-Nc*
Gerone tiranno di Siracusa (Aureli), Genoa, Falcone, aut. 1700
Tiberio imperatore d'Oriente (G.D. Pallavicini), Venice, S Angelo, carn. 1702; rev. or new setting as Le vicende d'amor e di fortuna, Venice, S Fantino, carn. 1710
Gli imenei stabiliti dal caso (F. Silvani), VC, ded. 23 Dec 1702
Il più fedel tra i vassalli (Silvani), VC, ded. 3 Feb 1703; as Antioco, London, Haymarket, 12 Dec 1711, songs pubd (London, 1711)
Il miglior d'ogni amore per il peggiore d'ogni odio (Silvani), VC, 7 Nov 1703
La fede tradita e vendicata (Silvani), VC, ded. 5 Jan 1704, *Nc*, 1 aria (London, 1711); rev. with G. Vignola, Naples, S Bartolomeo, carn. 1707; rev. by G.M. Orlandini, Bologna, Marsigli Rossi, August

Fair 1712; with arias by Orlandini, G. Bononcini and F. Mancini as Ernelinda, London, Haymarket, 26 Feb 1713; rev. Turin, Carignano, carn. 1719, *D-Hs* (Act 2)
La maschera levata al vizio (Silvani), VC, 4 Nov 1704
La Fredegonda (Silvani), VC, ded. 26 Dec 1704
Il principato custodito dalla frode (Silvani), VC, 2 Feb 1705
Alarico, ovvero L'ingratitudine gastigata (Silvani), Palermo, S Cecilia, 1705, collab. Albinoni and others
Antioco (A. Zeno and P. Pariati), VC, week before 14 Nov 1705, *A-Wn*, 2 arias (London, 1711)
Ambleto (Zeno and Pariati), VC, week before 16 Jan 1706, arias *D-Bsb*, *GB-Lbl*; rev. Vignola, Naples, S Bartolomeo, 4 Nov 1711; as Hamlet/Ambleto, London, Haymarket, 27 Feb 1712, songs pubd (London, 1712/*R*1986 in *Handel Sources*, iv); ed. of orig. lib. by A. Della Corte, *Dramma per musica dal Rinuccini allo Zeno*, ii (Turin, 1958), 263–364
Statira (Zeno and Pariati), VC, 1 Feb 1706, *A-Gk*, arias *D-Bsb*; rev. Vignola as Le regine di Macedonia, Naples, S Bartolomeo, 1708
Taican re della Cina (tragedia, 5, U. Rizzi), VC, 4 Jan 1707, 1 aria (London, 1711); perf. with Lisetta e Astrobolo (int), *I-Rvat* (facs. in DMV, x, forthcoming)
Anfitrione (tragicomedia, prol., 5, Pariati ?and Zeno), VC, 13 Nov 1707, 1 aria (London, 1711); perf. with Erighetta e Don Chilone [Don Chilone] (int, Pariati), arias *GB-Lbl*
L'amor generoso (Zeno), VC, 1 Dec 1707, arias *D-MÜs* [perf. with ints Melissa schernita, Melissa vendicata and Melissa contenta; as Melissa e Serpilo, *Dl*]; rev. G. de Bottis, Naples, Fiorentini, ded. 30 Dec 1708; rev. S. Lapis, as La fede in cimento, VC, carn. 1730
Flavio Anicio Olibrio (Zeno and Pariati), VC, carn. 1708 [perf. with ints Parpagacco [Polastrella e Parpagnacco; L'astrologo; Polastrella e Parpagnacco astrologo] (Pariati), Melissa and ?Catulla e Lardone]; rev. Milan, Regio Ducal, carn. 1722, arias *ROu*; ?as Ricimero, Turin, Carignano, carn. 1722
Engelberta [Acts 4–5] (5, Zeno and Pariati), VC, week before 2 Feb 1709, *A-Wn*, *D-Bsb*; arias *GB-Ob* [Acts 1–3 by Albinoni], 1 aria (London, 1711); perf. with La capricciosa e il credulo (int)
Alciade, ovvero L'eroico amore [La violenza d'amore] [Act 1] (opera tragicomica, M. Gasparini), Bergamo, 1709 [Act 2 by C.F. Pollarolo, Act 3 by F. Ballarotti]
Atenaide [Act 3] (Zeno), Milan, Ducale, 1709, *A-Wn* [Act 1 by A.S. Fiorè, Act 2 by A. Caldara]; as Teodosio ed Eudossa, Brunswick, 12 Sept 1716, collab. J. Fux and Caldara; as Teodosio, Hamburg, ded. 14 Nov 1718, collab. Fux and Caldara
La principessa fedele (A. Piovene), VC, 10 Nov 1709, arias *D-WD* [perf. with Zamberlucco [Zamberlucco e Palandrana] (int)]; ?as Cunegonda, Mantua, Arciducale, carn. 1718
L'oracolo del fato (componimento per musica da camera, Pariati), ?Vienna, 1709, *A-Wn*; Vienna, Hoftheater, 1 Oct 1719, *A-Wn*
Sesostri re d'Egitto (Pariati), VC, 9 Feb 1710, arias *D-MÜs*, *GB-Lbl*; ?perf. with ints Il nuovo mondo and Tulpiano
La ninfa Apollo (scherzo scenico pastorale, F. de Lemene), VC, 4 March 1710, collab. A. Lotti
L'amor tirannico (5, D. Lalli), VC, aut. 1710, arias *D-WD*
Tamerlano (tragedia, Piovene, after J. Pradon: *Tamerlan, ou La mort de Bajazet)*, VC, 24 Jan 1711, arias *Bsb*, *WD*; new setting as Bajazet, Reggio nell'Emilia, Pubblico, Spring Fair 1719, *A-Wn* (facs. in IOB, xxiv, 1978), *D-MEIr*, ed. M. Ruhnke (Munich, 1981–5); rev. as Bajazette, Venice, S Samuele, Ascension Fair 1723, arias *SWl*
Costantino (5, Pariati ?and Zeno), VC, 8 Nov 1711
Merope (Zeno), VC, carn. 1712
Eraclio [Act 2] (P.A. Bernadoni), Rome, Cancelleria, 1712 [Act 1 anon., Act 3 by Pollarolo]
Il comando non inteso ed ubbidito (Silvani), Milan, Regio Ducal, carn. 1713; as Zoe, ovvero Il comando non inteso ed ubbidito, Rome, Pace, carn. 1721
La verità nell'inganno (Silvani), VC, carn. 1713, arias *Dl*
L'amore politico e generoso della regina Ermengarda, Mantua, spr. 1713, collab. G.M. Capelli
Lucio Papirio (A. Salvi), Rome, Capranica, carn. 1714, arias *B-Bc*, *D-ROu*, *I-Mc*; perf. with Barilotto e Serpina (int)
Eumene (Zeno), Reggio nell'Emilia, Pubblico, [May] Fair 1714; rev. Naples, Reggio Palazzo, 1 Oct 1715, with arias by Leo and others *GB-Lbl*; perf. with ints Mirena and L'alfier fanfarone
Amor vince l'odio, ovvero Timocrate (Salvi), Florence, Cocomero, 11 Feb 1715, aria *I-Rsc*
Il tartaro nella Cina (Salvi), Reggio nell'Emilia, Pubblico, [May] Fair 1715, arias *Bc*, *Rsc*
Ciro (Noris), Rome, Capranica, carn. 1716, arias *GB-Lam*, *I-Bc*, *Rsc*
Vincislao (Zeno), Rome, Capranica, carn. 1716, arias *Bc*; adaptation of F. Mancini's setting (Naples, S Bartolomeo, carn. 1715)
Il gran Cid (J. Alborghetti and N. Serino), Naples, S Bartolomeo, carn. 1717, aria *Bc*
Intermezzi in derisione della setta maomettana (G. Gigli), Rome, Seminario Romano, carn. 1717, lib. pubd (Naples, n.d.)
Pirro (Zeno), Rome, Capranica, carn. 1717, arias *Rsc*
Il trace in catena (Salvi), Rome, Capranica, carn. 1717, arias *F-Pn*, *I-Rsc*, collab. 2 of Gasparini's pupils
Democrito, Turin, Carignano, carn. 1718, aria *GB-Lbl*
Nana francese e Armena [Mirena e Floro] (int), Dresden, Feb 1718, *D-Dl*
Astianatte (Salvi), Rome, Alibert, carn. 1719, arias *F-Pc*; rev. Milan, Regio Ducal, carn. 1722, *GB-Lbl* (Acts 1–2 only; partial autograph)
Lucio Vero (Zeno), Rome, Alibert, carn. 1719, arias *B-Bc*, *F-Pc*, *GB-Lam*, *Lbl*
Tigranes, Hamburg, 1719, collab. F. Conti, Orlandini and Vivaldi
Amore e maestà (Salvi), Rome, Alibert, carn. 1720, arias *D-MÜs*, *F-Pc*
Faramondo (after Zeno), Rome, Alibert, carn. 1720, arias *Pc*
La pace fra Seleuco e Tolomeo (A. Morselli, rev. A. Trabucco), Milan, Regio Ducal, carn. 1720
L'avaro (int, Salvi), Florence, 1720, *I-MC*
Nino [Act 2] (I. Zanelli), Reggio nell'Emilia, Pubblico, May Fair, 1720 (ded. 29 May), arias *F-Pc* [Act 1 by Capelli, Act 3 by A.M. Bononcini]
Dorinda (favola pastorale, ?B. Marcello), Rome, carn. 1723
Silvia (dramma pastorale, E. Bissari), Foligno, carn. 1723
Gli equivoci d'amore e d'innocenza (Salvi), Venice, S Giovanni Grisostomo, aut. 1723
Tigrena (favola pastorale, with ints), Rome, Palazzo De Mello de Castro, 2 Jan 1724
Arias in: Thomyris Queen of Scythia (pasticcio, P.A. Motteux), London, Drury Lane, 1 April 1707; Clotilda, London, Haymarket, 2 March 1709; Nerone fatto Cesare (pasticcio, Noris), Venice, S Angelo, carn. 1715

CHAMBER CANTATAS

for S and continuo unless otherwise stated

Edition: *Cantatas by Francesco Gasparini (1661–1727)*, ed. G. Biagi-Ravenni, ICSC, vii (1986) [facs.] [B]
Cantate da camera a voce sola, op.1 (Rome, 1695/*R* in Archivum musicum: la cantata barocca, xix (Florence, 1984) [1695]

A battaglia o miei pensieri, 1695; Abbandonar Fileno, dovea dell'idol suo, *D-Mbs*, B; Alfin le vostre lacrime, *I-Nc*, *Vnm*, B; Ancor voi siete vive o del morto piacer, *Vnm*; Andate, o miei sospiri, al cor d'Irene!, *A-Wn*, *GB-Lbl*, *I-BGi*, *Nc*, *Vc*, B; Andiamo, o pecorelle, ad altre sponde, *GB-Lbl*, B; Augellin, vago e canoro, 1695; A voi, selve romite, A, bc, *I-Pca*, B; Cari boschi, S, insts, 1716, *D-MÜs*; Caro laccio, dolce nodo, 1695; Caro mio dolce amore, 2vv, bc, *I-PLcon*; Che incostanza, che fierezza, che rigor, S, A, 2 vn, va, bc, *Rc*; Ch'io t'amo e che t'adoro, 1695; Chi non sa che sia morire, A, bc, *Pca*, B; Come in deserto lido, S, vns, bc, 1718; Da stral d'amore ferit il core, *c*1719, *Nc*, *Vlevi*; Destati Lidia mia, A, insts, 1716, *D-MÜs*; Dimmi, Clori, 1v, bc, *I-Nc*; Dimmi gentil Daliso (Dori e Daliso), 2vv, insts, 1716, *D-MÜs*; Dopo tante e si strane di Fortuna, *c*1719, *I-Vlevi*; Doppo aver pianto, 1691, *Rvat*, B; Dove sei, dove t'ascondi, 1695; Dunque Cesare ha vinto (Cleopatra e Marc'Antonio), 2vv, vns, bc, 1717

Ecco che al fin ritorno, A, insts, 1716; E che più far poss'io, *Pca*, B; Ed ecco infine, oh Dio, 1695; È gran pena amar tacendo (Filli e Tirsi), 2vv, bc, *A-Wn*; E in sen mi resta core, A, insts, 1716, *Wgm*; Fier destin, S, insts, 1716, *D-MÜs*; Filli, tra il gelo e il foco, 1v, bc, *I-Nc*; Fuggir fiera che fugge, *Vlevi*; Già dal platano antico e importuno Cupido (Tirsi e Clori), 2vv, insts, 1716, *D-MÜs*; Il mio core e che far deve, 1695; Il mio sol, A, insts, 1716, *MÜs*; In profondo riposo, all'or che stanco ogni mortal s'affida, 1695; In questa amena sponda, 1v, bc, *I-Nc* (doubtful); Intorno a quel rosa, ?S, bc, *Rsc*; Io che dal terzo cielo (Venere e Adone), S, A, bc, 1716, *D-MÜs*; Io t'invidio ape ingegnosa, *I-TLp* (doubtful); L'amante Clori, *Rsc*; Miei fidi, 1v, bc, *Nc*; Mille volte sospirando, 1v, bc, *Nc*; Non è ver che sia chimera, *Gl*; Non intendo i tiranni, *Rsc*; Non vantar cotanto albero, *Rsc*; Non v'aprite ai rai del sole, *c*1719, *Nc*, *Vlevi*

O voi che già provaste, 1v, bc, *Nc*; Palesar vorria gl'ardori, *c*1719, *Vlevi*; Perdono, o luci amate, 1695; Quando in me nacque amore, S, insts, 1716; Quanto felice sei, S, S, bc, *GB-Lbl*, B; Quanto somigli a Clori, luccioletta!, *Lbl*, B; Quel bel fiore (Fillide e Fileno),

2vv, insts, 1717, *D-MÜs*; Queste voci dolenti, A/S, bc, *GB-Lbl*, *I-Bc*, B; Qui di natura, 1717, 2vv, insts, *D-MÜs*; Sapessi almen perchè, S, A, bc, *GB-Lbl*; S'avanza a poco a poco, 1v, bc, *I-Nc*; Scrive a chi lo tradì, S, insts, 1717, *D-MÜs*; Se lontana da me t'amò Dorinda, 1695; Sente pur che maggio è nato, S, insts, 1717, *MÜs*; Sento che manca il cor, *MÜs*, B; Sento nel sen combattere, 1695; Se vuoi dirmi ch'io non t'ami, A, insts, 1716; Su la vicina sponda, S, vns, bc, 1717; Tende franche (L'Angelica), S, insts, 1716; Tormentosi pensieri del mio misero sen, 1695; Torna, mio cor, deh torna ad amar Fille, *I-Rsc*, B; Tra mille amanti, 1v, bc, *Nc*; Tu mi credi geloso e son sdegnato, *GB-Lbl*, B; Tu sei pur fortunata, S, insts, 1716, *D-MÜs*; Tutto festoso, S, insts, 1716, *MÜs*; Voglio amar, 1716; Voi scherzate (Aice ed Elpino), 2vv, insts, 1716; Vola sospiro, vola, A, vns, bc, 1717

OTHER SECULAR VOCAL

Le luci tue che giri (madrigal), ATB, 1685, *I-Baf*
La vittoria del tempo (cantata, L. Piazza), 4vv, insts, Rome, 23 Sept 1696, *Rli*
Applauso festivo pel possesso preso dall'A.R. della serenissima Violante, gran principessa di Toscana, del governo della città e stato di Siena (D. Mariscotti), 3vv, insts, Siena, 1717, lib pubd
Cantata, 3vv, insts, for Festa accademica di lettere e d'arme, Rome, 1721, lib pubd
Componimento per musica (I. de Bonis), Rome, 1725, lib pubd
L'oracolo del Fato, 5vv, chorus, *A-Wn* (facs. in ICSC, vii, 1986)
12 duetti, S, A, bc (no.12 for S, S, bc), *GB-Lbl*

ORATORIOS AND LARGE CANTATAS

Iudith de Olopherne triumphans (B. Pamphili), Rome, Arciconfraternita del Ss Crocifisso, 25 March 1689, *GB-Ob*
Atalia, Rome, Collegio Clementino, 1692; Venice, Palazzo Altieri, 1696, *D-Dl*
Giacobbe in Egitto, Florence, Casino di S Marco, 1695
Il Vicerè d'Egitto, Florence, Oratorio di S Filippo Neri, 1695; as Il Vicerè d'Egitto, ossia L'istoria de' dodici fratelli, Florence, Casino di S Marco, 1696
I trionfi della carità, Naples, Collegio della Compagnia di Gesù, 6 July 1698
Triumphus misericordiae (B. Sandrinelli), Venice, Ospedale della Pietà, 1701
Anima afflitta et consolata, Venice, Ospedale degli Incurabili, April 1702
Prima culpa per Redemptionem deleta (Sandrinelli), Venice, Ospedale della Pietà, 1702
Jubilum prophetarum ob incarnatione divini verbi (Sandrinelli), Venice, Ospedale della Pietà, 1703
Mosè liberato dal Nilo, Vienna, 1703
Aeterna sapientia incarnata (Sandrinelli), Venice, Ospedale della Pietà, 1704
Pudor Virginis vindicatus (dialogue), Venice, Ospedale della Pietà, 1705
Genus humanum a Virginis partu reparatum, Venice, Ospedale della Pietà, 1706
Sol in tenebris, Venice, Ospedale della Pietà, ?1706
Domenicae Nativitatis praeludium, Venice, Ospedale della Pietà, 1707
L'onestà combattuta di Sara, ovvero Sara in Egitto (D. Canavese), Florence, Oratorio di S Filippo Neri, 1708
Oratorio … da cantarsi nella ven. compagnia della purificazione di Maria Vergine, 1709
Glorioso Redentore, Venice, Ospedale della Pietà, 1711 (doubtful)
Maria Magdalena videns Christum resuscitatum, Venice, Ospedale della Pietà, 1711
Moisè liberato dal Nilo, Venice, Ospedale della Pietà, 1712
A farti amabile (cant., A. Baldani), Rome, Palazzo Apostolico, 24 Dec 1716
Anima rediviva, Venice, Ospedale della Pietà, 1717
S Eufrosina, Rome, 1717 (doubtful)
S Maria Egiziaca, Rome, 1717, *I-Tn* (doubtful)
Sara consolata, Rome, 1717 (doubtful)
Destatevi o pastori (componimento per musica, S. Stampiglia), Rome, Palazzo Apostolico, 24 Dec 1720
I due sposi felici, Sara e Tobia, Florence, Scala, 1720
Dal prato al fonte (cantata, F.O. Fabbri), Rome, Palazzo Apostolico, 24 Dec 1722
Il figlio prodigo (I. Capelletti), Città di Castello, 1722
La penitenza gloriosa nella conversione di S Maria Egiziaca, Ancona, 1722
La nascita di Cristo, Lucca, S Maria Cortelandini, Christmas Eve, 1724
Le nozze di Tobia, Lucca, S Maria Cortelandini, Christman Eve, 1724
SS Annuntiata (dramma sacro), Rome, Arciconfraternita del SS Crocifisso, 1725
Erode, *PS*
Music in: Dal trionfo le perdite, o Jefte che sagrifica la sua figlia (Canavese), Florence, 1716; Il padre sacrificator della figlia, ovvero Jephte (Canavese), Florence, Casino di S Marco, 1719

LITURGICAL

Missa canonica, 1705, *D-Bsb*; mass, 4vv, org, *I-Bc*; mass, 5vv, *D-Dl*; messa concertata (G), 4vv, 2 choirs, *I-Rvat*; messa concertata (B♭), 4vv, 2 choirs, *Rvat*; messa concertata (C), *D-Dl*; messa concertata (d), *Dl*
Credo breve, 4vv, 1699; *I-Rsg*; Credo, 5vv, tpt, ob, str, bc, *D-Dl*
Ants: Ave regina coelorum, S/A with ripieno, *I-Rvat*; Beatus Andreas, SSB, bc, *Rsg*; Collocet eum Dominus, SS, *Rvat*; Confortatus est principatus eorum, 4vv, *Rvat*; De fructu ventris tui, SS, *Rvat*; Dirupisti, Domine, SS, *Rvat*; Dirupisti, Domine, vincula mea, SAT, *Rvat*; Domine, quinque talenta, SA, *Rvat*; Drum complerentur, SA, 1718, *Rvat*; Drum esset rex, SB, *Rvat*, Elevatis manibus, SA, *Rvat*; Erat autem aspectus ejus, SA, *Rvat*; Et ecce terremotus, SAB, *Rvat*; Euntes ibant, SS, *Rvat*; Euntes ibant et flebant, SST, *Rvat*; Fidelis servus et prudens, SSSBBB, *Rvat*; Fontes et omnia, SB, 1718, *Rvat*; Fontes et omnia, SS, *Rvat*; Id eo jure jurando, AT, *Rvat*; Introivit Maria in donum Zachariae, SAT, *Rvat*; Jam hymnes transiit, SB, *Rvat*; Jam hymnes transiit, 4vv/4vv, *Rvat*; Juravit Dominus, SAB, *Rvat*; Loquebantur (G), SAB, 1718, *Rvat*; Loquebantur (A), SAB, *Rvat*; Loquebantur variis linguis, AAB, *Rvat*; Nativitatis est hodie, SA, *Rvat*; Non est inventus, 1717, *Rvat*; Prae timore antem eius, SAT, *Rvat*; Repleti sunt omnes, SAT, 1718, *Rvat*; Respondens autem angelus, SA, *Rvat*; Sacerdos in aeternum, S, bc, *Rsg*; Sacerdotes Dei, SA, *Rvat*; Salva nos, Domine, SAT, *Rvat*; Spiritus Domini, SA, 1718, *Rvat*; Tecum principium, SS, *Rvat*; Ut audivit salutationem, SS, *Rvat*
Grads: Adiuvabit eam, SS, bc, *Rvat*; Dilexisti justitiam, SA, bc, *Rsg*; Gloria et honore, SA, bc, *Rsg*; Haec dies, *Rsg*; In omnem terram, SB, 1725, *Rsg*; Tanto tempore, SS, bc, *Rsg*
Hymns: Placare, Christe, servulis, 1v, choir, *Rvat*; Te lucis ante terminum, 4vv, *Rvat*
Lits: Litanie della BVM, 3vv, 3 hn, bc, *Vnm*; Litanie, 9vv, *Rvat*
Motets etc.: Corde et animo, 4vv, *Rvat*; De profundis clamavi, 8vv, *Rvat*; Lauda Jerusalem, A, choir, *Rvat*; Memento, Domine David, 4vv, org, *Rvat*; O quam suavis est, 2vv, *Rsg*; Panis angelicus, 1v, *Rvat*; Quo incertus incedam, B, insts, *Li*
Offs: Beata es Virgo Maria, 4vv, *Rvat*; Exultabant sancti, 4vv, *Rvat*; Justorum animae, SB, *Rvat*; Laetamini in Domino, 8vv, *Rvat*; Portas coeli aperuit Dominus, 4vv, *Rsg*
Pss: Bonitatem fecisti, 4vv, orch, *Vs*; Legem pone mihi, Domine, 4vv, orch, *Vs*; Memor esto verbi, 4vv, orch, *Rvat*
Seqs: Victimae paschali laudes, *Rsg*
Terza dell'ufficio divino, 4vv, orch, *Vnm*

OTHER SACRED VOCAL

Cants.: Ah mia stanca navicella (Fede e Giustizia), S, A, insts, 1718, *I-Rps*; Come stanchi non siete, 1v, bc, *Nc*; Esci, mio gregge florido nel molle prato, *c*1719, *GB-Lbl* (facs. in ICSC, vii, 1986), *I-Gl*, *Vlevi*; Ite, dilette mie candide agnelle, *Gl*; Quanto più gode tra voi contenta, S, insts, *MOe*
Ecloga sacra, 3vv, Milan, 1722

INSTRUMENTAL

Orch: conc. (A), str, *A-Wn*; sinfonia (F), str, *Wn*; 2 sinfonie, *I-Tn*
Kbd: Ballabili diversi, hpd, *Vc*; sonata, spinetta, *Vqs*; 6 sonatas, hpd, *CH-Zz*; 2 sonatas (a, d), hpd/org, *Vc*; sonata nel primo tono, hpd/org, *Vc*; Toccata (D), spinetta, *Vqs*

THEORETICAL WORKS

L'armonico pratico al cimbalo (Venice, 1708/*R*); Eng. trans. F.S. Stillings, as *The Practical Harmonist at the Keyboard*, ed. D.L. Burrows (New Haven, CT, 1963)
Guida, ossia Dizionario armonico, in cui si trova il modo di ben modulare (MS, *I-Bc*)
Li principii della composizione (MS, *D-Bsb*, *Hs*)

(2) Paolo Lorenzo Gasparini (*b* Camaiore, nr Lucca, 10 Aug 1668; *d* ?Rome, after 1725). Violinist and viola player, younger brother of (1) Francesco Gasparini. He

worked as a string player for Cardinal Pietro Ottoboni in Rome between 1699 and 1705 and until 1719 for Prince Ruspoli, for whom he was active also as a copyist. From 1716 to 1726 he was a member of the Congregazione di S Cecilia and took part in all the most important musical functions.

(3) **Michelangelo** [Michiel Angelo] **Gasparini** (*b* Lucca, ?*c*1670; *d* Venice, *c*1732). Composer, singer and teacher, younger brother of (1) Francesco Gasparini. He probably studied with Legrenzi in Venice, where he seems to have spent most of his career. From 1 August 1687 until December 1689, and again from 23 September 1691 until his death, he sang soprano (later alto) in the choir of S Marco; Gaetano Fracassini was elected to succeed him on 31 March 1733. In 1689 Gasparini was a founder member of the Sovvegno di S Cecilia in Venice, and in 1709 he served as the society's 'prior'. Of his seven known operas (the music of which is lost) the most successful was apparently *Amore e maestà*, performed at Pratolino, near Florence, in 1715 and revived as *Arsace* in Venice (1718), Modena (1719 and 1744), Padua (1722) and Vicenza (1731). Gasparini was also well-known as a singing teacher; his pupils included Faustina Bordoni.

WORKS

music lost unless otherwise stated

OPERAS

drammi per musica unless otherwise stated

Il principe selvaggio (F. Silvani), Venice, S Angelo, 1696
Pallade trionfante in Arcadia (dramma pastorale, O. Mandelli), Venice, S Samuele, carn. 1714
Rodomonte sdegnato (G. Braccioli), Venice, S Angelo, carn. 1715
Amore e maestà (A. Salvi), Florence, Pratolino, 1715; as Arsace, Venice, S Giovanni Grisotomo, 1718
La principessa fedele (A. Piovene), Messina, Monizione, 1716; collab. C.I. Monza
Il Lamano (D. Lalli), Venice, S Giovanni Grisostomo, carn. 1720
Il più fedel tra gli amici (G.M. Guizzardi), Venice, S Giovanni Grisostomo, 1724

OTHER WORKS

S Vittoria (orat), *D-Bsb*
Cants., arias *Bsb*, *Dl*, *ROu*, *W*, *I-Bc*

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Gasparini, Domenico Maria Angiolo. *See* ANGIOLINI, GASPARO.

Gasparini, Quirino (*b* Gandino, nr Bergamo, 1721; *d* Turin, 30 Sept 1778). Italian composer. An abbé, he studied composition first with G.A. Fioroni, *maestro di cappella* of Milan Cathedral, then with Martini (41 letters to Martini are in *I-Bc*). According to a document in the capitular archives in Turin, he lived in Brescia, Venice (as a *maestro di cappella*) and Bologna, where in 1751 he became a member of the Accademia Filarmonica (test piece in *I-Baf*). His opera *Artaserse* was performed in Milan in 1756. From 1758 he was music master to Count D'Aziano of Vercelli, travelling in his retinue to Rome and Naples. In 1759–60 he unsuccessfully sought the post of *maestro di cappella* at S Maria Maggiore in Bergamo. In 1760 he was named *maestro di cappella* of Turin Cathedral, where he worked until his death, devoting himself mainly to the religious life of the city (the *Liber diarius* of the Carmelites refers in several places to Gasparini's contributions and in particular reports that the feast of the Madonna del Carmine in 1764 was celebrated 'with grand music at High Mass and at Vespers by the famous Abbé Gasparini, an excellent Venetian *maestro di cappella*').

In 1767 Gasparini presented in Turin his opera *Mitridate* (to the libretto later set by Mozart in Milan). A letter, dated 2 January 1771, from Leopold Mozart to Martini relates that Mozart's singers (among them the famous Antonia Bernasconi) first wanted to use some arias and the duet 'Se viver non degg'io' from Gasparini's setting; in fact an aria of his ('Vado incontro', Act 3) was in the event sung by Guglielmo d'Ettore, as Mithridates, and is included in the standard Mozart text. Later that month the two Mozarts met Gasparini in Turin; references in Leopold's travel notes from 1771 and in two letters from 1778 prove that the relationship was a good one.

Further proof of how much Gasparini was esteemed as a composer is the motet *Adoramus te* (K327/Anh.A10), which was believed to have been written by W.A. Mozart until 1922, when Hermann Spies discovered it to be a work of Gasparini (in 1962 Wolfgang Plath proved that the copy had been made by Leopold, not by Wolfgang, as had been thought). The same manuscript contains the motet *Plangam dolorem meum*, also by Gasparini, whose skilful treatment of the voices and full choral sound may have influenced Mozart's early religious music. Gasparini himself wrote texts for many of his sacred works (especially the motets), paraphrasing the scriptures. Only a few instrumental works survive, including two sets of trios published in Paris and London. An unpublished concerto for harpsichord or organ tends toward the *galant* style, but has an intensely pathetic slow movement in F minor.

WORKS

Artaserse (op, P. Metastasio), Milan, Regio Ducal, 26 Dec 1756

Mitridate re di Ponto (op, V.A. Cigna-Santi), Turin, Regio, 31 Jan 1767; *F-Pn*; *I-Tf* [lost, *P-La*]

Sacred: Stabat mater, 2 S, vns, b (?The Hague, *c*1770); Adoramus te, ed. M. Mataranglo (Chicago, 1993); many unpubd, *I-Td*, incl. 11 masses, 3 Requiem, Passio secundum Marcum, 15 ants, 9 Litanie alla vergine, 5 Miserere, 4 Laudate pueri, 3 Lauda Sion, 3 Mag; others: *A-Sd*, *D-Bsb*, *I-Ac*, *BGc*, *Gl*, *MOe*, *Vnm*

Inst: 6 trio academici, 2 vn, vc, op.1 (Paris, *c*1755); 6 Trii, 2 vn, vc (London, *c*1760); Vn Conc., *D-DS*; Conc., hpd/org, str orch, *I-Gl*; org sonatas, *Bc*, *Nc*

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GIORGIO PESTELLI

Gasparo da Salò [Bertolotti] (*b* Salò, bap. 20 May 1540; *d* Brescia, 14 April 1609). Italian maker of violins, violas and other bowed instruments. He came from a musical family that had a tradition of instrument making: his father and uncle were known as *i violini*. After his father's death, Gasparo moved permanently from Salò to nearby Brescia, a centre of bowed string and keyboard instrument making. He married Isabetta Casetti in 1564. It has been suggested that he served an apprenticeship with Girolamo di Virchi, but it is more likely that he learned his craft in his family workshop in Salò. By 1563 he was living in the via Palazzo Vecchio del Podestà, quite far from Virchi's residence. The two were friends, however, and Virchi stood as godfather to Gasparo's son, Francesco, in 1565. Gasparo settled in Contrada delle Cossere in 1575. His activities are recorded in a number of city documents from the period 1563–1609, where he is described variously as *maestro di violini*, *magister instrumentorum musicorum* and *maestro di strumenti musici*. At least three makers are known to have studied with him, in addition to his son: Alessandro di Marsiglia, G.P. Maggini and Giacomo Lafranchini, and he employed a workman named Battista.

While the 19th-century suggestion that Gasparo invented the violin is unconfirmed, it is equally difficult to find documentary evidence that the Cremonese master Andrea AMATI was the inventor. The existence of a school of bowed string instrsument making in Brescia is continuously documented from 1495–9, when a set of viols was made by an anonymous maker for Isabella d'Este Gonzaga. Gasparo is the brilliant successor of the style originated by ZANETTO DA MONTICHIARO, with whose son, Peregrino, he was probably acquainted.

Most of Gasparo's output, judging from existing instruments, took the form of tenor violas (*see* VIOLA, fig.1*a*). He also made viols of all sizes (including a bass viol held in the Ashmolean Museum, Oxford), several violins, supposedly at least one cello, at least one cittern and several double basses. His reputation for crude workmanship is largely a result of the many nondescript 16th- and 17th-century instruments that have been erroneously attributed to him: in fact his designs were always meticulous and his craftsmanship of high quality. Among his characteristics are rather elongated soundholes (foreshadowing Guarneri), noticeable undercutting in the carving of his scrolls, and sometimes two rows of purfling or an inlaid decoration. His violas, many now considerably reduced from their original size, are regarded by many players as tonally better than any other. They have a full and reedy tone quality, combined with a stronger response than many Cremonese instruments. The double basses have always been eagerly sought after, their most famous champion being Domenico Dragonetti, whose three-string Gasparo bass is now in S Marco, Venice (for a portrait of Dragonetti playing this instrument *see* DRAGONETTI, DOMENICO). It is thought that Gasparo played a major role in the development of the 16′ voice of the viol and violin families, and that he was influenced in this by the 12′ and 16′ registers already being included in organs built by the neighbouring Antegnati family. When Gasparo da Salò died his leading position as a maker in Brescia was taken over by his pupil GIO PAOLO MAGGINI, and his trade was also continued by his son Francesco until at least 1615.

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CHARLES BEARE/UGO RAVASIO

Gaspar van Weerbeke. *See* WEERBEKE, GASPAR VAN.

Gasperini, Guido (*b* Florence, 7 June 1865; *d* Naples, 20 Feb 1942). Italian musicologist and composer. He studied the cello with Jefte Sbolci and composition with Guido Tacchinardi in Florence. Developing an interest in early music, he gave several public lectures in Florence (1890–1903), which he repeated elsewhere in Italy and which he published as *Storia della musica*. He held posts as professor of music history and librarian at the Parma Conservatory (1902–24) and librarian of the Naples Conservatory (1924–35). While at Parma he formed and directed a schola cantorum. He also founded the Associazione dei Musicologi Italiani (Ferrara, 1908), which in 1909 became part of the IMS but was disbanded after his death.

After two studies on the notation of 16th-century vocal and instrumental music, Gasperini published his *Storia della semiografia musicale* (1905); he was the only Italian working in this field at the time and one of few scholars who had attempted a history of notation. In 1911 he

began to edit one of the most important bibliographical tools for the study of Italian music, a catalogue of all the music in public and private libraries in the country, which, working against Italian individualism, required the collaboration of musicologists and librarians. By 1938 Gasperini had produced catalogues for 15 cities; the series was discontinued by his death. His compositions include a ballet and some chamber and vocal music from the years 1890–95.

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CAROLYN GIANTURCO

Gassenhauer (from Ger. *Gasse*: 'alley' and *hauen*: 'to hew or beat', 'to walk'). A German street song or urban folksong. The term 'Gassenhauer' occurs in a musical context as early as 1517 (Aventin: '*Gassenhawer* that are played on the lute') and in a title in 1535 (Christian Egenolff's *Gassenhawerlin*). Hans Sachs mentioned the *Gassenhauer* along with other types of song (psalms, songs of love and war etc.) in the preface to a conspectus of his poems in 1567 (*Summa all meiner Gedicht vom MDXIII. Jar an bis in 1567 Jar*), implying that by that date it was a recognized category. Indeed, the word had been defined by J. Maaler in *Die teütsch Spraach* (Zürich, 1561) as 'a low song sung in the street, a street song'. Before the term 'Volkslied' became widely known (it was coined by Herder in 1773), *Gassenhauer* was often used in a broad sense to refer to popular or folk melodies, although 17th- and 18th-century usage normally indicates that the writer considered the term synonymous with nocturnal street serenades (cf the 16th-century *Kassaten*, *Gassatim* or *Gassatum*, from which are probably derived *Gassatio* and *Cassatio*: 'cassation'; Praetorius mentioned *Gassaten* in *Syntagma musicum*, iii, 1618). *Gassenhauer* is now generally but not invariably used in a pejorative sense for a song popular among city-dwellers, a usage clearly attested in J.C. Adelung's late 18th-century German dictionaries, and in T. Heinsius's *Volkthümliches Wörterbuch* (ii, Hanover, 1819, 288), where it is defined as 'a usually low [*schlechtes*] or very well-known song sung on the streets by the populace [*Pöbel*]'. The term is probably most familiar from Beckmesser's intended criticism of Sachs in *Die Meistersinger von Nürnberg*, Act 1 ('Gassenhauer dichtet er meist').

There were several attempts in Germany in the 20th century to describe and define the relationship between *Gassenhauer*, *Volkslied* and *Schlager* ('hit'), and although no general agreement was reached, the most fruitful attempts were those that sought to integrate considerations of purpose, and sociological and historical significance, with purely philological considerations. The *Schlager* (a term first used in 1881) is normally ephemeral; the *Gassenhauer*, too, usually has a rather short life, although some examples share the longevity of the *Volkslied*. Sociological considerations provide the firmest basis for a distinction between the street song and the folksong. The former is by its nature urban, the latter rural; by extension, the former is artificially promulgated, the latter naive and traditional. The social connotations of the three song types permit only certain transfers of repertory: a *Volkslied* can become a *Gassenhauer* (frequently after a process of adaptation and regularization) but a *Gassenhauer* cannot become a *Volkslied*. A *Gassenhauer* can, however, become a *Schlager*, while a *Volkslied* cannot, except at the price of loss of integrity.

Early German operas from Hamburg show many examples of the closeness of the aria or song to the *Gassenhauer*, particularly in the frankly popular style of many of the melodies in comic scenes. Keiser's preface to his *Almira* arias (1706) complains of 'students of theatrical composition who take pleasure in the invention of a *Gassenhauer* by village fiddlers, their colleagues', a reference apparently aimed at Handel. Many songs by Postel, Keiser and others found their way into the streets via broadsheets and songsheets. The songs that Bach combined in the final quodlibet of his Goldberg Variations were *Gassenhauer*, and Sperontes' immensely popular collection of songs, the four-volume *Singende Muse an der Pleisse* (Leipzig, 1736–45), contains a whole series of popular melodies, including dances, songs and instrumental numbers.

Several songs from the Singspiele of Hiller and his contemporaries likewise took on the broad familiarity of the street song, as had songs from the Viennese popular theatre of the time of Kurz-Bernardon and Philipp Hafner. There are many later examples of songs becoming *Gassenhauer* from the scores of Wenzel Müller, Kauer and other minor masters of the Singspiel, continuing at least until the time of Flotow, Lortzing and Suppé. The popular style and moralizing tone of some of these examples bring them close to the *Bänkelgesang* (fairground singers' ballads and moral tales in music).

The Bridesmaids' Chorus from *Der Freischütz*, which Weber headed 'Volkslied' in the score because it is based on a popular dance, is an example of an operatic number that rapidly became a *Gassenhauer* – as readers of Heine's *Briefe aus Berlin* (1822) will recall. Examples of coarser urban songs from the first quarter of the 19th century that achieved great popularity are *O du lieber Augustin* and *Ein Schüsserl und ein Reinerl* in Vienna; in the previous century *Malbruk s'en va t'en guerre* enjoyed widespread fame. Apart from being quoted or used as the basis for sets of variations by many composers (e.g. Mozart, Haydn, Beethoven and Hummel), these *Gassenhauer* were frequently provided with new and sometimes

absurdly unsuitable texts. The range of the street song is extremely wide, from melodies of distinction to banal and sentimental ditties in their music, and from simple, direct storytelling via satire to bathos, prurience or obscenity in their texts. Many *Gassenhauer* have a catchy refrain (in this respect they are close to the *couplet*); the *Bänkelgesang* may also have such a refrain, but its text is meant to be taken seriously, for it carries a moral message of actual relevance, while in the *Gassenhauer* story or moral is incidental, if present at all.

In the course of the 19th century industrialization and the growth of urban communities exaggerated the distinction between *Volkslied* and *Gassenhauer*. The latter continued to derive from the more popular melodies of serious composers, especially songs from Singspiele and operettas, as well as from marches and dances. Although both text and melody were occasionally taken over into *Gassenhauer*, the more usual practice was to equip the chosen melody with new words, usually either sentimental or crassly inappropriate. These fresh and often witty parodies are well represented in Lukas Richter's invaluable study of the Berlin *Gassenhauer*. Even the 20th-century use of mechanical methods of disseminating music, such as radio, gramophone and cheap sheet music, did not prevent the continuation of local *Gassenhauer* traditions – the Viennese *Gassenhauer* tended to be quite different from those of Berlin, Munich or Cologne. Perhaps the clearest distinction between the street song and the popular hit song is that the former is local and frequently nostalgic (referring to 'die gute alte Zeit'), while the latter prides itself on what may at times be a spurious modernity.

Although some research has been done into the street songs of particular cities, there is no full-scale study of the subject. In all the main centres, however, there are clear links between the *Gassenhauer* and opera or Singspiel songs, dances and marches; from the 1850s onwards the operettas of Offenbach were a particularly favourite source of street songs. The most tuneful melodies of the latest hit were equipped with racy texts that usually had no connection at all with their original situation. Although the long history of the *Gassenhauer* is probably of more interest to the sociologist than to the music historian, the best examples have a vitality, directness of expression and even memorability that compel attention.

See also QUODLIBET and STREET CRIES.

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PETER BRANSCOMBE

Gásser Laguna, Luís (*b* Barcelona, 1951). Catalan composer, lutenist and guitarist. He graduated as a guitar teacher at the Barcelona Conservatory (1974) and went on to study the lute, thereafter furthering his studies at the Schola Cantorum Basiliensis (1982–3). He completed his doctorate in musicology at the University of Stanford (1991).

The broad range of his musical interests have spanned performing, composition, teaching and musicology. At first he concentrated on the guitar, giving first performances of new works and making recordings. Since 1978 he has concentrated mainly on the instruments of the lute family. He has attended conferences and performed concerts in Europe and North America, both as a solo artist and as a member of a group.

He has composed solo and orchestral pieces and works for the computer. His compositions have been published in Spain and Germany. His research has included books on Luys Milán and Mestres Quaderny, and several articles. His varied interests enable him to transmit valuable ideas and experiences through his teaching. In 1983 he began the first lute course in Spain at the Barcelona Conservatory, where he taught guitar between 1974 and 1988. Since 1992 he has been an associate professor at Barcelona University.

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FRANCESC TAVERNA-BECH

Gasser, Ulrich (*b* Frauenfeld, 19 April 1950). Swiss composer and flautist. He studied the flute at the Winterthur Conservatory, continued his studies with André Jaunet at the Zürich Conservatory, and was taught composition by Klaus Huber at the Staatliche Hochschule für Musik, Freiburg. Besides his activities as a composer he teaches at the Kreuzlingen teacher training college. He is a member of the Zürich Composers' Secretariat and since 1994 has been chairman of Schweizer Musik Edition. His name soon became known through his participation in large festivals (including Donaueschingen, Kassel, Venice and the Darmstadt summer courses) and his awards for composition in several competitions (including the first prize of the Stuttgart Bach Academy in 1985).

Gasser's compositions are consistently marked by extra-musical features, which are not motivated by a programmatic function but aim to extend the tonal language. Many of his pieces have been inspired by literary texts and by works of visual art; the 'sounding stones' of the Swiss sculptor Arthur Schneiter have featured in his work several times since the end of the 1980s. Almost half his works are on spiritual subjects, with the Passion of Christ occupying a central position, while liturgical works are more marginal. From his early works onwards Gasser has employed strict systems of composition, and since the 1980s he has applied them to consonant intervals, so that his later works often convey effects of tonal colour. He was awarded the Thurgau cultural prize in 1991 for his oratorio *Der vierte König*, from the story of the same name by Edzard Schaper.

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PATRICK MÜLLER

Gassmann, Florian Leopold (*b* Brüx [now Most], 3 May 1729; *d* Vienna, 20 Jan 1774). Bohemian composer. He may have been educated at the Jesuit Gymnasium in Komotau (now Chomutov). The most reliable biographical sources name the *regens chori* at Brüx, Johann Woborschil (or Jan Vobořil), as his teacher in singing, the violin and the harp. Against his father's wish he decided to make music his profession and left home as a boy, making his way to Italy where he may have studied with Padre Martini. No details of his service under Count Leonardo Veneri in Venice are known. The first datable musical event of Gassmann's life was the production of his opera *Merope* at the Teatro S Moisè, Venice, in Carnival 1757. His operatic success in Italy led to his being called to Vienna as ballet composer and successor to Gluck (1763). During the year of mourning on the death of Franz I (1765–6) the Viennese theatres were closed, and Gassmann again visited Venice, where his opera *Achille in Sciro* was produced at the Teatro S Giovanni Grisostomo. On this trip he met Salieri and brought him back to Vienna as a pupil. To the end of his life Salieri held Gassmann in high esteem. In 1770 Gassmann wrote *La contessina*, his most popular opera, for a meeting of Joseph II and Frederick the Great in Mährisch-Neustadt; earlier in the same year he had been to Rome for the production of his opera *Ezio*.

Gassmann was the founder of the oldest Viennese musical society, the Tonkünstler-Societät, of which he was the first vice-president. His oratorio *La Betulia liberata* was written for one of the society's first public performances (29 March 1772). On 13 March 1772 he succeeded Georg von Reutter (ii) as Hofkapellmeister, immediately beginning an important reorganization of the court chapel's personnel and library. Burney, who already knew some of Gassmann's operas from productions in Italy, attended a performance of *I rovinati* in Vienna in 1772, and he published praise of the manuscript string quartets he brought back to England. Gassmann died as a result of a fall from a carriage in 1774. Empress Maria Theresa was godmother to his second daughter, born after his death.

Gassmann's music was generally highly regarded by such 18th-century musicians as Burney, Gerber and Mozart; his operas were quite popular, receiving performances in places as far apart as Naples, Lisbon, Vienna and Copenhagen. Particularly in his two most famous comic operas, *L'amore artigiano* and *La contessina*, Gassmann's orchestra carries on the music in a continuous fashion, directing the dramatic action strongly toward the ensemble finale. In Vienna, his name was closely associated with Gluck's. Several writers mention the overriding importance of the orchestra in Gassmann's operas. Although the characters and situations in his librettos (many by Goldoni) are generally stock types with links to the *commedia dell'arte*, Gassmann's music imbues them with a dramatic vividness that is far from conventional. His choices of tempo and metre, and the melodic and rhythmic design of his themes, all aim to define character and further the drama. In the early operas, Gassmann favoured tuneful, italianate melodies with simple chordal accompaniments, but in his later work the orchestra plays an increasingly important role, contributing rhythmic and melodic figures that help to delineate the dramatic action. The sinfonia of *La casa di campagna* even provides a programmatic sketch of the opera's plot. Gassmann's use of woodwind is especially varied and resourceful, and the ritornellos in the da capo arias of his *opere serie* are often extensive. Particularly in his ensembles, Gassmann turned

the relative formal freedom of *opera buffa* to dramatic effect. He often used a multi-sectional ensemble finale, for example, with sudden shifts of tempo, key and metre, to mark the stages in a dramatic crescendo. He lavished particular care on the large-scale planning of these dramatic climaxes; in *L'amore artigiano*, for instance, the finales of all three acts are greatly expanded from Goldoni's original libretto. In his memoirs, Salieri describes his own first attempt at composing an opera, remarking that he followed the procedures he had seen Gassmann employ; in composing the first finale, he claims to have spent three hours sketching the sequence of metres and keys before writing a single note.

Apart from the operas and 24 of the concert symphonies, Gassmann's works can be placed in only approximate chronological order. From the distribution of the extant manuscript copies it seems reasonable to assume that the trios come from his Italian period. Kosch believed that Gassmann wrote most of the church works during his first Viennese years. Most of the concert symphonies seem to have been written in 1765 or later, and at least some of the quartets and quintets are also late works.

Besides his operas, Gassmann's greatest achievements seem to be among his symphonies; the chamber music appears to be in a more conservative vein. The concert symphonies are divided almost evenly between three- and four-movement works, of which most of the three-movement ones are the earlier. In some respects a distinctly original composer, Gassmann experimented in his symphonies in a number of ways. His choice of keys sometimes includes rare ones (A♭ major, B minor), and one three-movement symphony in D (H7) has a middle Andante in G minor. Gassmann's experimental attitude also extended to formal designs; in a first movement, the recapitulation often occurs in the subdominant or relative minor. Among other instances of unconventional treatment, examples can be found of a first-movement coda (H86), the harmonic connection of one movement to the next (H3, 86, 157) and a fugal first movement (H65). Five concert symphonies (and the overture to *Amore e Psiche*), all written before 1770, have slow introductions to their first movements.

Gassmann's lyric gift was considerable, as can be seen from ex.1, the first theme of one of his late symphonies

Ex.1



(H85), and the similarity between the first theme of his Requiem (ex.2) to that of Mozart's is close enough to be

Ex.2



striking. In spite of his ability to write memorable melodies, Gassmann often reduced the number of themes in his expositions by means of thematic derivations, including repetitions of a fragment of the primary theme (H153), transposition with a new accompaniment (H137) or rhythmically related motifs (H161). Although rhythmically Gassmann's early works strongly reflect the influence of the Italian opera overture, his later works exhibit more rhythmic planning. For example, successive sections in the exposition of the first movement of H86 (1769) show a progressive increase in the proportion of semiquavers, resulting in heightened rhythmic tension throughout the exposition. It would perhaps be overstating the case to characterize Gassmann as a brilliant orchestrator; but he was consistently sensitive to the possibilities of the orchestral ensemble, such as giving obbligato passages to the wind or lower strings (as in H15) or dividing statement-and-answer ideas between two instruments (H1).

Gassmann's two daughters, Maria Anna Fux (*b* Vienna, 1771; *d* Vienna, 27 Aug 1852) and (Maria) Therese Rosenbaum (*b* Vienna, 1 April 1774; *d* Vienna, 8 Sept 1837), studied music with his protégé, Salieri, and became opera singers of repute. Therese was soprano soloist for the première of Haydn's *Die Sieben letzen Worte unseres Erlösers am Kreuze* in 1797, and sang the Queen of Night at the first Kärntnertortheater production of *Die Zauberflöte* in 1801. She married Joseph Carl Rosenbaum (1770–1829), a secretary to Prince Esterházy, in 1800.

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Filosofia ed amore (dg, 3, Goldoni), Venice, S Moisè, carn. 1760, *A-Wn*, *I-Fc*

Catone in Utica (os, 3, Metastasio), Venice, S Samuele, 29 April 1761, music lost except 1 aria, *D-Dl*

Ezio (os, 3, Metastasio), Florence, Pergola, 1761; rev. Rome, Dame, carn. 1770, *A-Wn*

Un pazzo ne fa cento (dg, 3), Venice, S Moisè, aut. 1762, *A-Wn*, *DK-Kk*

L'olimpiade (os, 3, Metastasio), Vienna, Kärntnertor, 18 Oct 1764, *A-Wn*, *I-Nc*, *US-Wc*

Il trionfo d'amore (azione teatrale, 1, Metastasio), Vienna, Schönbrunn, 25 Jan 1765, *D-Bsb*, *A-Wn*

Achille in Sciro (os, 3, Metastasio), Venice, S Giovanni Grisostomo, spr. 1766, *Wn*, *P-La*, *US-Wc*

Il viaggiatore ridicolo (dg, 3, Goldoni), Vienna, Kärntnertor, 25 May 1766, *A-Wn*, *CZ-K*, *D-Bsb*, *W*, *DK-Kk*, *F-Pn*, *I-Nc*

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La contessina [Die junge Gräfin] (dg, 3, Coltellini, after Goldoni), Mährisch-Neustadt, 3 Sept 1770, *A-Wn*, *B-Bc*, *CZ-K*, *D-SWl*, *F-Pn*, *I-Fc*, *MOe*, *Nc*, *P-La*; ed. in DTÖ, xlii–xliv, Jg.xxi/1 (1914/*R*)

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Secular: Amore e Venere (cant., D. Volpi), 2vv, insts, *A-Wgm* (Vienna, 1768); L'amor timido (cant., Metastasio), 1v, insts; other arias and single vocal works

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Chbr: 10 wind qnts; 8 str qnts (H501–6 pubd as op.2, 1772); 37 str qts (H431–6 pubd as op.1, 441–2, 435, 444–6 as op.2, 451–6 pubd 1804), 1 ed. K. Šolc (Prague, 1957), 1 ed. in MVH, xlv (1980), 3 ed. in RRMCE, xvi (1983); 26 fugues, str qt; 9 qts, fl/ob, str (H481–6 pubd as op.1, 1769), 3 ed. MVH, xxvii (1971), 1 ed. H. Töttcher (Hamburg, 1962) and F. Schroeder (Berlin, 1967), 2 ed. in RRMCE, xvi (1983); 37 str trios, 1 ed. E. Schenk, Hausmusik, no.161, 1954 (= Diletto musicale, no.454, 1969), 2 ed. in HM, ccxlvii (1988), 3 ed. in RRMCE, xvi (1983); 12 fugues, str trio; 7 trios, fl, str, 6 ed. H. Albrecht, Organum, xlv, xlviii, li, liii, lv, lviii (1950–57), 1 ed. F. Nagel, Hausmusik, no.156 (1977); wind trio ed. K. Janetzky (Adliswil, 1982); 7 str duos; 16 arrs. for qnt; 5 other works; principal MS sources: *A-Sca*, *Wgm*, *Wn*, *CZ-Pnm*, *D-Bsb*, *Mbs*, *H-Bn*, *I-Mc*, *MOe*, *Vnm*, *S-Skma*, *US-Wc*

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GEORGE R. HILL (with JOSHUA KOSMAN)

Gassner, Ferdinand Simon (*b* Vienna, 6 Jan 1798; *d* Karlsruhe, 25 Feb 1851). Austrian composer and writer on music. In 1812, four years after moving to Karlsruhe, he became a member of the Hofkapelle, and during this time studied the violin and attended the Gymnasium. His abilities were recognized by the composers Johann Brandl, Franz Danzi and Friedrich Fesca, and in 1816 his opera *Der Schiffbruch* was performed at the court theatre. His reputation led to his appointment the same year as a violinist at the newly built National theater in Mainz, where he also became deputy kapellmeister. He studied composition with Gottfried Weber, with whom he maintained a long friendship. In 1818 he was appointed music director at the University of Giessen, where he lectured on music theory for six years. He also conducted, taught singing and founded a Gesangverein that performed oratorios at music festivals that he organized. He returned to Karlsruhe in 1826 to rejoin the Hofkapelle as violinist, and from 1829 also taught singing. In 1830 he was appointed music director and chorus director at the Hoftheater.

Gassner is best remembered for his writings and editorial work, although he also composed lieder, several cantatas and oratorios, operettas, overtures and ballets. He edited the supplementary volume of Schilling's *Encyclopädie der gesammten musikalischen Wissenschaften* (1842) as well as the one-volume version of this work, the *Universal-Lexikon der Tonkunst* (1849). He contributed many articles to music journals and newspapers, including *Cäcilia* and *Musikalischer Hausfreund* and in 1840 founded the *Zeitschrift für Deutschlands Musik-Vereine und Dilettanten* to raise the level of musical taste among the general public. He collaborated in the organization of the first Salzburg Mozart Festival in 1842, and the same year he began planning a biography of Beethoven based upon unpublished Beethoven manuscripts left to him by the music editor and publisher Anton Gräffer, a project he never completed.

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SUZANNE M. LODATO

Gast, Peter [Köselitz, Johann Heinrich] (*b* Annaberg, 10 Jan 1854; *d* Annaberg, 15 Aug 1918). German composer. He came from a wealthy middle-class family and, though he began a commercial training, was allowed to attend the Leipzig Conservatory (1872–5), where he studied composition under E.F.E. Richter. In 1875 he studied philology, philosophy and the history of civilization at Basle University, where Burckhardt and Nietzsche both

taught, and he became Nietzsche's disciple, and later his friend and secretary. From 1878 Gast lived for many years in Venice; after Nietzsche's death in 1900 he set up the Nietzsche Archive at Weimar and worked there until 1910, returning then to Annaberg to compose and to edit the philosopher's letters.

Gast's music was highly praised by Nietzsche, some of whose own compositions he revised. In a letter to Overbeck (October 1882) Nietzsche called Gast 'a new Mozart', and he promoted Gast's operas as the perfect antidote to Wagner. Despite such support Gast's works hardly became known outside a limited circle of admirers. His opera *Der Löwe von Venedig* (based on the libretto of Cimarosa's *Il matrimonio segreto*, and published in vocal score in 1901) was performed at Danzig in 1891 under the title *Die heimliche Ehe*. It had a limited success and was revived, without provoking much interest, at Chemnitz in 1933; it is in the post-Wagnerian comic tradition of Humperdinck and Wolf-Ferrari and anticipated the renewal of interest in 18th-century *opera buffa*, without itself amounting to much more than a string of lyrical melodies. Gast also composed incidental music to Goethe's *Scherz, List und Rache* (1881, a light touch in contrast to Gast's earlier, unfinished Wagnerian-style music drama *William und Siegeher*, 1879), two other operas, orchestral and chamber music, choral works and about 50 songs.

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ALFRED LOEWENBERG/DAVID CHARLTON/CHRISTOPHER FIFIELD

Gastatz [Gastharts], **Mathias.** *See* GASTRITZ, MATHIAS.

Gastoldi, Giovanni Giacomo (*b* Caravaggio, nr Cremona, *c*1554; *d* 4 Jan 1609). Italian composer. He is recorded for the first time at Mantua in 1572 as a sub-deacon at the Palatine Basilica of S Barbara. In the following year he was promoted to the position of deacon, a post which he held until at least 1574. At the end of 1575, shortly before being ordained, Gastoldi was granted a *mansionaria* in S Barbara. From September 1579 until August 1587 he taught counterpoint to the novices at the basilica; the records mention him as a singer for the first time in 1581. In 1582 Cardinal Carlo Borromeo requested that Gastoldi be allowed to enter his service in Milan; Duke Guglielmo Gonzaga replied that on no account would he allow himself to be deprived of Gastoldi's talents. Both in that year, and in 1585–6, Gastoldi acted as *maestro di cappella* in place of Wert, who had fallen ill; in 1588 he succeeded Wert as *maestro di cappella*, a post that he retained until his death. For the performance of Guarini's *Il pastor fido*, given in 1598, Gastoldi composed the *Ballo della cieca* (II; ii), a notoriously difficult moment in the play which had defeated earlier attempts to produce it; Gastoldi's setting was published in his *Quarto libro de madrigali* of 1602. One of his last commissions at the court was to compose music for one of the *intermedii* devised to accompany Guarini's *L'Idropica*, performed in 1608 as part of the extensive celebrations marking the marriage of Prince Francesco Gonzaga to Margarita of Savoy. In his will Gastoldi left his collection of sacred music to the chapter of S Barbara and his editions of madrigals to Fulvio Gonzaga, Marchese of Vescovato and the dedicatee of the *Messe e motetti . . . libro primo* of 1607.

Gastoldi's most popular compositions during his lifetime, and for some time after his death, were his ballettos, of which he published two sets: one for five voices and one for three. The five-voice collection, published in 1591, was reprinted some 30 times, both in Venice and north of the Alps (the last as late as 1657). The success of these works must be attributed to their simplicity and tunefulness. They are cast in two repeated sections each of which finishes with a refrain; their textures are strongly homophonic, and according to the title-page they were to be sung, played and danced. Each balletto bears a characterizing title (e.g. 'Il Piacere', 'La Bellezza', 'Amor Vittorioso'), but there is no attempt to represent these characteristics in the music, and indeed it would be hard to do so given the limitations of the genre. The book finishes with a six-voice mascherata and an eight-voice chorus; both are probably remnants of theatrical works. The three-voice ballettos, although less frequently reprinted, were still enormously popular. They are written in a style similar to that of the earlier collection (which are effectively conceived as trios with the inner parts added to fill out the texture), and like them were intended to be danced. A fondness for the lighter styles of writing is also evident in other secular publications such as the *Primo libro de madrigali a sei voci* (which concludes with another theatrical piece, the *Danza de pastori* written for two four-voice choirs) and the two books of canzonettas.

Despite the undoubted popularity of the ballettos, most of Gastoldi's efforts as a composer went into the composition of sacred music, some of which also found favour in the market. This aspect of his production, sometimes overlooked, not only reflects his career at S Barbara, but also his commitment to Counter-Reformation idealism of the kind advocated by Carlo Borromeo, with its emphasis on accessibility. The *Missarum quatuor vocibus liber primus*, for example, is designed for the resources and capabilities of a modest choir, while the *Psalmi ad vesperas in totius anni*, which was reprinted five times, relies on a mixture of homophony and simple counterpoint, and shows little interest in chromatic inflection, even in the *De Profundis*; this book includes Wert's seventh-tone *Magnificat* setting and is dedicated to the Abbot of S Barbara. Homophony also predominates in the six-voice *Salmi intieri . . . libro secondo*, sometimes fused with falsobordone passages as in Monteverdi's Vespers of 1610. Most popular of all was his *Integra omnium solemnitatum vespertina psalmodia*, settings of the most frequently encountered psalm texts, which was reprinted as late as 1705. His simplest are the two-voice psalms of 1609, a sequence of 14 settings together with a *Magnificat*, while the 1601 collection for eight voices uses double-choir and alternatim techniques; a speciality of S Barbara practice. These publications suggest that Gastoldi was aiming at a wide market which included, as something of a priority, choirs of modest ambitions. The *Messe e*

motetti, on the other hand, are explicitly described as a monument to the music performed at Porticuolo (now Portiolo). The contents are grander in manner and come equipped with an organ score.

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published in Venice unless otherwise stated

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Psalmi ad vesperas in totius anni solemnitatibus, 4vv (1588[7])
Completorium ad usum S Romanae Ecclesiae perfectum sacraeque; illae laudes, quibus divinum terminatur officium, 4vv (1589)
Sacra omnium solemnitatum vespertina psalmodia, cum beatae virginis cantico, alternis versiculis concinenda, 6vv (1593)
Completorium perfectum ad usum Sanctae Romanae Ecclesiae sacraeque illae laudes, quibus divinum terminatur officium . . . liber secundus, 4vv (1597)
Magnificat per omnes tonos, videlicet primus, & secundus chorus, 4vv (1597)
Integra omnium solemnitatum vespertina psalmodia, cum cantico beatae virginis, 5vv (2/1600)
Messe . . . libro primo, 5, 8vv (1600)
Tutti li salmi che nelle solennita dell'anno al vespro si cantano, con duoi cantici della Beata Vergine uno del settimo tuono, & uno del secondo tuono, che risponde in eco, 8vv (2 choirs) (1601); Magnificat ed. in AMI, ii (1897/*R*)
Missarum . . . liber primus, 4vv (1602)
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Messe et motetti . . . libro primo, 8vv, org, op.30 (1607)
Salmi intieri che nelle solennita dell'anno al vespro si cantano, con il cantico della Beata Virgine . . . libro secondo, 6vv, bc (org) (1607)
Officium defunctorum integrum, 4vv (1607)
Salmi per tutti li vespri de l'anno, commodi, & facili per introdure i figliuoli a cantare in compagnia, 2vv (1609)
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SECULAR VOCAL

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Il primo libro de madrigali, 5vv (1588)
Il secondo libro de madrigali, . . . con un dialogo, & una mascherata, 5, 7, 10vv (1589)
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Balletti, con la intavolatura del liuto, per cantare, sonare, & ballare, 3vv (1594)
Canzonette . . . libro secondo, 3vv (1595, repr. 1615[17] incl. works by A. Savioli); ed. G. Vecchi (Bologna, 1959)
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IAIN FENLON (text, bibliography), DENIS ARNOLD/R (work-list)

Gaston Fébus, 3rd Count of Foix and 11th of Béarn (*b* 1331; *d* 1391). French patron. A relatively large number of pieces were addressed to him by 14th-century composers. In addition, he is credited with the composition of a Pyrenean folksong, but this ascription is purely traditional. He was a ruthless fighter and politician with wide interests: his passion for hunting caused him to write a book on the subject, and Froissart went to his court to read to him during the winter months. It is significant, however, that the ballades, rondeaux and virelais interpolated in Froissart's *Méliador* were what pleased the count most. In the second half of the 14th century these poems, especially in musical settings, represented the latest fashion. This is doubtless why four of the pieces addressed to Gaston are ballades. Two have his motto, 'Febus avant', in the refrain. Others (like *Phiton, Phiton*) hint more indirectly at his domain or enemies. All four appear in a manuscript (*F-CH 564*) related to the Avignon composers and those who visited the small states on both sides of the Pyrenees.

In addition, three motets were addressed to Gaston: two of them, from the Ivrea manuscript (*I-IV*), probably date from the 1360s. The third, *Inter densas deserti/ Imbribus irriguis/Admirabile est nomen tuum*, however, is unusually complex and hardly likely to have been written before 1380: it is virtually a set of variations on the short tenor, which is repeated seven times, each time with a new rhythm.

Instruments were popular with Gaston: King John I of Aragon had to beg him to return some of his minstrels who were, naturally enough, players of the principal dance instruments such as the shawm and bagpipe. Gaston also, according to Froissart, enjoyed unusual *entremets* (mimed entertainments which included music).

WORKS ADDRESSED TO GASTON

MOTETS

Altissonis aptatibus/In principes/Tenor tonans, 3vv, ed. in PMFC, v (1968)
Febus mundo oriens/Lanista vipereus/Cornibus equivocis, 3vv, ed. in PMFC, v (1968)
Inter densas deserti/Imbribus irriguis/Admirabile est nomen tuum, 4vv, H, ed. in CMM, xxxix (1965) [with solus tenor facilitating performance by 3 voices]

BALLADES

Magister Franciscus: Phiton, Phiton, beste tres venimeuse, 3vv, ed. in PMFC, xviii–xix (1981–2), CMM, liii/1 (1970)
Jo. Cunelier: Se Galaas, 3vv, ed. in PMFC, xviii–xix (1981–2), CMM liii/1 (1970)
Trebor: Se July Cesar, 3vv, ed. in PMFC, xviii–xix (1981–2), CMM liii/1 (1970)
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GILBERT REANEY

Gastorius [Bauchspiess], **Severus** (*b* Öttern, nr Weimar, 1646; *d* Jena, bur. 8 May 1682). German composer. After attending the Lateinschule at Weimar, where his father taught from 1647, he went to the University of Jena in 1667. In 1670 he became the substitute for the Jena Kantor, Andreas Zöll, whose daughter he married in 1671. He became Kantor on Zöll's death in 1677 and held the post until his own early death. He is remembered primarily as the composer of the chorale *Was Gott tut, das ist wohlgetan*, which formed the basis of cantatas by, among others, Pachelbel and J.S. Bach (BWV100; he also used it in BWV98–9). According to the *Nordhausen Gesangbuch* (1687), Samuel Rodigast wrote the text for Gastorius in 1675, when the latter was severely ill. His melody first appeared, with the text 'Brich an, verlangtes Morgenlicht', in the collection *Andächtige Elends-Stimme* by C. Klesch (Jena, 1679), which contains 38 melodies by Gastorius and J. Hancke, none of them specifically assigned to either composer. He modelled his melody on a tune by Werner Fabricius that had appeared in E.C. Homburg's *Geistliche Lieder*, i (Jena, 1659). Gastorius also published five funeral motets at Jena. *Die Gerechten werden ewiglich leben* (1672), *Du aber gehe hin, biss du aufstehest in deinem Theil* (1672) and *Es ist genug, so nimm nun, Herr, meine Seele* (1674) are for five voices, *O Trauer-Fall* (1679) is for four voices and *Du aber gehe hin und ruhe* (1674) is for six voices, all with continuo. They show the influence of W.C. Briegel and J.M. Bach; towards the end of each piece a chorale cantus firmus is introduced in the highest voice.

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DOROTHEA SCHRÖDER

Gastoué, Amédée(-Henri-Gustave-Noël) (*b* Paris, 19 March 1873; *d* Clamart, Seine, 1 June 1943). French musicologist. He studied the piano with Adolphe Deslandres, the organ with Alexandre Guilmant (at the Paris Conservatoire and then the Schola Cantorum), harmony with Albert Lavignac and composition with Albéric Magnard. Joseph Pothier and Charles Bordes awakened his interest in ecclesiastical chant, and in 1896 he became editor of the *Revue du chant grégorien* (until 1905). The Schola Cantorum's own journal, the *Tribune de St Gervais*, published articles by Gastoué from 1897 (he was its secretary for over 20 years), and in 1898 he began lecturing at the Schola Cantorum on chant. He was appointed precentor of the sister foundation of the Schola Cantorum in Avignon in 1899, and was able to carry out research in libraries of that area; when recalled to Paris by d'Indy he extended the scope of his lectures and publications to include later medieval music. In 1911 he became a lecturer at the Institut Catholique and succeeded Pothier as professor at the Petit Collège Stanislas, a post he held until the year of his death. He also taught at the Lycée Montaigne (1904–14) and the Ecole des Hautes Etudes Sociales, where Romain Rolland was director. From 1934 to 1937 he was president of the Société Française de Musicologie.

Gastoué's work on chant was early recognized to be of major importance, and in 1905 Pope Pius X appointed him consultant to the commission under Pothier for the new Vatican edition of liturgical books; he was made a Knight of the Order of St Gregory in 1908. His book *Les origines du chant romain* (1907) was awarded the prize of the Académie des Inscriptions et Belles Lettres; other awards included the Institut Catholique's Bernier Prize (1935) and the Légion d'Honneur (1938).

Gastoué wrote numerous manuals of practical instruction on chant and did important work on the relationship between Gregorian and older chant repertories. He was one of the first musicologists to stress the oriental rather than Hellenistic origins of Gregorian chant, making important observations, for example, on the Syrian *riš-qolo* and the development of hymnody, the chant of Gnostic sects, the Jewish origin of the *tonus peregrinus*, recitation cadence formulae, and the relationship between Gregorian, Ambrosian and synagogal traditional in the verses of graduals. Although some of his work on Byzantine music, particularly as regards transcription, has been superseded, his documentary studies were of first importance. Besides his editions of plainsong, Gastoué made modern editions of a wide range of medieval, Renaissance and Baroque music. He was also a prolific composer, particularly of sacred choral music. Of his large-scale works, an opera *Jeanne d'Arc* and an oratorio *Les mystères du Rosaire* (on his own text) were published.

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DAVID HILEY/JEAN GRIBENSKI

Gastritz [Gastritzsch, Gastharts, Gastatz], **Mathias** (*d* Amberg, Bavaria, 9 Dec 1596). German composer and organist. He was appointed civic organist of Amberg on 22 December 1561. He appears to have been a difficult and contentious man, and early in 1589, following frequent lawsuits, he resigned. There are two volumes of music by him. The motets that make up the first, *Novae harmonicae cantiones ut piae, ita etiam suaves et iucundae* for five voices (Nuremberg, 1569), begin imitatively but soon become homophonic; the voices are sometimes divided into upper and lower groups, giving an impression of *cori spezzati* writing. Gastritz's other collection is *Kurtze und sonderliche newe Symbola etlicher Fürsten und Herrn, neben andern mehr schönen Liedlein … auff alle Instrument zu gebrauchen gantz dienstlich* for four to six voices (Nuremberg, 1571). This includes 16 *symbola* – settings of mottoes of prominent people – in the manner of Caspar Othmayr, which are homophonic pieces with the cantus firmus in the tenor, as well as 20 sacred songs, also homophonic and most of them in the then old-fashioned genre of the Tenorlied.

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AUGUST SCHARNAGL

Gat (Hin.: 'a [manner of] going'). A term used in North Indian art music.

(1) A composition for *sitār*, *sarod* or other melody instrument in a particular rāg and tāl. Two common *gat* types for *sitār*, the *Masītkhānī* and *Razākhānī*, are distinguished by their rhythmic plucking-patterns (*see* India, §III, 6(i), and exx.4 and 5).

(2) A type of composition for the drum *tablā*, often characterized by unusual rhythmic devices (*see* India, §III, 6(iii)).

(3) A type of dance composition (*see* India, §IX).

RICHARD WIDDESS

Gatayes. French family of musicians.

(1) **Guillaume-Pierre-Antoine Gatayes** (*b* Paris, 20 Dec 1774; *d* Paris, Oct 1846). Guitarist, singer, harpist and composer. The son of the Prince de Conti and the Marquise de Silly, he was placed in a seminary, where he took the name of Abbé Vénicourt. In 1788 he escaped to pursue a career as a guitarist and composer, calling himself Gatayes. He began to compose *romances*, some of which ('Mon délire', 'Le pauvre aveugle') became extremely popular. In 1790 he published a *Méthode de cistre* and, having in the meantime learnt the harp, *Une méthode de harpe facile à conçevoir* in 1795; a *Nouvelle méthode de guitarre ou lyre* followed in 1802. Besides his *romances*, many of which remained unpublished, he wrote over 100 instrumental works, mostly for the guitar, harp and piano.

(2) **Joseph-Léon Gatayes** (*b* Paris, 26 Dec 1805; *d* Paris, 1 Feb 1877). Harpist, composer and music critic, son of (1) Guillaume-Pierre-Antoine Gatayes. He studied the harp with his father and Cousineau, and later with Labarre at the conservatoire, and became harpist at the Théâtre de l'Odéon. A virtuoso and teacher of the Erard double-action harp, he wrote music for his own performance, much of which was considered too difficult for publication. Later a friendship with Alphonse Karr drew him away from the harp into journalism and he wrote for *Chronique musicale*, *Le corsaire*, *Gazette musicale*, *Journal de Paris* and *Le ménestrel*. His interest in horsemanship produced some articles in *Journal des haras*.

(3) **Félix Gatayes** (*b* Paris, 1809; *d* ? after 1860). Pianist, composer and conductor, son of (1) Guillaume-Pierre-Antoine Gatayes. Apart from some lessons from Liszt he was self-taught as a pianist. Unsuccessful as a performer, he nevertheless gained popularity in Paris with his symphonies and overtures, and in 1842 was commissioned to write a ballet. He left Paris for Ireland before it was finished and thereafter led a wandering life for 20 years, conducting and composing in England, America and Australia. Eventually, unable to assemble orchestras to perform his works, he turned to composing for military band; his pieces include *Marche héroïque* and *Les moissonneurs*.

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ALICE LAWSON ABER-COUNT

Gates, Bernard (*b* The Hague, 23 April 1686; *d* North Aston, Oxon, 15 Nov 1773). English bass, teacher and composer. His father, also named Bernard, came to England in 1688 and became Page of the Back Stairs to William III. He was a chorister at the Chapel Royal from 1697 to 1705, and thus one of Blow's latest pupils. He was appointed a Gentleman of the Chapel in 1708, and received a second place there in 1734. In 1727 he succeeded Croft as Master of the Children and as Tuner of the Regals and Organs. In 1711 he became in addition a lay vicar of Westminster Abbey, and from 1740 he was also Master of the Choristers there. For a brief period in 1714 he was also a lay clerk at St George's Chapel, Windsor. He retired from active duties in 1757, though nominally remaining a member of the Chapel Royal and Westminster Abbey choirs. He spent his later years at North Aston, near Oxford, where a memorial tablet to him was erected by his pupil T.S. Dupuis. He was buried at Westminster Abbey.

A number of leading musicians received their early training from him in the Chapel Royal, and he was thus a link between the late 17th century and members of a generation surviving into the 19th century, for example Samuel Arnold. Hawkins (*General History*, 1776) commented on his excessive use of the shake, and noted also that in his teaching he restored the method of solmization by hexachords instead of the debased English method using four syllables only.

Gates is named as a bass soloist on Handel's autographs of the *Ode on the Birthday of Queen Anne* and the Utrecht *Te Deum* and *Jubilate* (1713). He was concerned with three staged productions of Handel's *Esther* at the Crown and Anchor Tavern in the Strand in February and March 1732, in which boys from the Chapel Royal and Westminster Abbey took part. Burney (*Account of the Musical Performances in Westminster Abbey*, 1785), writing on the authority of John Randall (who as a boy had taken the part of Esther in 1732), noted that the performances at the Crown and Anchor had been preceded by a private one – possibly a full rehearsal – at Gates's own house (the date as given by Burney, 1731, is 'old style'). His last contribution as a soloist for Handel was in the Dettingen *Te Deum* in 1743, but he seems to have provided chorus (and sometimes solo) trebles for Handel's oratorio performances regularly until his retirement. Gates was a founder-member of the Academy of Vocal Music and the Society of Musicians: his withdrawal from the academy in 1734, taking his choristers with him, seems to have been a significant gesture in the musical politics of the period, and encouraged the academy's move towards 'Ancient' music. His surviving compositions comprise a Morning Service in F and six anthems (*GB-Ge*, *Lbl* (Chapel Royal Partbooks; partly autograph), *WRch*; most anthems are incomplete in the surviving sources): the anthems include substantial solo movements for his choristers. A portrait of Gates is in the Oxford Music School Collection; another portrait, depicting him at a slightly younger age, was offered for sale at Sothebys in 1990.

WATKINS SHAW/DONALD BURROWS

Gattermeyer, Heinrich (*b* Sierning, nr Steyr, 9 July 1923). Austrian composer. After military service, he attended the Vienna Hochschule für Musik (1945–50), where his teachers included Bruno Seidlhofer (piano), Ferdinand Grossman (conducting) and Alfred Uhl (composition), and the University of Vienna, where he studied German language and literature. After completing his studies, he worked as a choral conductor (1949–73), and taught in secondary schools (1946–69) and at the Hochschule für Musik (1964–90), where he was appointed professor of composition in 1977. He has also served as chair of the Austrian society of authors, composers and music publishers (AKM, 1984–90), chair of the Austrian Composers' Association (from 1992) and chair of the Music Association of the Stephansdom (from 1996). As a composer, he does not view tonality and atonality as opposites, understanding pitch organization to determine how a composition is expressed but not the content of the composition. Rhythm is a central feature of his works. He prefers a freely-organised tonality, but also works with tone rows rather in the manner of Haver. In the *Bruckner-Epitaph*, for instance, a synthesis between these techniques is sought. Immediacy is important to him, and is achieved through a sound-world which ranges from echoes of folksong and traditional dances through chorale-like writing to strict forms and aleatory procedures; all of these are combined in the stage work *Kirbisch*. His many distinctions include the Austrian Cross of Honour for Science and Art (1964), the Gold Medal of the city of Vienna (1988) and the prize of Lower Austria (1993).

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(*selective list*)

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LOTHAR KNESSL

Gatti, Daniele (*b* Milan, 6 Nov 1961). Italian conductor. He studied at the Milan Conservatory and began his career conducting Verdi's *Giovanna d'Arco* in Milan in 1982, after which he appeared with opera companies throughout Italy until his début at La Scala with Rossini's *L'occasione fa il ladro* (1988). In 1989 he was in charge of *Bianca e Falliero* at the Rossini Festival in Pesaro. He made his US début at Chicago conducting *Madama Butterfly* in 1991. The following year he first appeared at Covent Garden, with *I puritani*, returning there for *Turandot* in 1994, after which he was made principal guest conductor. In 1995 he directed the first modern performance of Verdi's *I due Foscari* at Covent Garden. His Metropolitan début was in 1994, with *Madama Butterfly*. Orchestras he has conducted include the Vienna PO, New York PO, Cleveland Orchestra, Boston SO, Chicago SO and the Accademia di S Cecilia, Rome. Gatti was appointed music director of the RPO in 1995. His tastes range wide, from Haydn to Respighi and beyond, and he has a penchant for Italian opera of all periods. He is an instinctive rather than a didactic interpreter, emphasizing naturalness of expression and freedom of phrase, but with a tendency to the brilliant and assertive at the expense of a long view of the work in hand, all qualities found in his recordings of, among others, Mahler, Prokofiev and Respighi.

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ALAN BLYTH

Gatti [Pesci], **Gabriella** (*b* Rome, 5 July 1908). Italian soprano. She studied singing after gaining a diploma for the piano, made her professional début at the Maggio Musicale Fiorentino in 1933 as Anna (*Nabucco*) and the following year sang an acclaimed Desdemona at the Rome Opera. She sang up to 1953 in all the leading Italian theatres, most often in Rome and Florence, but also at La Scala between 1938 and 1947. Her voice was lyrical in character, graceful in timbre and expression, and she stood as an example of the refined, classical style at a time when the opposite manner prevailed among Italian sopranos. She was a notable Mathilde in *Guillaume Tell* (the role of her farewell in Rome) and Desdemona in Verdi's *Otello*, though her wide repertory ranged from Monteverdi's *Orfeo* to Marie in *Wozzeck*, of which she gave the Italian première (1942, Rome).

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Gatti, Guido M(aggiorino) (*b* Chieti, 30 May 1892; *d* Grottaferrata, nr Rome, 10 May 1973). Italian musicologist, editor and administrator. He began to play the violin when he was six and the piano when he was 12, and after schooling in Chieti he studied engineering at the University of Turin (1909–14). At 20 he was made editor-in-chief of the weekly *Riforma musicale*, published in 1913–15 and briefly in 1918; concurrently he organized concerts of contemporary chamber music in Turin. He founded and edited *Il pianoforte* (1920–27), which in 1928 became the *Rassegna musicale* (later with Ronga and Mila as co-editors); after an interruption during the war (1944–6) it moved to Rome (1947), where it subsequently became *Quaderni della Rassegna musicale* (1962). He also founded *Studi musicali* (1972–3). The first Congresso Italiano di Musica (Turin, 1921) was held partly under the auspices of Gatti's journal *Rivista musicale italiana*. He was also editor of several series: I Grandi Musicisti, I Maestri della Musica, I Grandi Interpreti and Symposium. He was editor, with Basso, of *La musica* (1966–71) and music editor of the *Dizionario letterario Bompiani delle opere e dei personaggi* (1946–50) and the *Dizionario letterario Bompiani degli autori* (1956–7).

Gatti's keen musical insight, coupled with rare administrative capabilities, enabled him to realize several projects successfully: he was director-general of the Teatro di Torino (1925–31), secretary-general of the first Maggio Musicale Fiorentino (1933) and secretary-general of the international congresses of music held in Florence (1933, 1935, 1936). He was also active as administrator of Lux films (1934–66), and as music critic of the weekly *Tempo* (1951–69). His own research, generally directed towards modern music, resulted in the series 'Musicisti stranieri' (later 'Musicisti contemporanei'), consisting of articles on (3) Eugene Goossens, Malipiero, Grovlez, Casella, Castelnuovo-Tedesco, Perrachio, Debussy, Ireland, Pratella, Alfano and Bloch, that appeared in *La critica musicale* (1918–20) and the book *Musicisti moderni d'Italia e di fuori* (1920). His sympathetic appreciation of his contemporaries is also evident in the librettos he provided for Ghedini (*Gringoire*, unperf.) and Davico (*La dogaressa*), as well as the numerous compositions dedicated to him. He gave unfailing encouragement and support to young composers and musicologists; in 1950 he founded the Amfiparnaso, a theatrical enterprise in Rome which in its one brief season presented *Il turco in Italia* (with Callas) and Petrassi's *Morte dell'aria*, Dallapiccola's *Job* and Tommasini's *Il tenore sconfitto*, all specially commissioned. He served as vice-president of the Accademia di S Cecilia (1966–72), president of the Accademia Filarmonica Romana (1953–5) and president of the Società Aquilana dei Concerti (1969–73). In 1956 he received a gold medal from the Ministry of Education.

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Figure di musicisti francesi (Turin, 1915)
Giorgio Bizet (Turin, 1915)
Musicisti moderni d'Italia e di fuori (Bologna, 1920, 2/1925)
'Débora e Jaèle' di I. Pizzetti: guida attreverso il poema e la musica (Milan, 1922)
Le barbier de Séville de Rossini (Paris, ?1924)
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'Italian Opera in the Twentieth Century', *Opera Annual*, iii (1956–7), 73–8
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Victor de Sabata (Milan, 1958)
'Rileggendo le opere di Puccini', *Giacomo Puccini*, ed. C. Sartori (Milan, 1959), 89–108

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'The Development of the Florence Festival', *Opera* (1961), festival issue, 9–13
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CAROLYN GIANTURCO

Gatti, Luigi (Maria Baldassare) (*b* nr Mantua, 11 June 1740; *d* Salzburg, 1 March 1817). Italian composer. He probably received his earliest musical training in Mantua, where his first opera, *Alessandro nell'Indie* was well received in 1768 and where he became a tenor at the church of S Barbara. The *maestro di cappella*, G.B. Pattoni, described him as a 'reliable tenor … as well as a good organist and composer' (29 January 1768). In 1770 he met the Mozarts, then on their first Italian journey, and copied one of Wolfgang's masses (probably K66). In 1773 he competed unsuccessfully to become Pattoni's successor and on 16 July 1779 was appointed vice-*maestro* of S Barbara. For the inauguration of the Teatro Scientifico, the private theatre of the Reale Accademia of Mantua, he wrote the cantata *Virgilio e Manto* (1769). He served the academy as *secondo maestro* until 1783, composing occasional works such as *Il certame* of 1771 (with dialogue spoken by members of the academy). Even after he left Mantua, his music was performed at the academy: his oratorio *La madre dei Maccabei* (1775), revised and enlarged, had 14 performances at the Teatro Scientifico in 1793.

In 1778 Salzburg Cathedral began negotiations with Gatti, though he did not want to leave Mantua then for more than two or three months. On 14 February 1783 he became the last Italian Kapellmeister of the Salzburg court and cathedral. Leopold Mozart had sought the post and his disparaging remarks may reflect jealousy (letter to Wolfgang, 12 October 1782). However, Wolfgang showed respect for Gatti when, on 22 January 1783, he asked his father to have Gatti procure an Italian libretto for him. In Salzburg Gatti directed the chapel boys' choir (after 1796), taught composition (his principal student was J.J. Fuetsch), composed much sacred music for the cathedral and compiled a thematic catalogue of the music in its library. He composed a mass based on Haydn's *Creation* (autograph in *I-OS*) and also adapted Haydn's oratorio for keyboard. He is mentioned in other Mozart correspondence (1782–6) and in letters of Nannerl to Breitkopf & Härtel (1801–4), when Gatti was helping her locate some of her brother's scores. Gatti also wrote letters to this publisher (1803–6), which before World War II were in their archive.

Few of Gatti's works were published in his lifetime, though a large number are extant in manuscript copies (especially in *A-Sd*, *I-OS* and *A-KR*). A good proportion of these manuscripts are autographs, frequently showing extensive revision. The works reveal a composer of great facility and assuredness. His instrumental pieces have the melodic fluidity and lyricism that would be expected of a composer whose roots lay in vocal, and especially operatic, writing. They contain considerable rhythmic flexibility, and the suavity is enhanced by frequent charming and surprising details. He composed in the forms typical of his time, but achieved a fine variety through changes of texture and rhythm so that phrases are not often repeated exactly. There are also many interesting harmonic excursions, particularly at the beginning of development sections. Gatti had a predilection for the oboe, although he was not trained on that instrument. While there is little interest in virtuosic display, *per se*, his instrumental parts are always interesting and often challenging. He did not generally explore extremes of range, but his F major oboe quartet (dating from about 1806) takes the oboe part up to g‴ and is one of the earliest such passages written for the instrument.

WORKS

OPERE SERIE

Alessandro nell'Indie (P. Metastasio), Mantua, Ducal, 24 Jan 1768, *P-La*, 1 aria *I-MAav*
Nitteti (Metastasio), Mantua, Ducal, spr. 1773, arias *GB-Lbl*, *D-Dl* (2), *D-WRtl*, *I-Bc*, *Gl*, *OS*, *S-Skma*
Armida (G. de Gamerra), Mantua, Ducal, 29 Jan 1775, 2 arias *D-Dl*, 1 aria *I-Mc*
Olimpiade (Metastasio), Salzburg, Hof, 30 Sept 1775, arias *I-Gl*, *OS**, *Tf*, *P-La* (Act 1 only), duet *D-WRtl*
Antigono (Metastasio), Milan, Scala, 3 Feb 1781, with some music by Anfossi; *F-Pc*, arias *I-Mc*, *OS**, *P-La* (Act 3 only)
Demofoonte (Metastasio), Mantua, Ducal, 12 May 1787, arias *I-Rsc*, *S-Skma*, quartetto *Skma*, ?duetto *I-MAav*

Arias in: *A-Wgm*, *Sca*, *D-Dl*, *I-Gl*, *MAav*, *Mc*, *OS*; 1 pubd (London, n.d.)

ORATORIOS

La madre dei Maccabei, Mantua, Scientifico, 2 April 1775; rev. Mantua, Scientifico, 27 Feb 1793; *I-OS**, copies *Pca*, *Gl*, aria, duet, trio *MAav*, aria *Mc*
Il martiro dei SS. Nazario e Celso, Brescia, for completion of church of S Nazarius and S Celsus, 1780; score, pts, *Pca**
Il voto di Jefte, 1794, collab. V. Benatti, L. Caruso; *OS**
Abel's Tod (after Metastasio), Salzburg, 23 July 1806, possibly perf. in It., Mantua, 1788; *OS**, copies *A-Wn*, *I-Gl*
Il trionfo di Gedeone, *Fc*

OTHER WORKS

Ballets: Germanico in Germania (I. Gambuzzi), Milan, Interinale, 27 Dec 1777; Il ratto delle Sabine (S. Gallet), Mantua, April 1780; La grotta di Merlino, Salzburg, 1808
Cants. and occasional works: Virgilio e Manto, Mantua, Scientifico, 3 Dec 1769; Il certame, Mantua, Scientifico, 1771; Cantata (G.B. Bugnanza), Mantua, Scientifico, for the wedding of Archduke Ferdinand, June or early July 1775; Cantata in lode del Principe Arcivescovo di Olmütz, Mantua, Scientifico, 8 March 1778, *I-OS**; L'isola disabitata (cant., Metastasio), Salzburg, 19 Jan 1783; Per il gloriosissimo anniversario del … ingresso … in Salisburgo di … l'Arciduca Ferdinando (cant.), Salzburg, *c*1804, *A-Sca*; Cantata per le nozze dell'imperatore Francesco I con Luigia d'Este, 1808, *I-OS**; Ino (Ger. text), 1v, pf, Salzburg, 1812; Cantata per il giorno dell'Epifania, *Fc**; Ah! se a me fosse concesso (cant.), S, orch, Mantua, *MAav*; Christus verurtheilet, 4vv, ?Salzburg, *OS**; German cant. for Hyeronimus Coloredo, *OS**; Il sacrificio ad amore (cant.), *OS**; arias in *CH-E*, *D-Dl*, *HR*, *WRtl*, *HR-Zha*, *I-MAav*, *Mc*, *Tf*
Sacred: 11 masses: 5 in *A-KR*, 3 in *D-HR*, 1 in *D-KZa*, 1 in *OB*, 1 in *I-OS** (based on Haydn's Creation); 1 Requiem, *A-KR*; ?4 requiem settings, *KR*; Ave Maria, 4vv, orch (Florence, n.d.); Ave maris stella, 4vv, *HR-Zha*, *I-PEd*, *PEsl*; Beatus vir, *A-KR*; Ecce sacerdos magnus, *KR*; Laudate Dominum, *KR*; lit, *HR-Zha*; 2 lits, *A-KR*; Mane nobiscum Domine, *Imf*; Meditabor in mandatis, *KR*; O Jesu mi dulcissime, *MS*, *KR*, *HR-Zha*; O Maria alma, *A-KR*; O

quam suavis est, *HR-Zha**, *A-KR*; O salutaris hostia, *CH-E*; Offertorium de SS Sacramento, *A-FK*; Pange lingua, *CH-E*; Quis Deus magnus, *A-KR*; Stabat mater, *HR-Zha*, *A-KR*; Stupendum, *KR*; TeD, ed. C.E. Ruzicka (Fort Lauderdale, FL, 1989), Veritas mea, *HR-Zha* (?2 copies); other works in *A-Sd*, *Wgm*, *Wn*, *CH-E*, *GB-Lbl*, *I-Bc*, *Fc*, *Li*, *OS*, *Pca*

Inst: Concs., hpd, bn, vn, *I-OS**; Conc., hpd, orch, *HR-Zha*; 2 sinfonie, *D-DS*; Ouverture, D, *I-Mc*; Concertone, vn, va, vc, b, 2 ob, 2 hn, orch, *MAav*; Serenata, 2 vn, ob, 2 hn, bn, str, Salzburg, 1792, *OS**; Adagio, ob, orch, *OS**; March, fl, str, *HR-Zha*; 2 Septuor concertante, ob, str, *OS**; Sextet, *OS*; Qnt, ob, str, *OS*; Qt, ob, str, *OS**; Qt, ob, vn, va, bc, dated 1806, *A-Sca*; Trio, cl, va, vc, *I-OS**; Trio, 2 fl, b, *HR-Zha*; Divertimenti, 2 fl, b; vn, vc, b; vn, eng hn, hpd, *I-OS**; Adagio, org [voce umana], vc, *OS*; VI sonate, vn, va, *A-Sca**; Sonate, vn, va; fl, va; hp, vc, *I-OS**; Sonata terza, fl/vn, vc, hpd, *OS**

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SVEN HANSELL/T. HERMAN KEAHEY

Gatti, Theobaldo [Teobaldo] **di** [Théobalde] (*b* ?Florence, *c*1650; *d* Paris, 1727). French composer, bass viol player and teacher of Italian birth. According to Titon du Tillet it was the impact on him of some of Lully's music that he heard in Florence that prompted him to move to Paris. He did so about 1675, was granted letters of naturalization by Louis XIV and was generally known in France simply as 'Théobalde'. He made his name in Paris as a teacher of the viol, and he played the bass viol in the orchestra of the Académie Royale de Musique. He seems to have enjoyed the protection of the Dowager Princess Conti (an excellent musician who was taught by François Couperin and d'Anglebert). He published a *Recueil d'airs italiens* (Paris, 1696), a set of ten solo songs and two duets that helped to create a demand for Italian music in France. Two stage works by him are also known: *Coronis*, a heroic pastoral to a libretto by Chappuzeau de Beaugé that was given in Paris in 1691 (manuscripts in *F-Pn*, *Po* and *GB-Cfm* where it is incorrectly attributed to Lully), and *Scylla*, a *tragédie lyrique*, with a libretto by Duché de Vancy (performed and published in Paris in 1701). The style of these works has much in common with that of Lully, but its more individual and lyrical elements are closer to that of Campra: indeed *Scylla* to some extent foreshadows the latter's *Tancrède* (1702).

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MAURICE BARTHÉLÉMY

Gatti-Aldrovandi, Clelia (*b* Mantua, 30 May 1901; *d* Rome, 12 March 1989). Italian harpist. Her early musical training was at the Liceo Musicale Giuseppe Verdi in Turin. She made her professional début in Vienna and Berlin in 1921, receiving artistic advice from Busoni. She encouraged many important composers to write for solo harp. Casella, Hindemith and Tommasini dedicated sonatas to her and among works with orchestra she inspired concertos by Mortari, Pizzetti, Rota, Vlad and Zafred, and a Concertino for harp and six instruments by Castelnuovo-Tedesco. She was married to the critic and writer Guido Gatti.

ANN GRIFFITHS

Gatti-Casazza, Giulio (*b* Udine, 3 Feb 1869; *d* Ferrara, 2 Sept 1940). Italian impresario. He succeeded his father as head of the board of directors of the Teatro Comunale in Ferrara, 1893, and was later director of La Scala, Milan (1898–1908). In conjunction with the young Toscanini, he revitalized La Scala during his tenure; with Toscanini, he was engaged by the Metropolitan Opera, New York, in 1908. Until 1910 he shared directorial control with Andreas Dippel and from 1910 to 1935 was sole general manager, the longest tenure in the history of the Metropolitan. The years until Toscanini's resignation (1915) are generally considered the finest in the history of the house.

Gatti-Casazza brought a thorough-going professionalism to the Metropolitan, in terms of singers, staging and design, managing an incredibly large repertory of between 40 and 50 operas in the short season. Under his aegis, the performance of opera in the original language became normal. He introduced, though with little success, American operas and ballets. From Caruso to Flagstad (who appeared first in his final season), Gatti-Casazza's roster included major singers and the Metropolitan became the principal showcase for the designer Josef Urban.

As time wore on, however, a sameness of vision became ever more evident, and the Depression years exposed the financial and artistic shakiness of Gatti-Casazza's cumbersome repertory policies. From 1935 he lived in retirement in Italy. He was married first (1910–28) to the soprano Frances Alda and from 1930 to the ballerina Rosina Galli. His *Memories of the Opera* (New York, 1941; trans. and ed. H. Taubman) cover the years to 1933.

PATRICK J. SMITH

Gatto, Simone [Simon] (*b* Venice, 1540–50; *d* ?Graz, before 1 Feb 1595). Italian composer, trumpeter and trombonist, active also in Austria. In 1565–6 he served as a trombonist at Padua Cathedral. Leaving Venice, where presumably he had been trained, he went to the court at Munich, where from 1568 to 1571 he was active as a trombonist and in 1568 helped to improvise a comedy with Lassus, Massimo Troiano and others. Apparently he then returned to Venice but soon went as trombonist and trumpeter to the court of Archduke Karl II at Graz, where he pursued

a successful career. By 1577 he had become superintendent of the court instrumentalists and on 1 August 1581 was appointed Kapellmeister in succession to Annibale Padovano (who had died six years earlier). He recruited singers in Venice (e.g. Giovanni Battista Galeno in 1584) and was responsible for the purchase of instruments. After the death of Archduke Karl in 1590 he was entrusted with the effects of the court band, which was dispersed until the accession in 1595 of Archduke Ferdinand (who in 1590 was still a minor). He was also selected in advance to direct the band when it was re-formed, but his evidently unexpected death prevented his doing so; his successor Pietro Antonio Bianco was appointed on 1 February 1595. Lodovico Zacconi, a singer in the court chapel from 1585, included a laudatory reference to him in his autobiography.

Gatto's surviving music is almost exclusively sacred and is varied in character: as with Annibale Padovano, who influenced him, there are works written in traditional imitative counterpoint and others clearly influenced by Venetian music in their sonority and use of double choirs. Music of the latter kind was ideally suited to the instrumental forces at Graz, which he helped to develop. The *Missa 'Scarco di doglia'* for five voices (1579) is a good example of his work in the older, Netherlandish style; it may have been inspired by a mass of the same name by Lassus, based on the same well-known madrigal by Rore. Venetian influence is apparent in the *Missa 'Andrà la nave mia'*; it is written for two four-part choirs, and the melodic line no longer dominates. The dialogue principle of the seven-part *Magnificat 'Alma se stata fossi'* is derived from the dialogue by Bartolomeo Spontone on which it is based. In both this work and the *Magnificat 'Domine Dominus noster'* (based on a motet by Lassus), Gatto treats the order of voices in a freer manner within a pseudo-polyphonic texture. Like Annibale Padovano, Gatto did much to italianize music at the Graz court, which was the first important centre of Venetian music in Austria.

WORKS

3 masses, 5, 6vv (Venice, 1579); contains 'Scarco di doglia', 5vv, ed. H. Federhofer, DTÖ, xc (Vienna, 1954); 'Hodie Christus natus est', 5vv; 'Dont vient cela', 6vv

Motectorum ... noviter collectorum, 4–8, 10, 12vv (Venice, 1604); 1 ed. in MAM, xlvii (1979)

Obsecro vos fratres, 8vv, 1611[1]; 1 madrigal, 5vv, 1569[19]

Missa 'Veni Domine et noli tardare', 6vv, *A-Wn*; Missa 'Aller mi fault', 5vv, *SI-Lng*; Missa 'Stabunt iusti', 5vv, *Lng*; Missa 'Andrà la nave mia', 8vv, *A-Gu*; Missa, 15vv, *Wn*

Magnificat 'Alma se stata fossi', 7vv, *Gu*; Magnificat 'Domine Dominus noster', 6vv, Magnificat primi toni, 5vv, both *SI-Lng*, ed. in DTÖ, cxxxiii (1981); Asperges me, 5vv, *A-Wn*

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HELLMUT FEDERHOFER

Gatzmann, Wolfgang. *See* GETZMANN, WOLFGANG.

Gaubert, Philippe (*b* Cahors, Lot, 5 July 1879; *d* Paris, 8 July 1941). French flautist, conductor and composer. The most celebrated student of Paul Taffanel, he won a *premier prix* for flute at the Paris Conservatoire in 1894. He also studied composition and won second prize in the Prix de Rome in 1905. He joined the orchestras of the Paris Opéra and Société des Concerts du Conservatoire in 1897 and was renowned as a soloist. Encouraged by Taffanel he also pursued a parallel career as a conductor from 1904 when he became assistant at the Société des Concerts. In 1919, after active service in World War I, he was appointed principal conductor of the Société des Concerts and professor of flute at the Conservatoire. The following year he also became principal conductor at the Opéra, and in 1931 artistic director. Gaubert was a prolific composer, not only of flute music, but also of operas, ballets, orchestral works and songs. In style his music is somewhere between Fauré and Dukas – colourful in harmonic language, with elegant melodic lines and brilliant, rhapsodic passagework. The supple and expressive artistry of his playing can be heard on a series of recordings for the French Gramophone Company in 1919. He collaborated with Taffanel on a *Méthode complète* for flute (Paris, 1923).

EDWARD BLAKEMAN

Gauci, Miriam (*b* Malta, 3 April 1957). Maltese soprano. She studied in Malta and Milan, winning international prizes at La Scala, Treviso and Bologna, where she made her début in Poulenc's *La voix humaine* in 1984. Her well-managed voice, of moderate volume and fine quality, fitted her well for the lyric Italian repertory and she was soon in demand throughout Europe and the USA. At Santa Fe in 1987 she made her US début as Butterfly, the role with which she has become most closely associated. Later that year she appeared as Mimì in *La bohème* with Domingo on the opening night of the season at Los Angeles. In 1992 her recording of *Madama Butterfly* and a solo recital aroused wide interest and speculation that here might be a successor to Mirella Freni. Her career has continued successfully, and though her stage presence was sometimes felt to lack colour she can be deeply touching in roles such as Verdi's Desdemona and Puccini's Sister Angelica. In 1997 she appeared at the Vienna Staatsoper singing both Margherita and Elena in Boito's *Mefistofele* and was re-engaged for performances of *Don Carlos*, *Pagliacci* and Verdi's Requiem under Muti.

J.B. STEANE

Gaucquier, Alard du. *See* DU GAUCQUIER, ALARD.

Gaudeamus Foundation. Dutch organization. It was founded in 1945 by Walter A.F. Maas, a Jewish émigré from Mainz, at Bilthoven in the Netherlands. It is based in the Huize Gaudeamus, a villa built in the shape of a grand piano by the composer Julius Röntgen (i), and its aim is the promotion of new music, particularly that of Dutch composers. From 1947 it held an annual music week of Dutch compositions and national and international weeks were held alternately until 1959, when they became fully international. From 1960 the foundation organized concerts of Dutch music abroad, including tours by the Gaudeamus Quartet, and in 1963 the International Gaudeamus Competition for Interpreters of Contemporary Music was inaugurated. More recently the foundation has held a biannual International Composers' Workshop, a workshop for young musicians from France, Germany and the Netherlands, and a number of festivals. The monthly bulletin *Gaudeamus informatie* was published from 1965 and the bi-monthly *Gaudeamus Information* for international readers from 1967. In 1970 the foundation joined the Dutch section of the ISCM. □

Gaudentius (*fl* 3rd–4th century CE). Writer on music. He was the author of a *Harmonic Introduction* (*Harmonikē eisagōgē*), an eclectic mixture of Aristoxenian and Pythagorean theory, together with a treatment of notation. The statesman and writer CASSIODORUS knew his treatise in a Latin translation credited to Mutianus (otherwise unknown). He cites Gaudentius both at the very beginning of the section on music (*Institutiones*, ii.5) and at the end, where he singles him out for special praise: 'if you read him over again with close attention, he will open to you the courts of this science' (*quem si sollicita intentione relegatis huius scientiae vobis atria patefaciet*). Cassiodorus clearly made significant use of Gaudentius's treatise in his own treatment of consonances.

The treatise is transmitted in 31 manuscripts, the earliest of which is *I-Rvat* gr.2338 (RISM, B/XI, 234), dating from the late 12th century or early 13th. Its eclecticism is unusual: it begins as if Gaudentius were an Aristoxenian, moves abruptly in the middle section to the story of Pythagoras's discovery of harmonic phenomena, returns to a discussion of the various species of consonant intervals and concludes with a section devoted to a description of ancient Greek musical notation. This last section breaks off in the middle of the Hypoaeolian *tonos*, but it is probable that the treatise originally included all 15 *tonoi* of the 'younger theorists' in each genus. As the treatises survive today, only the tables of ALYPIUS – an author also mentioned by Cassiodorus – provide a more complete representation of ancient Greek notation. The consistency of the notational symbols as they appear in surviving pieces of Greek music and in the treatises of Alypius, ARISTIDES QUINTILIANUS, BACCHIUS as well as Gaudentius attests the importance of musical notation in antiquity.

The treatments of various topics in Gaudentius's treatise parallel for the most part treatments found in other treatises, but there are a few unique or unusual features. His definition of paraphonic notes (§8) is distinct from the definitions of Bacchius and THEON OF SMYRNA; and he recognizes (§19) the possibility of 12 different species of the octave through the various combinations of the individual species of the 4th and the 5th, although he concludes that only the traditional seven species of the octave are 'melodic and consonant' (*emmelē kai sumphona*). Gaudentius regards the 11th as a consonance (§§9–10); while this is not unprecedented, it is unusual in a treatise showing some adherence to the Pythagorean tradition. Finally, his incisive explanation (§20) of the purpose of musical notation and the reason why there cannot be just a single sign for each note-name (e.g. *proslambanomenos*, *hypatē hypatōn* etc.) is not found in any other treatise.

Gaudentius must have been known throughout the Middle Ages only as a shadow in the references of Cassiodorus. In the 16th century, however, the treatise was known to Giovanni Del Lago, Gioseffo Zarlino (*Istitutioni harmoniche*, iii.5), Girolamo Mei, Francisco de Salinas (*De musica*, ii.9) and others. Meibom included the treatise in his collection of 1652, after which it became generally known.

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StrunkSR2, i, 66–85 [*Harmonic Introduction*]

M. Meibom, ed. and trans.: 'Gaudentii philosophi: Harmonica introductio', *Antiquae musicae auctores septem* (Amsterdam, 1652/*R*), i [separately paginated; with parallel Lat. trans.]

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C.E. Ruelle, trans.: *Alypius et Gaudence . . . Bacchius l'Ancien* (Paris, 1895)

L. Zanoncelli, ed. and trans.: 'Gaudenzio, Introduzione all'armonica', *La manualistica musicale greca* (Milan, 1990), 305–69 [incl. commentary]

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T.J. Mathiesen: *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* (Lincoln, NE, 1999), 498–509

THOMAS J. MATHIESEN

Gaudibert, Eric (*b* Vevey, 21 Dec 1936). Swiss composer and pianist. After training at the Lausanne Conservatoire (where he studied the piano with Denise Bidal and composition with Hans Haug) he continued his studies at the Paris Ecole Normale de Musique (Alfred Cortot, Jules Gentil and Jeanne Blancard, piano; Nadia Boulanger and Henri Dutilleux, composition). From 1972 to 1975 he directed the musical activities of the Maison de la Culture in Orléans. Since returning to Switzerland in 1975 he has worked as a freelance composer, and has also taught the piano, analysis and composition at the Geneva Conservatoire and analysis at the Neuchâtel Conservatoire.

The various influences marking his early works also give a close idea of the style of his mature and independent compositions: he has adopted sound patterns with strong tonal colour from Dutilleux, physicality of sound from Bartók, modal (and polymodal) thinking from Messiaen, and rigorous development of his material from Stockhausen. The open character of his tonal language enables him to integrate different techniques, and passages in conventional, experimental and aleatory notation quite often occur in close proximity. Between 1969 and 1976 he also wrote some electro-acoustic works at the Geneva Centre de Recherches Sonores of Suisse Romande radio. Since the 1980s a restriction of tonal material has been evident in his compositions. His use of quotations (from composers including Stravinsky, Schumann and Machaut) and his critical re-reading of familiar genres and forms shows his interest in the historical dimension of music. In 1989 and 1995 he received prizes from the Association Suisse des Musiciens and the city of Geneva for his work as a composer.

WORKS

Vocal: Ecritures, opéra parlé, 1v, tape, 1973; Chacun son singe, chbr op, S, Bar, inst ens, tape, 1979; Le regardeur infini, 6 scenes, chorus, nar, perc, hpd, 1991; Bruit d'ailes, chorus, 1992; Concerto lirico, S, vc, perc

Orch: Divertimento, chbr orch, 1978; Gemmes, 1980; L'écharpe d'Iris, 1984; Océans, fl, chbr orch, 1988; Ob Conc., 1991; Vc Conc., 1993; Jardins d'est, 1994; Concertino, cl, str, 1994; Conc. grosso, str, 1998

Chbr: Entre se taire et dire, str qt, 1971; Solstice, pf, tape, 1971; Syzygy, fl, prep pf, 1971; Contrechamp, fl, ob, vc, hpd, 1979; Astrance, wind qnt, 1980; Un jardin pour Orphée, hn, str, 1985; Orées, fl, cl, vn, vc, pf, 1986; Feuillages, 3 perc, 1988; Songes/songes, vn, pf, 1988; Songes, bruissements, vn, vc, pf; 3 tableaux, 2 pf, 1993; Canzone, fl, vc, 1998

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Principal publishers: Hug, Papillon

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J.-L. Matthey: *Eric Gaudibert: catalogue des oeuvres* (Lausanne, 1993)

E. Gaudibert: 'Essai sur les différentes catégories du silence musical', *Les cahiers du CIREM*, nos.32–4 (1994), 113–20; repr. *Dissonanz*, no.45 (1995), 15–17

PATRICK MÜLLER

Gaudio, Cavalier **Antonio dal** [del] (*b* ?Rome; *fl* 1669–82). Italian composer. According to La Borde he was of Roman origin, but the libretto of his *L'Eudosia* (performed Mantua, 1669, text by di Mileto; music lost) describes him as being from Naples. In 1675, when he wrote the music for *Almerico in Cipro* (text by G. Castelli; scores in *I-Vnm* and, according to its catalogue, *Nc*), performed at the Teatro S Moisè, Venice, he was in the service of Prince Gonzaga, Duke of Sabbioneta (presumably Gian Francesco II, Duke of Bozzolo). He also composed *Ulisse in Feaccia* (performed Venice, 1681; text anon., not by Filippo Acciaiuoli; music lost), signing the dedication of the libretto for the Naples performance on 28 January 1682. His only other known works are a duet for two sopranos and continuo, *Ti lascio, anima mia* (in *Bc* and *Bsp*), and a cantata, *Mentre oppresso* (in *Nc*). The score of *Almerico in Cipro* includes most of the aria types common in Venice in the 1670s but is more than usually stereotyped, repetitive and lacking in invention.

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C. Ivanovich: *Minerva al tavolino* (Venice, 1681, 2/1688)

B.L. Glixon: 'Scenes from the Life of Silvia Gailarti Manni, a Seventeenth-Century *Virtuosa*', *EMH*, xv (1996), 97–146

THOMAS WALKER/R

Gauk, Aleksandr Vasil'yevich (*b* Odessa, 3/15 Aug 1893; *d* Moscow, 30 March 1963). Ukrainian conductor and composer. After studying at the Petrograd (St Petersburg) Conservatory with Glazunov (composition) and Nikolay Tcherepnin (conducting), he became conductor at the Petrograd Music Drama Theatre (1917), and at the State Opera and Ballet Theatre, now the Kirov (1923–31). He was then chief conductor successively of the Leningrad PO, 1930–34, of the USSR State SO in Moscow, 1936–41, and of the All-Union RSO, 1953–63. During this period he gave several first performances of works by Khachaturian, Myaskovsky, Shaporin, Shostakovich and others, and his conducting was distinguished by his sense of orchestral ensemble and perception of style. He taught at the conservatories of Leningrad (1927–33), Tbilisi (1941–3) and Moscow (1939–63), and his pupils included Mravinsky, Melik-Pashayev, Rabinovich and Svetlanov. His compositions include a symphony, concertos for piano and harp, and works for strings and solo piano, and he made orchestral arrangements of works by Tchaikovsky and Musorgsky (including the latter's unfinished opera, *The Marriage*). He also reconstructed the score of Rachmaninoff's Symphony no.1 from the parts found in the Leningrad Conservatory library, and in 1945 restored the work to the concert repertory for the first time since its initial failure in 1897. Chapters from his memoirs were published as a collection, *Masterstvo muzïkanta-ispol'nitelya* ('The mastery of a musician-performer', Moscow, 1972).

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I.M. YAMPOL'SKY

Gaul, Alfred (Robert) (*b* Norwich, 30 April 1837; *d* Birmingham, 13 Sept 1913). English organist, conductor and composer. He was a chorister in Norwich Cathedral from 1846 and was afterwards articled pupil and assistant to Zechariah Buck. He became organist at Fakenham and then settled in Birmingham, where he was organist first at St John's, Ladywood, and later at St Augustine's, Edgbaston. He took the degree of MusB at Cambridge in 1863. He was appointed conductor of the Walsall Philharmonic Society in 1887 and taught harmony and counterpoint at the school of music attached to the Birmingham and Midland Institute, and elsewhere.

Gaul's compositions, whose superficial fluency won them a wide popularity, include an oratorio and about a dozen cantatas, many psalm settings, anthems, hymns, partsongs and piano pieces, some of them pedagogic works. The most important of his cantatas were all published in London: *Ruth* (1881), his best-known work *The Holy City* (1882), *Joan of Arc* (1887), *The Ten Virgins* (1890), *Israel in the Wilderness* (1892), *Una* (1893) and *The Prince of Peace* (1903). (Obituary, *MT*, liv (1913), 661)

J.A. FULLER MAITLAND

Gaultier [Gautier, Gaulthier], **Denis** (*b* Paris, 1597 or 1603; *d* Paris, 1672). French composer and lutenist. To distinguish him from his cousin, ENNEMOND GAULTIER, he was often referred to as 'Gaultier le jeune'; he was also known as 'Gaultier de Paris'. He was a pupil of Charles Racquet, on whose death he wrote a *tombeau*. Married in 1635 to Françoise Daucourt, he had one son, Philippe Emmanuel, who became adviser to the king. Unlike Ennemond, he held no official court appointment, despite the high esteem in which he was held by the king and certain of his musicians. He practised his art in the city of Paris and in the salons, including that of Ninon de L'Enclos. Until 1631, when Ennemond left Paris, his career was so closely linked with his cousin's that writers of the time refer to them without attempting to distinguish between them. Both had dealings with Blancrocher and L'Enclos and enjoyed a fame at least equal to that of the lutenists Dufaut, Dubut *le père*, Jacques Gallot and Charles Mouton, who were influenced by them and with whom they were united in expressions of general admiration.

Denis and Ennemond Gaultier are also confused in many French and foreign printed and manuscript collections of lute music; a number of pieces are signed simply with the surname. Moreover, it is sometimes impossible to be certain about the authorship of pieces attributed to 'Vieux Gaultier', 'Denis Gaultier', 'Gaultier de Paris' or 'Gaultier le jeune' since the same pieces are sometimes ascribed to both in different collections. *La rhétorique des dieux* and *Pièces de luth sur trois différens modes nouveaux*, which according to the title-pages consist only of works by Denis Gaultier, include pieces attributed elsewhere to Ennemond. The *Livre de tablature*, which Denis Gaultier began and which was completed after his death by his pupil Montarcis, does however contain an almost equal number of pieces clearly attributed either to Denis or to Ennemond.

Pièces de luth (*c*1669) and the *Livre de tablature* (*c*1672) both begin with brief instructions on how to play the lute. *La rhétorique des dieux* (*c*1652), a sumptuous manuscript compiled under the patronage of Anne de Chambré, is divided into 12 parts, each named after one of the Greek modes, and is illustrated with engravings after Le Sueur, Abraham Bosse and Robert de Nanteuil. His output (and that of Ennemond too), which was originally entirely for lute, comprises principally dances, some of which are indicated by subtitles selected from mythology. The two composers developed the *tombeau*, which in fact they pioneered in lute music. Their use of tonality is often more adventurous than that of their predecessors. Froberger was one of several composers of keyboard music who found inspiration in the style of their music, not least the textures; some compositions by the Gaultiers indeed were transcribed for harpsichord in the 17th century. Perrine also used pieces by them when he experimented about 1680 with the writing of lute music in staff notation.

WORKS

all for lute

La rhétorique des dieux, *c*1652, ed. A. Tessier, PSFM, vi–vii (1932/*R*)

Pièces de luth sur trois différens modes nouveaux (Paris, *c*1669/*R*)

Livre de tablature des pièces de Mr. Gaultier Sr. de Nève et de Mr. Gaultier son cousin (Paris, *c*1672[6]/*R*)

Works in: Perrine: Livre de musique pour le luth contenant 1 métode (Paris, 1680); Pièces de luth en musique avec des règles pour les toucher parfaitement sur le luth, et sur le clavessin, ed. Perrine (Paris, 1680[6])

For full list of sources see Rollin and Goy

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E.W. Häfner: *Die Lautenstücke des Denis Gaultier* (Endingen, 1939)

M. Rollin and F.P. Goy, eds.: *Oeuvres de Denis Gautier* (Paris, 1996)

MONIQUE ROLLIN

Gaultier [Gautier, Gaulthier], **Ennemond** (*b* Villette, Dauphiné, 1575; *d* Nèves, nr Villette, 11 Dec 1651). French composer and lutenist. To distinguish him from his cousin DENIS GAULTIER, he was often referred to as 'le vieux Gaultier'; he was also known as 'Gaultier de Lyon' (Lyon is the nearest important city to his birthplace). He was page to the Duchess of Montmorency in Languedoc. He then served as *valet de chambre* to Henri IV's queen (the former Maria de' Medici) from the beginning of her reign in 1600 until her exile in 1631. During these years he won fame at court as a lutenist and teacher of the lute; about 1630 he was sent to England, where he played before Charles I, Queen Henrietta Maria and the Duke of Buckingham. He retired to Dauphiné in 1631: presumably this is why none of his works, which were widely admired, were published during his lifetime.

Lack of publication is one of the factors that have made it so difficult to separate Ennemond Gaultier's music (all originally for lute) from that of his cousin Denis, with whom he was so closely identified: the question is discussed more fully in the article on Denis Gaultier, as is the nature of their music. They were the most important French lutenists of the 17th century, and their works are the most significant French contribution to the lute music of the period.

WORKS

For solo lute unless otherwise stated, and ed. with complete sources and concordances in G; the list includes some works possibly by Denis Gaultier.

Edition: *Oeuvres du Vieux Gautier*, ed. A. Souris and M. Rollin, CM and Corpus des luthistes français, unnumbered vol. (Paris, 1966, 2/1980) [G]

PRINTED COLLECTIONS CONTAINING WORKS BY GAULTIER

Livre de tablature des pièces de Mr. Gaultier Sr. de Nève et de Mr. Gaultier son cousin, ed. D. Gaultier, 1672[6]/*R*

Livre de musique pour le luth contenant une métode, ed. Perrine (Paris, 1680[6])

Pièces de luth en musique avec des règles pour les toucher parfaitement sur le luth, et sur le clavessin, ed. Perrine, 1680[6]

Suittes faciles pour 1 lute ou un violon et une basse continue de la composition de Messiers Du Fau, L'Enclos, Pinel ... (Amsterdam, 1703)

MANUSCRIPTS

12 allemandes: Allemande Le Languetock [La pompe funèbre, Le Bucentaure]; Allemande La roze d'or; La tombeau de L'Enclos; The Loss of the Golden Rose Lute; Tombeau de Mezangeau; 7 untitled allemandes

6 canaries: Chevreau; La chèvre; Le loup; 3 untitled canaries (incl. 1 for 2 lutes)

3 chaconnes

32 courantes: L'adieu; La belle homicide; Le canon; La Champré; La conquérante; Courante des anges; Courante du someil; Cleopatre amante; Diane; L'immortelle (2 lutes); Les larmes de Boisset (2 lutes); La petite bergère; La pleureuse; Rossignol; La superbe; 17 untitled courantes

10 gigues: Carillon; La poste; Testament de Mezangeau; 7 untitled gigues

Pavanne; 7 sarabandes; Volte

Several kbd transcrs. of works originally for lute

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MONIQUE ROLLIN

Gaultier, Jacques. *See* GAUTIER, JACQUES.

Gaultier, Pierre. *See* GAUTIER, PIERRE (i).

Gaultier de Marseille. *See* GAUTIER, PIERRE (ii).

Gauntlett, Henry John (*b* Wellington, Shropshire, 9 July 1805; *d* London, 21 Feb 1876). English organist, composer and critic. He was the son of a well-known evangelical clergyman, Henry Gauntlett, who was curate of Olney, Buckinghamshire, from 1811 and vicar from 1815. The vicar appointed his son organist at the age of ten, and he held the post for ten years. But in spite of the boy's remarkable talent and Attwood's wish to take him as a pupil, his father had him articled to a London solicitor in 1826. He became a solicitor in 1831, and practised law successfully for 15 years. Meanwhile he became organist of St Olave's, Southwark, in 1827, and took further lessons from Samuel Wesley. He soon became recognized as a brilliant organist. From about 1836 he began his ultimately successful campaign to introduce the C organ compass long preferred on the Continent; at Christ Church Newgate Street, where he was evening organist, the transformation was made in time to allow Mendelssohn to play some of Bach's larger organ works in autumn 1837. In 1846 he was chosen by Mendelssohn to play the organ part in the production of *Elijah* at Birmingham, which he did from the full score, to the composer's entire satisfaction.

Thistlethwaite lists 20 organs designed by Gauntlett between 1838 and 1849, mostly built by William Hill, which 'may be said to have delineated the principal features of the mature Victorian organ'. It was Gauntlett's imagination and energy that established the 'German' organ design and compass that made possible both the

accompaniment of a reformed style of congregational singing and the effective performance of the works of Bach. Gauntlett also took out a patent for electric action in 1852. After resigning his post at St Olave's in 1846, he later held other organists' posts, notably at the Union Chapel, Islington, from 1853 to 1861: while there, he collaborated with the minister, the Rev. Dr Henry Allon, in the production of the influential *Congregational Psalmist* (1858). In 1842 he had been given the degree of Doctor of Music by the Archbishop of Canterbury.

From 1839 until the end of his life Gauntlett was constantly engaged in the compilation of hymnbooks and in the composition of hymn tunes and chants; his own tunes probably exceed 1000 in number. They are generally of the plainer type, free from the sensuous chromatics of Dykes and Barnby; many have remained popular, above all 'Irby' (1849), which, linked with Mrs Cecil Frances Alexander's carol *Once in royal David's city*, is a permanent part of Christmas to millions of people. Gauntlett's musical tastes were wide-ranging, from the popular vein of melody found in many of his hymn tunes to the choral music and organ fugues of Bach. He was an enthusiastic advocate of Gregorian plainsong, though he did not necessarily hold Tractarian views in other matters.

Although his work as performer and composer was concerned with church music alone, as a lecturer and critic he revealed wider musical sympathies. Much of his literary work is hidden away in musical periodicals and in the prefaces to unsuccessful hymnbooks. He was a frequent contributor to, and for a time editor of, the *Musical World* in 1836–7; an article by him on the 'Characteristics of Beethoven', treating the composer's late style sympathetically, attained a more than temporary celebrity. He also contributed articles to the *Sun*, *Morning Post*, *Morning Chronicle*, *Christian Remembrancer*, *Notes and Queries*, *Orchestra* (intermittently, 1864–73), and *British Quarterly Review* (on Rossini, 1869), and in 1850–51 he founded and edited a monthly called the *Church Musician*. (An earlier attempt at founding a serious music journal, said by Gauntlett to have secured promised contributions from Moscheles, Klingemann, A.B. Marx, Schumann and Chorley among others, failed in 1840.) In the last year of his life he was writing articles for the newly founded *Concordia*. He was also a notable collector of early music: his library, which he sold as early as 1847 and in 1849, included some extremely rare early theory books (Diruta, Gaffurius and Salinas among them) and two large 16th-century manuscripts of organ music. Gauntlett's outspoken views and theories, however, and his eagerness to achieve recognition, disaffected some of his fellow critics. Holmes and Davison, for example, considered him pretentious and pedantic. But Mendelssohn had a more positive opinion, according to an obituary in *The Athenaeum*:

> His literary attainments, his knowledge of the history of music, his acquaintance with acoustical laws, his marvellous memory, his philosophical turn of mind, as well as practical experience, render him one of the most remarkable professors [i.e. professional musicians] of the age.

WORKS

The Song of the Soul, 12 canzonets (London, 1877); other songs
Many anthems, 10 listed in Foster
Hymn tunes and chants; organ pieces and arrs.
The Congregational Psalmist (London, 1858); many other collections of psalm and hymn tunes, chants, anthems, other church music, 25 listed in *DNB*

WRITINGS

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Notes, Queries and Exercises in the Science and Practice of Music (London, 1859)
Articles in *British Quarterly Review*, *Christian Remembrancer*, *Church Musician*, *Concordia*, *Morning Chronicle*, *Morning Post*, *Musical World*, *Notes and Queries*, *Orchestra*, *Sun*

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N. Thistlethwaite: 'The Hill-Gauntlett Revolution: an Epitaph?', *JBIOS*, xvi (1992), 50–59

NICHOLAS TEMPERLEY

Gaussin, Allain (*b* St Sever, Calvados, 6 Nov 1943). French composer. He abandoned his scientific studies at the age of 20 to devote himself to studying music at the Paris Conservatoire (1966–76), where he won a first prize for composition (in Messiaen's class). He also studied electro-acoustic music with Pierre Schaeffer (1973–5). Between 1981 and 1992 Gaussin taught composition and orchestration at the Schola Cantorum in Paris. He has been professor of composition and orchestration in the Paris municipal conservatories since 1991. He won the SACEM prize in 1983 and 1989, and the Grand Prix du Disque for *Irisation-rituel*, *Camaïeux* and *Arcane* in 1995. He held bursaries from the Académie de France in Rome between 1977 and 1979, from the DAAD in Berlin in 1985, and from the Villa Kujoyama in Kyoto in 1994.

Gaussin also writes poetry, and sees his composition as an essential part of a vast poetic project going beyond craftsmanship, using sound as a material. His music makes its mark through its particularly energetic concept of sound (*Colosseo*, *Eclipse*, *Irisation-rituel*), its distinctive melodic sense (*Ogive*) and its use of striking gestures to clarify structure (*Chakra*, *Arcane*, *Mosaïque céleste*). An independent spirit, Gaussin is not aligned with post-serialism, spectral music or the use of technology in his music, but affirms his individuality in a free synthesis of various techniques.

WORKS
(*selective list*)

Ogive, (12 str, hpd)/(12 str), 1977, arr. fl, hpd, 1977, arr fl, pf, 1987; Colosseo, 6 perc. 1978; Eclipse, 2 pf, 16 insts, 1979; Irisation-rituel (Gaussin), opt., spkr, S, fl, orch, 1980; Eau-forte, fl, cl, vn, vc, pf, 1982; Camaïeux, 3 synth, elec gui, tape 1983; Chakra, str qt, 1984; Arcane, pf, 1988; Années-lumière, orch, 1992–3; Mosaïque céleste, 11 insts, 1997

Principal publishers: Ricordi, Salabert

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IVANKA STOÏANOVA

Gauterius de Castello Rainardi [Gauthier of Châteaurenard (Bouches-du-Rhône)]. Composer. He is known only from the 12th-century Calixtine manuscript (*E-SC*), which credits him with two-part settings of the *Kyrie Cunctipotens genitor* and a *Benedicamus domino* as well as the discant of a conductus, *Regi perhennis glorie*. A monophonic version of the conductus appears elsewhere in the manuscript, notated a 4th higher and ascribed to 'a certain Gallican doctor'. Gauterius has sometimes been identified circumstantially with Galterus, a cantor at the Cathedral of Notre Dame in the 12th century.

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SARAH FULLER

Gautier, Denis. *See* GAULTIER, DENIS.

Gautier, Ennemond. *See* GAULTIER, ENNEMOND.

Gautier, (Jean-François-)Eugène (*b* Vaugirard, Paris, 27 Feb 1822; *d* Paris, 1 April 1878). French composer, teacher and critic. At the Paris Conservatoire he studied the violin with Habeneck and composition with Halévy, winning the Second Prix de Rome in 1842. He played first violin at the Opéra (1838) and the Société des Concerts du Conservatoire (1846), and became assistant conductor at the Opéra-National (1847–8). His association with opera continued at the Théâtre Italien, where from about 1849 to 1852, and again from 1863 to 1864, he was *chef des choeurs*. The Opéra-National, later the Théâtre Lyrique, presented most of Gautier's early operas. His most popular work there, the *opéra comique Flore et Zéphire* (1852), had 126 performances as a curtain-raiser. Though some critics found the harmony complicated and the orchestration too rich, Berlioz praised the score's freshness and skilful orchestration, and the elegant and lively style of the melodies. Gautier's greatest success came with another light one-act opera, *Le mariage extravagant* (1857, revived in 1871), presented 175 times by the Opéra-Comique. Its score includes an overture whose orchestral style comes close to that of Auber. The most remarked-upon piece, given an encore at the première, consists of light, catchy *couplets* for the madman Darmancé, a comic bass. Gautier was appointed professor of harmony at the Conservatoire in 1864, and largely gave up composing for the theatre, although in 1866 he provided translations of *Don Giovanni* and *Der Freischütz* for the Théâtre Lyrique; in 1872 he became professor of music history. As a music critic he occasionally wrote articles for *Le ménestrel*, the *Grand journal* and *Le constitutionnel*, and from 1874 he wrote regularly for the *Journal officiel*. He also wrote a book: *Un musicien en vacances* (Paris, 1873). At his death his writing was described as 'a bit virulent' as well as 'not always kindly nor very scrupulous in questions of scholarship'; he was, however, generally regarded as a skilful composer of second rank who continued Auber's tradition. At their best his *opéras comiques* show sparkling orchestration, clean phrasing and good taste.

WORKS

first performed in Paris unless otherwise stated

all printed works published in Paris

STAGE

Le club des arts (?oc), ov. only, Conservatoire, Nov 1843, *F-Pc**
L'anneau de Mariette (oc, 1, L. Jourdain, after Laurencin [P.-D.-A. Chapelle] and E. Cormon [P.-E. Piestre]), Versailles, 12 June 1845; as L'anneau de la marquise, Paris, Spectacles-Concerts, 20 Dec 1848, *Pc** (inc.)
Léona, ou Le parisien en corse, 1847 (?oc), unorchd, *Pc**
Les barricades de 1848 (opéra patriotique, 1, E.-L.-A. Brisebarre and Saint-Yves [E. Déaddé]), Opéra-National, 6 March 1848, collab. A. Pilati
Le marin de la garde (oc, 1, Saint-Yves), Beaumarchais, 21 June 1849, *Pc**, vs (n.d.)
Murdock le bandit (oc, 1, A. de Leuven and an unknown librettist), Opéra-National, 23 Oct 1851, vs (1852)
Flore et Zéphire (oc, 1, de Leuven and C. Deslys), Lyrique, 2 Oct 1852, *Pc**, vs (1853)
Choisy-le-roi (oc, 1, de Leuven and M. Carré), Lyrique, 14 Oct 1852
Le lutin de la vallée (légende, 2, Carré, J.E. Alboize de Pujol and A. Saint-Léon [C.-V-.A. Michel]), Lyrique, 22 Jan 1853, *Po* (? partly autograph)
Le danseur du roi (opéra-ballet, 2, Carré, Alboize and Saint-Léon), Lyrique, 22 Oct 1853, ? collab. Saint-Léon
Schahabaham II (opéra bouffon, 1, de Leuven and Carré), Lyrique, 31 Oct 1854, *Pc*, vs (?1855)
Le mariage extravagant (oc, 1, Cormon, after M.-A.-M. Désaugiers and J.-J.-C. Mourier), OC (Favart), 20 June 1857, *Pc**, vs (1857)
La bacchante (oc, 2, de Leuven and A. de Beauplan [A. Dumas *père*]), OC (Favart), 4 Nov 1858, *Pc**
Le docteur Mirobolan (oc, 1, Cormon and H. Trianon, after N. de Hauteroche: *Crispin médecin*), OC (Favart), 28 Aug 1860, *Pc**, vs (1861)
Jocrisse (oc, 1, Cormon and Trianon), OC (Favart), 10 Jan 1862, *Pc**, vs (1862)
Le trésor de Pierrot (oc, 2, Cormon and Trianon), OC (Favart), 5 Nov 1864, *Pc**
La clé d'or (comédie lyrique, 3, O. Feuillet and L. Gallet), National Lyrique, 14 Sept 1877, *Pc**, vs (1877)
Bulfarargue (opéra), ?inc., unperf., *Pc**
La pagode (oc), unperf., *Pc*
Romance in La poularde de Caux (opérette, 1, de Leuven and V. Prilleux), Palais Royal, 17 May 1861, vs (1861), collab. L. Clapisson and others

CHORAL

Sacred: Ave Maria, S, A, T, B, org, 1855, *F-Pc**; La mort de Jésus (orat); O salutaris, T, SATB, org, *Pc**; Les sept paroles de Christ, T, SATB, orch, ?1855, *Pc**
Prix de Rome cants.: La reine Flore (de Pastoret), 1842, *Pc**, ballade, vs (Paris, 1842); Le chevalier enchanté (de Pastoret), 1843, *Pc**; Imogine (Vieillard), 1845, *Pc**; Vélasquez (Doucet), 1846, *Pc**
Other secular: Hymne à Bacchus, SATB, orch, *Pc**; Fantaisie sur des vieux airs français, S, SATB, pf, 1855, *Pc**; Cantate pour le 15 août (E. Pacini), 1861; Le bouquet de fête (?cant.), inc., unperf., *Pc**

OTHER WORKS

Songs: Le postillon du roi (St Preux) (Paris, 1844); Les larmes, *F-Pc**; Villanelle and other songs, mentioned in the press
Fugues, misc. drafts for voice and pf, and for orch, *Pc**, *Pn**
Allegro pour orchestre, lost

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LESLEY A. WRIGHT

Gautier, François. *See* FRANZ, PAUL.



Detail of a portrait, thought to be of Jacques Gautier, by Anthony van Dyck, 1630s (Museo del Prado, Madrid)

Gautier [Gaultier], **Jacques** [Gwaltier, James] (*b* late 16th century; *d* before 1660). French lutenist and composer. He was sometimes known as 'Gautier d'Angleterre'; he was probably not related to Denis and Ennemond Gaultier nor to Pierre Gautier (i) and certainly not to Pierre Gautier (ii). He left France in 1617 after being involved in a murder and fled to England, where he was attached to the court from 1625. He is mentioned in court records until about 1649, and his post was given to John Rogers at the Restoration in 1660. In 1627 he was imprisoned in the Tower of London and tortured for making scandalous remarks about King Charles I, his patron the Duke of Buckingham and Queen Henrietta Maria, whom he taught the lute. He seems to have been restored to favour by about 1629, when he sat for the portraitist Ian Lievens, probably at court. He went to the Netherlands in 1630 and later to Madrid, where he performed before the court; he may at that time have been Van Dyck's model for a portrait now in the Prado (see illustration). He took part in the masque *The Triumph of Peace* in 1634 and in *Britannia triumphans* in 1637. Contemporaries praised his brilliant, accurate and smooth playing; for example Constantijn Huygens, who corresponded with him, complimented his playing in 1622. A few of Gautier's compositions are found in manuscripts (*D-ROu*, *GB-En*).

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MONIQUE ROLLIN

Gautier, Judith (*b* Paris, 25 Aug 1845; *d* St-Enogat, Britanny, 26 Dec 1917). French author and writer on music. She was the daughter of Théophile Gautier and Ernesta Grisi, a cousin of the dancer Carlotta Grisi and sister of Giulia and Giuditta Grisi. Already an ardent partisan of Wagner at 16 (during the interval at the first performance of *Tannhäuser* in Paris she had rebuked Berlioz for his obvious delight in Wagner's humiliation), she married his leading French spokesman CATULLE MENDÈS in 1866. They visited Wagner at Triebschen in 1869; they were separated in 1874.

Two years later Gautier went to Bayreuth, where she began a liaison with Wagner himself; its importance to him during the composition of *Parsifal* is reflected both in his letters to her and in the opera itself. In 1893 she established a marionette theatre in Paris, at which she directed a production of *Parsifal* in her own French translation.

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Les musiques bizarres à l'Exposition de 1900 (Paris, 1900)

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BRUCE CARR

Gautier [Gaultier], **Pierre (i)** (*b* Orleans, 1599; *d* after 1638). French composer and lutenist, active in Italy. He was sometimes called 'Gautier d'Orléans' and 'Gautier de Rome'; he was not related to Denis and Ennemond Gaultier, Jacques Gautier and Pierre Gautier (ii), but he may be identified with Pierre Gautruche, a Jesuit from Orléans who was a teacher at Caen from 1640 and the author of some pedagogical works in Latin. Among these, *Philosophiae ac mathematicae totius institutis* (Vienna, 1661) includes an important section *Musica* inspired by Mersenne's *Harmonie universelle* (1636–7); it appeared in numerous new editions in France and abroad up until the beginning of the 18th century. Pierre Gautier's *Oeuvres* (Rome, 1638) consists of lute pieces arranged according to their keys; it is dedicated to Prince Johann Anton d'Eggenberg, Duke of Crumau, who was the imperial ambassador extraordinary to Pope Urban VIII in 1638.

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MONIQUE ROLLIN

Gautier, Pierre (ii) [Gaultier de Marseille] (*b* La Ciotat, ?1642; *d* at sea nr Sète, 1696). French composer, opera director, organist and teacher. He probably studied in Paris. In 1682 he was in Marseilles as organist and teacher of the organ, harpsichord and composition. On 8 July 1684 he received permission from Lully to establish an academy of music there: this was Lully's first authorization of an opera house in the provinces. The first performance, on 28 January 1685, was *Le triomphe de la paix*, with libretto as well as music by Gautier; it was performed successfully several times a week until the beginning of Lent. Later in 1685 Gautier was in Paris to hire new performers. The 1685–6 season met with equal success, with performances of Lully's *Le triomphe de l'amour*, *Phaëton* and *Armide*. On 5 February 1687 Gautier's opera *Le jugement du soleil* was performed before an audience of over 1000 on the terrace of the home of the superintendant of the galleys to celebrate Louis XIV's successful recovery from an operation. During the summer and autumn of 1687 the company performed *Phaëton* and *Armide* in Avignon with great success. At Marseilles early in 1688 Gautier successfully produced Lully's *Atys*, which he took in June to Avignon, where he also prepared Lully's *Bellérophon* for two private performances at the residence of the Marquess of Blauvac. On 4 September of that year he was imprisoned for debt and was forced to sell all his company's properties in both Avignon and Marseilles.

Released on 10 September, Gautier left for Lyons, where one of his dancers, Jean-Pierre Legnay, had gone the previous year to organize an opera company; he was now hired as co-manager and conductor. On 16 March 1689 he resigned the post of co-manager but remained as conductor until the company was dissolved in 1692. In 1693 the privilege of giving operas in Marseilles was sublet to his brother Jacques, a sculptor employed as a set designer in Lyons, who became director-in-chief of the academy of music at Marseilles. The performances began successfully in January 1694. The company performed at Aix-en-Provence in the spring of 1695 and at Toulon during the summer. They performed Lully's *Alceste* at Marseilles in 1696 and in May of that year were at Aix, at Avignon in October, at Arles in November and at Montpellier in December. At the end of December Gautier embarked with his brother, some of the company and all his equipment on a return voyage by sea for reasons of economy. The ship was lost in a storm.

As an opera director Gautier was concerned with the quality of his repertory, mostly *tragédies en musique*, in which he showed himself to be a representative of French classicism. He was concerned too with the quality of the performance and staging: a number of singers and dancers from Paris, including some from the Académie Royale, followed him to Marseilles. He also paid reasonable salaries to his artists, to the extent of leaving his other debts unpaid.

As a composer he wrote, according to Brossard's *Dictionaire de musique* (1703), 'dans le style et à l'imitation de Lully'. Yet his surviving works are not those of a mere imitator: his published *airs* and dances (for flute or violin and continuo) are spirited and carefully composed; his use of descending melodic patterns is individual, his imitative writing varied, his bass lines expressive, his rhythms lively, and his use of instrumental colour evocative.

WORKS

Le triomphe de la paix (P. Gautier), 1685, lost; ov., *F-Pn*
Le jugement du soleil (op, Bennecorse), 1687, lost
Recueil de trio nouveaux, vn, fl, ob (Paris, 1699)
Syms., fl/vn, bc (Paris, 1707), contains 9 dance suites
10 airs in Recueil d'airs sérieux et à boire (Paris, 1694–1703)
2 dances in Pièces de clavecin de différent autheurs; 1 piece, fl; 1 motet, Ad te clamo, 1v, bc: *Pn*
23 pieces, *Pn*; upper parts only extant, cited in La Laurencie

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MARCEL FRÉMIOT

Gautier, Théophile (*b* Tarbes, 30 Aug 1811; *d* Paris, 23 Oct 1872). French poet, novelist and theatre critic. In musical circles, Gautier is best known as the poet of *Les nuits d'été*, the creator of several mid-century ballets, and a critic of dance and opera. He made his début as theatre critic of *La presse* in July 1837, sharing the post with Gérard de Nerval until June 1838 (hence the combined signature 'G.G.'); he remained with *La presse* until the end of March 1855, thereafter working almost exclusively for government papers: the *Moniteur universel* (later *Journal officiel du soir*) until 1871, and finally the *Gazette de Paris*. From 1855 to 1864 the presence of Pier Angelo Fiorentino (A. de Rovray) as music and theatre critic for the *Moniteur universel* prevented Gautier from writing on those subjects. From 1850 to 1855, Ernest Reyer gave technical help in the preparation of music reviews.

Though Gautier lacked formal musical training, his writings in all genres are suffused with musical references, and his music criticism is valuable for its incisiveness and its sensitivity to socio-cultural context. Unable to describe music in technical terms, he had a gift for interdisciplinary simile, often employing anachronism to make his point. His ballet criticism was biassed, his music criticism more open-minded. Gautier's taste was eclectic, embracing various Asian musics (which he experienced at first hand), Mozart, and contemporary Western composers on both sides of critical divides. He prized originality and, like many of his contemporaries, spontaneity of musical expression. For him, Meyerbeer's *Les Huguenots* was an uncomfortable mixture of calculation and expressive writing; by contrast, Bellini's *Norma*, for all its composer's limitations in harmony and orchestration, inspired admiration. Gautier remained equivocal about Meyerbeer's compositional talent, but collaborated with him on the prologue to *Struensée* (1846). In 1838 he defended *Benvenuto Cellini* on the grounds that Berlioz was upholding an extreme position during a time of cultural and political compromise. Despite becoming increasingly Wagnerian, Gautier remained supportive of Berlioz throughout the composer's lifetime, writing a generous obituary for the *Journal officiel*.

Gautier first heard Wagner's music in 1850, and soon counted himself a Wagnerian. His Wagnerism was counterbalanced by a longstanding appreciation of Verdi as the head of a new Italian school of opera, but became dominant in the 1860s. In 1857 Gautier was invited with other French critics to *Tannhäuser* at Wiesbaden: disconcerted by the opera's traditionalism in relation to what he knew of Wagner's (later) theories, he likened it to a modern painter's imitation of Van Eyck. By 1869 his view of early Wagner had changed, and his study of *Rienzi* (to

coincide with the French première) claimed the composer as a genius and hero. Gautier's attitude towards Wagner was undoubtedly influenced by his daughter Judith and her husband Catulle Mendès, both of whom were prominent Wagnerians.

Contact with Félicien David and Ernest Reyer allowed Gautier to find musical expression for his love for the East. He admired David's *Le désert* of 1844, collaborating with him the following year on a sequence of three Arab-inspired songs. His most fruitful collaborations with Reyer were the *symphonie orientale Le sélam* (1850), inspired by Gérard de Nerval, and the *ballet-pantomime Sacountalâ* (1858). Gautier's travel diaries illustrate his anthropological sensitivity to exotic musics. In the final version (1865) of his diary of a trip to Algiers in 1845, he was dismissive of second-hand academic evaluations of Eastern repertories as 'barbaric', finding instead in Bedouin music a sinuous complexity which he compared to the white threading in Venetian glass.

Within his literary output, music appears as the central subject (the *nouvelle* entitled *Le nid de rossignols*); as a dramatic episode (the dialogue concerning Wagner's merits in *Spirite*); or as an allusive reference (the abstract poem *Symphonie en blanc majeur* from *Emaux et camées*, which presents a set of variations on the word 'white', ending 18 virtuoso stanzas with a surprise modulation to the word 'pink'). A follower of Hoffmann in his *contes* and *nouvelles fantastiques*, Gautier was an important contributor to the establishment of a Romantic vision of music in France.

WORKS
(*selective list*)

all canevas chorégraphiques, first performed at Paris Opéra unless otherwise stated

Giselle, Adam, 1841; *La péri*, Burgmüller, 1843; *Pâquerette*, Benoist, 1851; *Gemma*, Gabrielli, 1854; *Yanko le bandit*, Deldevez, Paris, Porte Saint-Martin, 1858; *Sacountalâ*, Reyer, 1858

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KATHARINE ELLIS

Gautier de Châtillon. *See* WALTER OF CHÂTILLON.

Gautier de Coincy (*b* Coincy-l'Abbaye, 1177 or 1178; *d* Soissons, 25 Sept 1236). French trouvère. He was the author of the *Miracles de Nostre-Dame* and of a number of religious chansons, some of which he seems to have set to music. His date of birth is known from the *Chronicum S. Medardi Suessonensis*: 'In the year 1193 Gautier de Coincy became a monk, and was 15 or 16 years old at the time'. In August 1214 he became prior of the monastery at Vic-sur-Aisne, about 16 km west of Soissons. He returned to St Médard in Soissons as abbot on 19 June 1233, where he remained until his death. The extensive learning revealed in his work and his obvious familiarity with contemporary secular song has led some writers to speculate that he spent time at the University of Paris before 1214, but this cannot be supported by documentary evidence.

The *Miracles de Nostre-Dame* is a massive verse narrative, some 30,000 lines in length, recounting the numerous miracles associated with the Virgin. Gautier explained that he found these stories in a Latin manuscript. No such source now survives, however, thus making it impossible to trace the origins of all the material contained in the work. It was written in two large sections, the first between 1214 and about 1222, the second between 1222 and 1233. Gautier identified himself in the work as 'Li prior de Vi' (Vic-sur-Aisne), indicating that his literary activities were probably confined to the years between 1214 and 1233. The popularity and importance of *Miracles* is attested by the fact that it survives in over 80 sources (22 with music) and inspired numerous imitations.

Perhaps following the example of the contemporary *Roman de la rose*, Gautier incorporated a number of songs with music into his narrative. These are set in two larger groups and one smaller one at various places in the text and are, in the majority of cases, new poems in praise of the Virgin set to pre-existent melodies from a variety of sources. The manuscripts in which *Miracles* is extant also include a number of similar songs (some without music) that are not part of the cycle but which nevertheless may be Gautier's work. Gautier left no doubt about his intention of including songs within the narrative. In the text preceding the first group he said: 'We should sing of the Virgin both day and night as the angels do. All those who sing sweetly enchant the devil and lull him to sleep. Now listen as I sing'.

Gautier is important to the music historian largely for two reasons. First, his work represents the earliest substantial collection of sacred and, above all, Marian songs in the vernacular – songs that were widely imitated in France and elsewhere throughout the later Middle Ages (e.g. *Pour conforter*). This is in sharp contrast to the almost exclusively secular repertory of the worldly trouvères who were his contemporaries or near-contemporaries. Second, the large number of contrafacta that use contemporary trouvère melodies would seem to indicate that Gautier made a conscious effort to put secular melodies to sacred or at least devotional use – he 'sang sweetly' to 'enchant the devil and lull him to sleep'. This concern finds a parallel in the Latin verses of Gautier's contemporary, Philip the Chancellor, who likewise set most of his poems to melodies of secular origin.

Eight of Gautier's poems are set to trouvère melodies, the largest number being contrafacta of songs by Blondel de Nesle (*Amours dont sui*, *Je pour iver*, *Qui que face*); a further five draw on various other musical sources: two are based on the same conductus by Perotinus (*De sainte Leocade*, *Entendez tuit*), two on anonymous monophonic conductus (*Ma viele*, *Talens m'est pris*), one on a motet (*Hui matin*) and one on a sequence (*Hui enfantés*). Three songs that use borrowed melodies survive in one or more sources in two-part polyphonic form (*Amours dont sui*, *De sainte Leocade*, *Entendez tuit*), including a unique two-part setting of Perotinus's *Beata viscera*. Gautier was, however, no mere musical parodist: a number of the songs that are certainly by him are set to melodies elsewhere unknown; most notable, perhaps, is the very beautiful strophic lai *Roine celestre*.

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Edition: *Les chansons à la vierge de Gautier de Coinci*, ed. J. Chailley, PSFM, xv (Paris, 1959) [complete edn except for doubtful works]

nm – *no music*

Amours dont sui espris (De chanter), 1/2vv, R.1546 [contrafactum of: Blondel de Nesle, 'Amours dont sui espris (m'efforce)', R.1545] (melody also used for three conductus: 'Procruans odium', 2vv – duplum = R.1546; 'Purgator crimium', 3vv; 'Suspirat spiritus', 1v)
Amours qui set bien enchanter, R.851 [contrafactum of: 'Sour cest rivage'] (two melodies)
De sainte Leocade, 1/2vv, R.12 [contrafactum of: Perotinus, 'Beata viscera']; ed. in Gennrich (1948), 230
D'un amour coie et serie, R.1212 [contrafactum of: Gilles de Maisons, 'Je chant, c'est mout mauvais signes', R.1356]
Entendez tuit ensemble, et li clerc et li lai, 1/2vv, R.83 [contrafactum of: Perotinus, 'Beata viscera']; ed. in Gennrich (1948), 230, Gennrich (1960), 28 (three melodies)
Esforcier m'estuet ma vois, R.1836
Hui enfantés, R.9246 [contrafactum: sequence, 'Letabundus']
Hui matin a l'ajournee, R.491a [contrafactum of: 'Hier matin a l'enjournee', motet 764]
Je pour iver, pour noif ne pour gelee, R.520 [modelled on: Blondel de Nesle, 'Li plus se plaint d'Amours mai je n'os dire', R.1495]
Las, las, las, las, par grant delit, R.1644
Ma viele, R.617a [contrafactum: monophonic conductus, 'O Maria, o felix puerpera']
Mere Dieu, vierge senee, R.556 (two melodies)
Pour conforter mon cuer et mon courage, R.20 [textual contrafactum of Guilhem de Cabestanh, 'Mout m'alegra douza vos', PC 213.7; model for: Alfonso el Sabio, 'Como Deus é comprida Trinidade']
Pour la pucele en chantant me deport, R.1930 [modelled on: Pierre de Molins or Gace Brulé, 'Chanter me fet ce dont je crien morir', R.1429; anon., 'Destroiz d'amours et pensis sans deport', R.1932] (two melodies)
Pour mon chief reconforter, R.885 [contrafactum of: Walter of Châtillons 'Sol sub nube latuit'; Thibaut de Blason, 'Chanter et renvoisier seuil', R.1001] (R.885 and 'Sol sub nube latuit' share a refrain which is missing in R.1001)
Puis que voi la flour novele, R.600 [contrafactum of: Gautier de Dargies or Gontier de Soignies, 'Au tens gent que reverdoie', R.1753]
Quant ces floretes florir voi, R.1677 [contrafactum of: Vielart de Corbie, 'De chanter me semont Amours', R.2030]
Qui que face rotruenge novele, R.603 [contrafactum of: Blondel de Nesle, 'Bien doit chanter cui fine Amours adrece', R.482] (three melodies)
Roine celestre, R.956; ed. in *MGG1*
Sour cest rivage, a ceste crois, R.1831 [contrafactum of: 'Armours qui set'] (on the rediscovery of the relics of St Leocadia in 1219)
Talens m'est pris orendroit, R.1845 [contrafactum: monophonic conductus, 'Ave virgo sapiens']

DOUBTFUL WORKS

A ce que je vuel comencier, R.1272 (nm)
Bele douce creature, R.2090
Chanter m'estuet, car nel doi contredire, R.1491 (nm)
Chanter m'estuet de la Vierge Marie, R.1181a
Chanter voel, or men souvient, R.1246a
Chanter voel par grant amour, R.1957a
De la mieus vaillant, R.364 (nm)
De la vierge qui ot joie, R.1739b
Douce dame, sainte flour, R.1984a
Flours ne glais [contrafactum of: 'Le Lai Markiol'], R.192, ed. in Gennrich (1942), 4
Mere au Sauveour, R.2012
Mere de pitiê, R.1094a (lai)
Ne flours ne glais, R.192a (lai)
Nete glorieuse, R.1020
Puis que de chanter me tient, R.1247a
Quant je suis plus en perilleuse vie, R.1236 [contrafactum of: Blondel de Nesle, 'Quant je plus sui en paor de ma vie', R.1227]
Tant ai servi le monde longuement, R.709a [contrafactum of: Thibaut IV, 'Tant ai amours servies longuement', R.711]
Vers Dieu mes fais disirrans sui forment, R.677 (nm)
Virge glorieuse [= Nete glorieuse], R.1020 [contrafactum of: Philip the Chancellor, 'Ave virgo virginum']

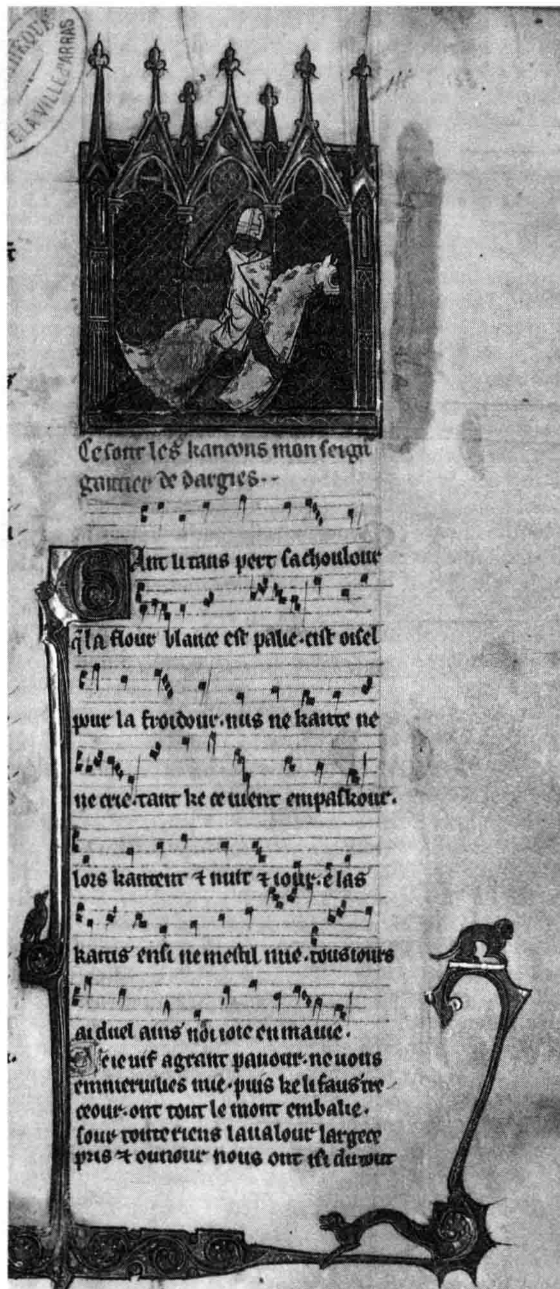
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For further bibliography *see* TROUBADOURS, TROUVÈRES.

ROBERT FALCK

Gautier de Dargies (*b c*1165; *d* after 1236). French trouvère. His forebears had participated in the First Crusade in 1099, and he himself took part in the Third Crusade (1189). His name appears as witness or principal in documents of 1195, 1201, 1206 and 1236. These mention also a wife named Agnes and three brothers, Rainaut, Drogo and Villardus. Gautier's father, Sagalo de Dargies, was either a younger son or a descendant of a younger son. Thus the trouvère's arms, shown in miniatures in the Manuscrit du Roi (*F-Pn* fr.844) and the Chansonnier d'Arras (*F-AS* 657: see illustration), display martlets of



Gautier de Dargies: miniature, and music for the song 'Quant li tens pert sa chalour', from the Chansonnier d'Arras, c1278 (F-AS 657, f.133)

gules rather than of sable, the latter colouring being indicative of the main branch of the family. The hamlet of Dargies is in the département of Oise, Beauvais arrondissement.

The chansons *Ainc mais ne fis chançon* and *Desque ci ai tous jours chanté* are dedicated to Gace Brule, mentioned also in *Or chant novel. A vous, messire Gautier* is a *tenso* addressed to Gautier de Dargies by a certain Richart, while *Amis Richart* is one addressed to Richart de Fournival by a certain Gautier; presumably the same pair of participants is involved in both. It is possible that Gautier was also acquainted with other trouvères active in the third crusade, including the Chastelain de Couci, Conon de Béthune, and Hugues de Berzé.

In addition to the customary *chansons courtoises* and the two *tensos*, Gautier de Dargies wrote three descorts (*De celi me plaing, J'ai par maintes fois* and *La douce pensee*), the earliest known works of this genre. His themes and imagery derive for the most part from the fashionable stock of his time, but these materials are handled very skilfully. Greater originality is evident in the treatment of poetic form; several works depart from the average by virtue either of asymmetrical design (*Chançon ferai, Desque ci ai, Maintes fois*) or of greater than normal length of strophe (*Autres que je ne suel fas, Bien me cuidai, En icel tens* and *Hé Dieus*).

Individuality of form is present also in the melodies. While bar form remains the norm, *Hé Dieus* has *pedes* of three phrases each, and *Bien me cuidai* uses *pedes* of four phrases each. Four melodies are non-repetitive (*Ainc mais ne fis chançon, Chançon ferai, Desque ci ai* and *La gent dient*), and *Haute chose* repeats later phrases rather than the customary opening ones. Highly unusual are the late settings of *Chançon ferai* and *Maintes fois* in the Chansonnier d'Arras; in these, the phrase lengths (defined by repetition patterns) often differ in length from the poetic phrases, creating a complex interplay. A similar technique, carried out more subtly, is present in the main setting of *Maintes fois*. The descorts, containing 47, 63 and 85 verses, are normally analysed as falling into six, seven and nine strophes respectively, no two being structurally identical in the same poem. Most musical phrases are grouped in twos, each group being stated two, three or four times. There are also groups of three phrases as well as twofold and threefold statements of single phrases. A few strophes conclude with one or two phrases not part of a larger repetition.

Gautier's melodies move vigorously. None is restricted to less than an octave, and examples covering a 10th, 11th or 12th are common. The late setting of *Se j'ai esté* in the Manuscrit du Roi spans an extraordinary two octaves and a 2nd, a range made possible by an early use of the G clef on the lowest line of a four-line staff. (If octave transposition for this clef were used in order to keep the melody within a smaller span, leaps which are highly uncharacteristic of the style would result at the two points of transition; the range of an octave and a 7th in the Noailles reading of *De celi me plaing* seems, however, to result from transpositions which represent a late – and perhaps unintended – revision of the original.) Modal organization is frequently individual also, and often varies from one reading to another. In several works there is important use of notes below the final. In the reading of *Bien me cuidai* in the Manuscrit du Roi, for example, the final is a 7th above the lowest note. In general, Gautier favoured modes with a major 3rd above the final. In most melodies the final is a tonal centre of importance; some, however, reach an unexpected final while others display little sense of tonal gravitation.

The late setting of *Chançon ferai* in the Manuscrit du Roi is given in fully mensural notation and is cast in the 2nd rhythmic mode. The applicability of this information to the florid original setting is, however, doubtful. The ligatures used in the main setting of *Autres que je ne suel fas* are disposed in patterns that invite the use of the 2nd mode, but there is little other evidence of such regularity.

On the contrary, the irregular and often highly ornate settings appear quite inappropriate to the use of modal rhythm. The individuality of form, combined with breadth of motion and richness of rhythmic design, show Gautier's melodies to be among the more forceful creations of their kind.

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[K] etc. indicates a MS (using Schwan sigla: *see* SOURCES, MS); italics indicate uncertain identification

Ainc mais ne fis chançon jour de ma vie, R.1223; ed. in Bittinger
Au comencier, R.176 (no music)
Autres que je ne suel fas, R.376 [R]
Bien me cuidai de chanter, R.795 (3rd Crusade)
Chançon ferai mout marris, R.1565 [M, A]
De celi me plaing qui me fait languir, R.1421 (descort); ed. in Jeanroy, Brandin and Aubry
Desque ci ai tous jours chanté, R.418
En grant aventure ai mise, R.1633 (no music)
En icel tens que je voi la froidour, R.1989
Haute chose ai dedens mon cuer emprise, R.1624
Hé Dieus, tant sont mais de vilaine gent, R.684
Humilités et franchise, R.1626 [A]
J'ai par maintes fois chanté, R.418 (descort); ed. in Jeanroy, Brandin and Aubry
Je ne me doi plus taire ne tenir, R.1472
La douce pensee, R.539 (descort); ed. in Jeanroy, Brandin and Aubry
La gent dient pour coi je ne fais chans, R.264 [M, A]
Maintes fois m'a on demandé, R.419 [A]
Or chant novel, car longuement, R.708
Quant la saisons s'est demise, R.1622
Quant li tens pert sa chalour, R.1969
Se j'ai esté lonc tens hors du païs, R.1575 [M, V, R] (3rd Crusade); ed. in Aubry

DOUBTFUL WORKS

N'est pas a soi qui aime coraument, R.653 [V]

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Amis Richart, j'eüsse bien mestier, R.1290 (no music) (tenso with Richart de Fournival)
A vous, messire Gautier, R.1282 (*A, a*) (tenso with Richart [?de Fournival])

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Gautier de Lille. *See* WALTER OF CHÂTILLON.

Gautier d'Espinal [Epinal] (*b* before 1220; *d* before July 1272). French trouvère. He is generally assumed to have been a member of the family of the seigneurs of Epinal; identification has been based on this and on the dedication of *Quant voi iver* to the Count of Bar. A Gautier d'Espinal is mentioned in documents of 1232 to 1272. Some scholars feel, on the other hand, that the style of Gautier's works points to an author active earlier in the 13th century.

A few of the chansons attributable to Gautier survive in more than six sources, but several are in no more than three. The opening strophes of *Aïmans fins* and *Desconfortés et de joie parti* were quoted by Girart d'Amiens in his roman *Méliacin*. While the imagery of the poems remains wholly within the stock vocabulary of the *chanson courtoise*, Gautier handled his material with considerable skill. Most strophes contain the same number of syllables per line – generally ten, though sometimes seven or eight. *Partis de doulour*, *Tout esforciés* and *Comencement de douce saison*, however, are of elaborate construction. Gautier did not depend as heavily as most on the standard *abab* rhyme pattern for the opening of the strophe; this in turn is reflected in the formal freedom of a number of melodies.

While bar form still constitutes the norm, *Puis qu'en moi a recouvré* and *Par son dous comandement* are non-repetitive, and *Tout autresi* concludes an otherwise through-composed setting with a variant of the third phrase. *Aïmans fins* presents an irregular pattern of repetition using variation. The structure of *Ne puet laissier fins* is unusual: the rhyme scheme suggests a strophic division into groups of four lines plus three, while the syntactical grouping of the first strophe is three plus two plus two: the melody, on the other hand, may be described as *ABCA′B′C′D*. With regard to melodic construction, Gautier favoured the G modes; a trait characteristic of many of his melodies is the use of one or more tonal centres that exert a force equal to that of the final. In *Tout esforciés* the repeated use of the opening leap of a 5th, *d–a*, forms a strong counterbalance to the final, *g*, while a similar function is filled by the contrast of the chain of 3rds, *a–c′–e′*, against the *g* final in *Aïmans fins*. Strong centres on the fourth degree and on the subfinal are found in *Amours et bone volenté* and *Quant voi iver*. None of the melodies survives in mensural notation and there are apparently no regular patterns of rhythmic construction. In general, there is an increase in rhythmic activity as the phrases progress towards the cadences. The validity of modal rhythm in his works seems dubious.

WORKS

(nm) – *no music*

Edition: *Trouvère Lyrics with Melodies: Complete and Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Aïmans fins et verais, R.199 [model for: Jaque de Cambrai, 'O dame qui Deu portais', R.197a; Lambert Ferri, 'Aïmans fins et verais', R.198]
Amours et bone volenté, R.954
Desconfortés et de joie parti, R.1073
Ja pour longue demouree, R.504 (nm)
Ne puet laissier fins cuers c'adès se plaigne, R.119
Outrecuidiers et ma fole pensee, R.542
Partis de doulour, R.1971 (nm)
Puis qu'en moi a recouvré seignourie, R.1208
Quant je voi l'erbe menue, R.2067, ed. in Gennrich
Quant voi iver et froidure aparoir, R.1784
Se j'ai lonc tens amours servi, R.1082 (nm)
Se par force de merci, R.1059 [music = Thibaut de Blaison, 'Amours, que porra devenir', R.1402, amplified by repetition of last 2 lines]

Tout autresi com l'äimans deçoit, R.1840
Tout esforciés avrai chanté souvent, R.728

POSSIBLY BY GAUTIER

A droit se plaint et a droit se gamente, R.749
Comencement de douce saison bele, R.590 [model for: Anon., 'Chanter mestuet de la sainte pucele', R.610]; ed. in Gérold
Par son dous comandement, R.649

DOUBTFUL WORKS

Amours, a cuis tous jours serai, R.104 [text only]
En toute gent ne truis tant de savoir, R.1816 (nm)
Jherusalem, grant damage me fais, R.191 (nm)
Quant je voi par la contree, R.501 (nm)
Quant je voi fenir iver et la froidure, R.1988 (nm)

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Gauzargues, Charles (*b* Tarascon, *c*1725; *d* Paris, 1799). French theorist and composer. He trained as a choirboy in Tarascon; after being ordained as a priest he became *maître de chapelle* at Nîmes and later at Montpellier. According to Laborde he went to Paris in 1756 to submit his compositions to Rameau. He acted as *sous-maître* of the royal chapel from 1758 to 1775, when he retired to Saint-Germain. He seems to have returned to Paris for the last years of his life. He is credited with having written 40 motets, though only two are extant: *In te Domine speravi* (*F-AIXm*) and *Cantate Domine* (published in the *Traité de composition*).

He published two treatises. The *Traité d'harmonie* (Paris, n.d., ?2/1798) adheres to Rameau's theory of the fundamental bass, and a clear and methodical presentation of chordal nomenclature is emphasized. He uses Rameau's original terminology for dissonance treatment, cadence types and supposition chords, yet incorporates concepts from post-Ramist theorists such as d'Alembert and Roussier. Most notably, he makes a distinction between an invertible 7th chord on the second scale degree and a fundamental 6-5 chord on the subdominant, and he discusses augmented 6th chords in modulatory passages involving dominant chords. In the *Traité de composition* (Paris, 1797) he provides musical examples to show how theoretical rules of chordal harmony apply to actual practice. He concludes the work with a discussion of fugue and includes his own five-voice composition as a model.

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CYNTHIA M. GESSELE

Gavaldá, José (*b* Vinaroz, nr Tortosa, 2 Oct 1818; *d* Madrid, 21 April 1890). Spanish bandmaster. At the age of nine he was chosen to be a choirboy at Tortosa Cathedral. After five years' study with the *maestro de capilla*, Juan Antonio Nin (1804–67), he was named organist of the church of S Blas in that city. Drafted into the army during the Carlist wars, he was stationed at Morella and at 22 held the rank of *músico mayor* in the Guardia Real. At 25 he was sent to Galicia and at 31 became director of music at the Colegio Militar in Toledo. In 1856 he moved to Madrid, where he started the periodical for army bandmasters *El eco de Marte*. In 1867 he sold this highly successful magazine and the copyright of all his military band compositions to the firm of Romero Andía. His other compositions include two symphonies, a six-voice mass with military band accompaniment, written for the Toledo Colegio de Infantería, and a five-voice orchestral *Salve regina*. (*LaborD*)

ROBERT STEVENSON

Gavaldá, Miguel Querol. *See* QUEROL GAVALDÁ, MIGUEL.

Gavaux, Pierre. *See* GAVEAUX, PIERRE.

Gavazzeni, Gianandrea (*b* Bergamo, 27 July 1909; *d* Bergamo, 5 Feb 1996). Italian conductor, composer and writer. He studied at the Accademia di S Cecilia, Rome, and with Pizzetti at the Milan Conservatory. His conducting début was in 1940, after his own opera *Paolo e Virginia* had been well received in 1935, but in 1949 he abruptly gave up composition and refused to allow further performances of his works. From 1948 he was associated with La Scala, Milan, where he was artistic director (1965–8) and continued to conduct into the 1990s. He was a perceptive exponent of the *verismo* school, both in performance and in print, and his edition of Mascagni's *Le maschere* was staged at the Florence Maggio Musicale in 1955 and several times revived elsewhere. His British début was at the 1957 Edinburgh Festival in *Il turco in Italia* with the company from the Piccola Scala, and the same year he conducted *La bohème* at the Chicago Lyric Opera. He conducted the Bol'shoy Opera at Moscow in 1964 and appeared at the Glyndebourne Festival in 1965 (*Anna Bolena*) and at the Metropolitan in 1976 (*Il trovatore*). He recorded several operas by Rossini, Verdi, Mascagni and Puccini, wrote music criticism for *Il corriere della sera*, and published studies of Bellini, Donizetti, Mascagni, Pizzetti, Musorgsky and Janáček, as well as guides to the operas of Mozart and Wagner.

LEONARDO PINZAUTI, NOËL GOODWIN

Gaveau. French firm of piano and harpsichord makers. Joseph Gaveau (*b* Romorantin, 1824; *d* Paris, 1893) founded the firm in 1847, working with his employees in a small shop at the rue des Vinaigriers in Paris; the workshop and the offices were later transferred to the rue Servan. The firm established an excellent reputation for its small upright pianos, and by the 1880s the business was producing about 1000 pianos a year, achieving a degree of success due to commercial acumen rather than intrinsic quality. Joseph was succeeded by his son Etienne Gaveau (*b* Paris, 7 Oct 1872; *d* Paris, 26 May 1943), who organized the construction of a larger new factory at Fontenay-sous-Bois and, following the example of other well-known piano makers, in 1907 opened a new concert hall, the Salle Gaveau, in the rue la Boëtie, Paris. This street also housed the offices of the firm from 1908.

Arnold Dolmetsch joined the firm in 1911, and under his direction it produced spinets and small unfretted clavichords along historical principles; this continued after his departure in 1914. The firm undoubtedly hoped to capture part of the new market for plucked keyboard instruments and clavichords from its great rivals, Pleyel. Etienne's sons Marcel and André Gaveau succeeded their father in running the firm. In December 1959 Gaveau joined ERARD to form Gaveau-Erard S.A. In 1971 the production of Gaveau pianos was taken over by the German firm Schimmel, but since 1994 the instruments have been made by the French manufacturer Rameau.

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MARGARET CRANMER

Gaveaux [Gavaux, Gaveau], **Pierre** (*b* Béziers, 9 Oct 1760; *d* Charenton, nr Paris, 5 Feb 1825). French singer and composer. At the age of seven he became a choirboy at Béziers Cathedral, where he was a soloist for nearly ten years. Intended for the clergy, he studied Latin and began philosophical studies while working at composition with the cathedral organist, Abbé Combès. On the death of the Bishop of Béziers he accepted a post as first tenor at St Séverin, Bordeaux. He continued his musical studies under the direction of Franz Beck and his early success as a composer of motets decided his vocation. He abandoned his clerical plans and was engaged as a conductor and tenor at the Grand Théâtre de Bordeaux. In 1788 he was active in Montpellier and toured in the south of France, and the following year was called to Paris to sing in the Théâtre de Monsieur, which at that time was in the Tuileries. His light and agreeable voice had a fine timbre so that he could sing such major roles as Floresky in Cherubini's *Lodoïska* in 1791 and Romeo in Steibelt's *Roméo et Juliette* in 1793. He was, moreover, an excellent musician and an intelligent actor, and was highly valued as a member of the company because of his competence and dynamism. He remained with the company when it moved to the Théâtre Feydeau, where he began his career as a composer of dramatic works with minor *opéras comiques*; these remained fashionable from his *Le paria, ou La chaumière indienne* (1792) to *Le traité nul* (1797).

Meanwhile, in 1793 Gaveaux founded with his brother Simon a music shop, 'A la Nouveauté', in the Passage Feydeau, in which he published his own works. During the Revolution he wrote a number of patriotic songs, including *Le réveil du peuple*, first sung on 19 January 1795, six months after the fall of Robespierre. This hymn prompted unrest at every performance and was prohibited by the Directory on 8 January 1796.

Gaveaux produced his finest works, *Sophie et Moncars* (1797) and, particularly, *Léonore, ou L'amour conjugal* (1798), during a period in which the nature of the *opéra comique* was becoming diversified. Dalayrac and Cherubini were writing veritable *drames lyriques* on affecting subjects, and the influence of German music was imposing a new style (similar to Singspiel) on the genre; but the traditional form, with its characteristic mixture of airs and spoken dialogue, was retained. *Léonore*, a *fait historique* with a libretto by Bouilly, later provided Beethoven with the subject of *Fidelio*. It enjoyed considerable success; Gaveaux himself sang the part of Florestan and Mme Scio that of Leonore. *Ovinska, ou Les exilés de Sibérie* (1800) and *La rose blanche et la rose rouge* (1809) suffered from mediocre librettos, but *Le bouffe et le tailleur* (1804) and *Monsieur Deschalumeaux* (1806) were more successful and were revived several times during the 19th century.

When the companies of the Théâtres Favart and Feydeau merged in 1801, Gaveaux remained a member, but he took only secondary roles as his voice was losing its grace and it was becoming difficult for him to keep up with such rivals as Elleviou or Martin. In 1804 he was appointed a singer in the imperial chapel. He was affected by mental illness and left the stage in 1812. Apparently cured, he resumed his publishing activities, directing the shop in the Passage Feydeau himself from 1813 to 1816. He wrote one more *opéra comique, Une nuit au bois, ou Le muet de circonstance* (1818). In 1819 he retired to a mental asylum.

Gaveaux's older brother, Simon Gaveaux (*b* Béziers, 1759), was a répétiteur and music prompter at the Théâtre Feydeau. He managed (with Pierre) the publishing company in the Passage Feydeau until 1812 and from 1813 to 1829 directed a new shop in the rue Feydeau by himself. He was probably the author of a *Nouvelle méthode pour le flageolet suivie de petits airs*, though the title-page attributes it to a G. Gaveaux *l'aîné*.

WORKS

STAGE

unless otherwise stated, all are opéras comiques, first performed in Paris, Théâtre Feydeau (to 1801) and OC (after 1801), and published in Paris shortly after first performance

L'amour filial, ou Les deux Suisses (opéra, 1, C.A. Demoustier), 7 March 1792, later as L'amour filial, ou La jambe de bois
Le paria, ou La chaumière indienne (opéra, 2, Demoustier), 8 Oct 1792
Les deux ermites (opéra, 1, B. Planterre), 17 April 1793
La partie carrée (opéra-bouffe, 1, L. Hennequin), 26 June 1793, unpubd
La famille indigente (fait historique, 1, Planterre), 24 Mar 1794
Sophronime, ou La reconnaissance (opéra, 1, Demoustier), 13 Feb 1795
Delmon et Nadine (2, E.-J.-B. Delrieu), 11 June 1795
Le petit matelot, ou Le mariage impromptu (opéra, 1, C.-A.-G. Pigault-Lebrun), 28 Dec
Lise et Colin, ou La surveillance inutile (opéra, 2, E. Hus), 4 Aug 1796
La gasconnade (1, Leroi), 10 Oct 1796
Tout par hasard (1, Monnet), 22 Oct 1796
Céliane (opéra, 1, J.M. Souriguière de Saint Marc), 31 Dec 1796
Le mannequin vivant, ou Le mari de bois (1, R.C.G. de Pixérécourt), 1796, unperf.
Le traité nul (com., 1, B.J. Marsollier des Vivetières), 23 June 1797
Sophie et Moncars, ou L'intrigue portugaise (op. vaudeville, 3, J.-H. Guy), 30 Sept 1797
Léonore, ou L'amour conjugal (fait historique, 2, J.-M. Bouilly), 19 Feb 1798
Le diable couleur de rose, ou Le bonhomme misère (opéra bouffon, 1, G. Lévrier-Champrion), Arts, 23 Oct 1798
Les noms supposés (com., 2, J.-B. Pujoulx), 11 Dec 1798, rev. as Les deux jockeys, 17 Jan 1799
Le locataire (OC, 1, C.-A. Sewrin), 26 July 1800
Le trompeur trompé (OC, 1, B. Valville), 2 Aug 1800
Ovinska, ou Les exilés de Sibérie (3, Bidon de Villemontez), 20 Dec 1800
Le retour inattendu (1, Valville), 29 March 1802
Un quart d'heure de silence (OC, 1, P. Guillet), 9 June 1804
Le bouffe et le tailleur (1, P. Villiers and A Gouffé), Paris, Montansier, 21 June 1804
Avis aux femmes, ou Le mari colère (com., 1, Pixérécourt), 27 Oct 1804
Le mariage inattendu (1), Paris, Montansier, 1804
Trop tôt (1), Montansier 1804

Le diable en vacances, ou La suite du diable couleur de rose (opéra-féerie, 1, M.-A. Désaugiers and J.-S.-F. Bosquier-Gavaudan), Montansier, 16 Feb 1805
L'Amour à Cythère (2, ballet-pantomime), Opéra, 29 Oct 1805, *F-Po*
Monsieur Deschalumeaux, ou La soirée de Carnaval (opéra bouffe, 3, Creuzé de Lesseur), 17 Feb 1806
L'échelle de soie (OC, 1, F.-A.-E. de Planard), 22 Aug 1808
La rose blanche et la rose rouge (drame lyrique, 3, Pixérécourt), 20 March 1809
L'enfant prodigue (opéra, 3, Riboutté and Souriguière), 23 Nov 1811
Pygmalion (scène lyrique, J.-J. Rousseau), 1816, ?unperf.
Une nuit au bois, ou Le muet de circonstance (1), 10 Feb 1818
1 air in L.-C.-A. Chardiny: L'histoire universelle, 1790; numerous other excerpts, arrs. pubd

OTHER WORKS

Vocal: 6 romances imitées de Athala (Paris, n.d.); Recueil de canzonettes italiennes (Paris, 1800); other romances; L'apothéose de J.-J. Rousseau; Hymne de l'Etre suprême (Paris, 1792); La réveil du peuple (Paris, 1795); other Revolutionary works
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PAULETTE LETAILLEUR

Gaviniés [Gaviniès, Gaviniez, Gavigniès, Gavignès, Gabignet and other variations], **Pierre** (*b* Bordeaux, 11 May 1728; *d* Paris, 8 Sept 1800). French violinist and composer. He was Leclair's successor as leader of the French violin school. The esteem with which he was regarded is indicated by his inclusion in Fayolle's *Notices sur Corelli, Tartini, Gaviniés, Pugnani et Viotti* (Paris, 1810) and by Viotti's having labelled him (according to Pipelet) 'the French Tartini'. He was admired as a performer, composer, teacher and philanthropist.

Gaviniés was the son of François Gaviniés, a violin maker, and Marie Laporte. Accurate information about his early training is limited, though his talent was undoubtedly nurtured by the artists who frequented his father's violin shop. By 1734, possibly to further Pierre's musical education, his father moved the family and business to Paris. At the age of 11 he appeared in private concerts, and at 13 he made a successful Concert Spirituel début, performing a Leclair duet with L'abbé *le fils*, a pupil of Leclair; there is no evidence to suggest that Gaviniés was also one of his pupils. Later in 1741 he performed 'Spring' from Vivaldi's 'Four Seasons' at the Concert Spirituel, after which his activities are not known for several years; some believe that he was employed by the Duke of Orleans during this period. From 1748 Gaviniés performed frequently at the Concert Spirituel, playing both alone and with others, including the violinist Guignon, the flautist Blavet and the singer Marie Fel. His whereabouts from 1753 to 1759 remain a mystery except for the fact that one year was spent serving a prison sentence for an illicit affair with a young countess. In prison he composed his famous 'Romance' – a work which appeared in numerous versions during his lifetime. In 1759 he returned to the Concert Spirituel, and on 6 November 1760 his *Le prétendu*, an *intermède* in three acts, was presented by the Comédie-Italienne.

The early 1760s were perhaps the apex of Gaviniés's career. He published three sets of sonatas for violin and basso continuo, one set for two violins and six concertos. Several symphonies were performed at the Concert Spirituel, where he conducted the orchestra from his position as leader. In the winter of 1763–4, the Mozart family attended some of his concerts. After 1765 he performed little, perhaps because of his envy of Antonio Lolli, a phenomenal virtuoso who had become popular for a novel effect involving scordatura. Between 1769 and 1772, Gaviniés organized five benefit concerts for a free school of design. With Simon Leduc and Gossec, he directed the Concert Spirituel from 1773 to 1777, during which time the orchestra was enlarged and the quality of performance improved remarkably. After this he remained in Paris but seldom played in public. A wealthy benefactress bequeathed him an annuity of 1500 livres in 1788; the annuity may not have survived the Revolution, however, for Gaviniés took a position playing in the orchestra of the Théâtre de la rue de Louvois in the 1790s.

When the Paris Conservatoire was established in 1795, Gaviniés accepted the position of violin professor. He is reported to have been an enthusiastic and well-liked teacher. Although physical infirmities eventually forced him to remain in his home, his fabulous technique was not affected and he remained active until his death. In 1800 (or possibly 1794) he published his famous *Vingt-quatre matinées*, a series of difficult études.

Gaviniés was a charming and affable humanitarian. He never married, but he had numerous female admirers and friends. He was a friend of J.-J. Rousseau and other French writers. Partly due to his generous nature – he favoured pupils who were less affluent, in some cases giving them free lessons or even supporting them – he died in relative poverty. The most valuable belongings that he left were several manuscripts of unpublished works and some musical instruments. He was given a grand and dignified funeral, attended by pupils and friends; the cortège included F.-J. Gossec, E.-N. Méhul and Cherubini.

Gaviniés was best known to his contemporaries as a violinist; nearly every aspect of his playing was praised. He was most profusely complimented for his expressiveness, for the purity and dimension of his tone and for the remarkable flexibility of his bowing. His improvisations were admired and his sight-reading ability was renowned. His own études reflect an interest in the development of dexterity of the left hand and a supple bow technique. Among his many famous pupils were Baudron, Capron, M.-A. Guénin, Simon Leduc, Moria and L.H. Paisible.

Gaviniés's works for the violin, comprising sonatas, duos, concertos and études, reveal something of his own virtuosity. All of the sonatas and duos have three movements. Many of the slow middle movements are *romances*. In the early works, some of the finales take the

form of a moderate theme and variations or a minuet. The first movements of the second set of sonatas usually have two strongly contrasting themes. The entire range of the violin is exploited, with unusual emphasis on the lower register. Double stopping is employed in various ways and there is much ornamentation, despite the broad, sweeping, melodic curves. Gaviniés was extremely explicit regarding dynamics and articulation, although fingerings were added infrequently. In the duos, the violins have parts of equal importance.

The concertos, perhaps the best of Gaviniés's works, share many traits with the sonatas but demand greater virtuosity. Broken chords, flourishes of notes in one bowstroke, pedal points, wide melodic leaps and extensions to the upper register abound. The solo part has no separate theme. Some critics detect influence from the Mannheim school, and some believe that Gaviniés's concertos were precursors of the Romantic concerto. Wyzewa and Saint-Foix felt that Gaviniés's influence was apparent in Mozart's violin concerto K211.

The études in the *Vingt-quatre matinées* represent the acme of 18th-century violin technique. Even more difficult than the works of Tartini, they remained unsurpassed until the advent of Paganini. Although the extreme upper register is avoided, enormous leaps and complex passages in the fourth to seventh positions are characteristic. The études vary in style from archaic to progressive and, unlike the studies of many contemporaries, display various moods and technical problems within each piece.

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Le prétendu (intermède, 3, A.-F. Riccoboni), Paris, Comédie-Italienne, 6 Nov 1760 (after 1760)

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Orch: 6 concs., solo vn, str, 2 ob, 2 hn, op.4 (1764); Dernière étude en concerto, solo vn (1805), lost; ?3 syms., perf. *c*1762, lost; 2 vn concs., *Pc*; 1re suite sur des noëls, vn, 2 orch, *Pc*; 2me suite sur des noëls, *Pc*; Chaconne, composed as interlude for perf. of Rameau: Hippolyte et Aricie, 1767, lost

Chbr: 6 sonates, vn, bc, op.1 (1760), ed. A.F. Ginter (Madison, WI, 1995); Recueil d'airs à 3 parties, 2 vn, va/vc (*c*1763); 6 sonates, vn, bc, op.3 (1764); 6 sonates, 2 vn, op.5 (*c*1774), ed. A.F. Ginter (Madison, WI, 1999); 3 sonates, vn, vc ad lib (1801) [no.1 entitled 'Le tombeau']; Airs en quatuor, perf. 1763, lost; Sonata, vn, db, *Pc*

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JEFFREY COOPER/ANTHONY GINTER

Gavioli. Italian family of mechanical instrument makers, later active in France. Giacomo Gavioli (*b* Cavezzo, nr Modena, 16 Feb 1786; *d* Paris, 1875) began as a maker of horse-drawn cabriolets. In 1818 he went to Modena to work for the county watch repairer. In 1828 he advertised as a 'manufacturer and retailer of carillons and organs'. He became Modena's leading watch and clock-maker; his clock for the Palazzo Comunale is still in use there.

His son Lodovico [Louis] Gavioli (i) (*b* Cavezzo, 5 Aug 1807; *d* Paris, 1875) began to show his mechanical genius in his early innovations in clock design. During the 1830s he began making mechanical or self-playing instruments, including a harp-playing android *David* (1838). He also made a mechanical orchestra called the Panarmonico. He undertook repairs to small mechanical instruments (barrel pianos and organs) for street musicians, and eventually mastered their manufacture. At the 1845 Triennial Exhibition in Modena he was awarded a prize for a street organ of his own design, as a result of which he decided to manufacture the *armonico a mano* as his main source of income. He also built a barrel recital organ for Queen Isabella II of Spain. In 1854 he moved to Paris and set up as a maker of mechanical orchestras, taking over the old Pleyel piano and harp factory in Faubourg Saint-Antoine. The Italian king allowed Gavioli to use the Austro-Estense coat of arms on his factory. The following year he received a gold medal at the Paris Exposition for a mechanical flute-playing android; he also took out an English patent for the Clavi-accord, a portable reed organ. Lodovico and his sons Anselmo [Anselme] (1828–1902) and Claudio [Claude] (1831–1905) began making street pianos, and later made fairground and dance organs. The firm's reputation, however, was based on the building of the Stratarmonica, the first true street organ; this was a large barrel organ on wheels with moving figures in its prospect.

Anselmo took over the management of the firm in 1863, but suffered a setback when his factory was destroyed during the Franco-Prussian War in 1870. With financial backing from Prosper Yver and Leonce Julaguier, in 1871 he reorganized the company under the name of Gavioli & Cie. In 1876 Anselmo patented an improvement in pipe construction called the *frein harmonique*, or harmonic bridge. This consisted of a piece of metal positioned in front of the mouth of a narrow-scaled pipe to stabilize the wind curtain at the languid, allowing the pipe to be blown at high pressure without overblowing, an innovation soon used by makers of church and concert-hall organs as well. Until almost the end of the 19th century all street organs had been operated by pinned barrels (*see* BARREL ORGAN). In 1892, using the principle of the Jacquard loom, Anselmo invented the 'keyframe and music book' system, in which a long series of hinged perforated cards (the 'book') is fed through the keyframe mechanism for playing. The advantages of the system were the compactness of the music programme, the simplicity of the method of preparing 'the book' (the holes were punched out on a treadle-operated machine) and, above all, that the music played could be much longer and more complex. This invention, together with Anselmo's two-pressure system, patented in 1891 (low pressure for the pipes, high pressure for the action), heralded the beginning of a new era for street and fairground organs. Anselmo's son and successor Lodovico (ii) (1850–1923) excelled in arranging music, and this period in the company's history marked the high point in

its musical superiority over other fairground organ makers. The firm produced some of the finest mechanical instruments of the age: around the turn of the century Claudio invented a book-playing 'mechanical band' called the Coelophone Orchestre but it seems to have had limited production, and none is now known to exist.

The Gavioli firm did not benefit as it should have done from these and other inventions. Financial problems plagued Lodovico (ii) and shortly after his father's death his foreman Charles Marenghi left, with others trained by Gavioli, to start a rival business. Despite this setback, the firm went on to develop what many consider its masterpiece, the large 110-key Gavioliphone, which, after six years of design work, was put on the market in 1906 and seems to have been particularly popular in England. The centre of book-organ building was shifting from Paris to Belgium, where thriving builders such as Mortier and Hooghuys were capitalizing on a new interest in organs for dance halls. Gavioli tried to counter this, opening a branch factory in Waldkirch where a small number of 'German Gavioli' organs were made to suit the different demands of a German market. The firm might have held its lead in the industry, had it not tried to produce an even more ambitious 112-note keyless instrument (using paper rolls) with an experimental action and wind system. Patented in 1907, this new instrument was beset with mechanical problems, and purchasers sued Gavioli for damages under the terms of their guarantee. This, along with the fact that Mortier was infringing Gavioli's patents, is probably what prompted the sale of the business to LIMONAIRE Frères in 1910.

For illustration *see* MECHANICAL INSTRUMENT, fig.8.

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ARTHUR W.J.G. ORD-HUME, BARBARA OWEN

Gavotte (Fr.; Old Eng. gavot; It. *gavotta*). A French folkdance still performed in Brittany in the mid-20th century; also a French court dance and instrumental form popular from the late 16th century to the late 18th. The courtly gavotte was a lively duple-metre successor to the 16th-century branle; it often had a pastoral affect in the 18th century, and frequently appeared as a movement of a suite, usually after the sarabande.

'Gavotte' is a generic term covering many types of folkdance from the area of Basse-Bretagne in France, but it is used also in Provence and the Basque areas. J.-M. Guilcher's study of the gavotte in Brittany (1963) revealed great variety in modern practice, especially in the type of steps used, floor patterns and formations and musical accompaniment. Gavottes in some areas are accompanied by singing, with a soloist alternating either with a group or with another soloist; in other areas gavottes are accompanied by instruments such as the violin, drum, bagpipe or a kind of shawm. Various metres are used, including 4/4, 2/4, 9/8 and 5/8. Gavottes written in the 20th century are thought to derive from 19th-century practices and thus are probably not related to the court dances that gained popularity in the late 16th century.

The earliest description of the gavotte as a court dance appeared in Arbeau's *Orchésographie* (1588). Apparently the gavotte was a set of branle *doubles* or variations. Arbeau described it as a relatively new form of the branle, consisting of the same sideways motion by a line or circle of dancers. Unlike the branle, in which sideways motion was achieved by the dancer's continually bringing the feet together, the gavotte required crossing of the feet twice in each step pattern, and each step was followed by a hop. Various pantomimic motions, such as the choice of a leader for the next dance, usually formed part of a gavotte performance. The gavotte was mentioned as a popular court dance related to the branle by other writers as well, including Michael Praetorius (*Terpsichore*, 1612), F. de Lauze (*Apologie de la danse*, 1623), Mersenne (*Harmonie universelle*, 1636), and even by Pierre Rameau as late as 1725 (*Le maître à danser*). No further information as to steps and movements was given by any of these writers: Lauze wrote that 'the steps and actions are so common that it will be useless to write of it'; Rameau described the gavotte as a regular part of the ceremonial of formal court balls, but as he failed to describe the steps it is not certain how much the dance may have changed by his time.

Ex.1 shows how the steps mentioned by Arbeau might fit with one of the gavottes included in Praetorius's *Terpsichore*. Like the example, most 17th-century gavottes were in duple metre and consisted of repeated four- and eight-bar phrases, and most were uncomplicated by counterpoint, syncopation or attempts at musical relationships between successive strains. Apparently a wide variety of rhythmic figures was possible within the duple metre, one of the most common being frequent use of dotted crotchet–quaver figures at the beginnings of bars. Occasionally, as in a collection of ballets performed at the Vienna court in the 1660s and 1670s (see DTÖ, lvi, 1921/*R*), phrases had an odd number of bars. A ballet by J.H. Schmelzer in that collection includes five consecutive gavottes, each titled as though it represented the national gavotte of a different country (e.g. 'gavotte tedesca', 'gavotte anglica' etc.); the national titles probably referred to costumes worn during the dances for which the music was written, rather than to any particular national traits in the music. Ex.2 shows two of the opening strains of these national gavottes. Other sources for the 17th-century gavotte include the Kassel Manuscript (Ecorcheville), a collection of 17th-century dances now in Uppsala (*S-Uu* Imhs.409), and G.M. Bononcini's op.1 (Venice, 1666).

Ex.1 Praetorius: Gavotte II, *Terpsichore* (1612)

S h S h S h S h S h S S S leap S

S h S h S h S h S h S S S leap S

Ex.2 J.H. Schmelzer: Ballet (DTÖ, lv, 1921/*R*)

(a) *Gavotta anglica*



(b) *Gavotta bavarica*

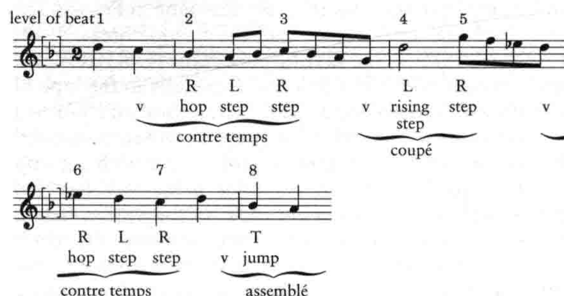


Another type of dance called gavotte, whose relationship to the branle-gavotte is unclear, was one of the French court dances introduced during the reign of Louis XIV, probably in the 1660s or earlier. At least 17 actual choreographies are extant in the Beauchamp-Feuillet notation, all dating from after 1700 (see Little and Marsh). Most are social dances, although two (Little and Marsh, nos.4220 and 4520) are for theatrical performance. Ex.3 (Little and Marsh, no.4880) shows the opening phrase of a typical social gavotte, a couple dance (rather than a circle or line dance) popular in aristocratic circles in the early 18th century. The dance phrases, like those of the branle-gavotte, are generally four bars long as seen here, with a rhythmic point of arrival at the beginning of the fourth bar. The phrase of music that accompanies it, which begins one minim beat earlier than the dance phrase, is eight minims long, divided into two groups of four, with rhythmic point of arrival strongest on the fourth and eighth beats. In practice dance and music form counter-rhythms, and the tension is released only at the common point of arrival at the beginning of the fourth bar. A characteristic step pattern of the couple gavotte was the *contretemps de gavotte* followed by an *assemblé*, which may be abbreviated as 'hop–step–step–jump'; the second half of ex.3 shows how it fitted the music (the landing on both feet in the jump occurs on the first beat of the fourth bar). Gavotte step-units were widely used in the contredanse.

Gavottes were popular in ballets and other theatrical works. Lully set 37 titled gavottes in his stage works, beginning as early as 1655 in the *Ballet des plaisirs*. Later French ballet composers, including Campra, Destouches and Rameau, continued this practice, Rameau in particular using it more than any other dance in his stage works (e.g. in the prologue to *Hippolyte et Aricie*, 1733, in Act 2 of *Les Indes galantes*, 1735, and in the prologue and Act 4 of *Castor et Pollux*, 1737). Other productions including danced gavottes were Handel's *Amadigi* (1715) and *Il pastor fido* (2nd version, 1734), Grétry's *Céphale et Procris* (1773) and Mozart's *Idomeneo* (1781).

Like most Baroque dances, the gavotte was used as both an instrumental and a vocal air as well as for dancing. The stylized gavotte, like the dance, had a time signature of 2 or ₵, a moderate tempo, phrases built in four-bar units and a performing style often characterized by quavers executed as *notes inégales*. Mattheson claimed that the gavotte expressed 'triumphant joy', but most others thought the affect to be one of moderate gaiety – pleasant, tender, avoiding extremes of emotional expression. It was often considered a pastoral dance, an association emphasized in J.S. Bach's settings of gavottes in the first two English suites for keyboard, both of which have a drone bass that may be intended to imitate the sound of a musette (ex.4; note also the drone in Schmelzer's *Gavotta bavarica*, ex.2*b*). The tempo varied according to the character of the piece and the amount of ornamentation. J.-J. Rousseau (1768) wrote that the gavotte, while usually a 'gay' dance, could also be slow and tender. Unlike the more serious Baroque dances such as the allemande and courante the gavotte never lost its

Ex.3 'La gavotte de Seaux par Mr Balon' (*XIIe Recüeil de danses pour l'année 1714*, Paris, *F-Po*)



R = right foot
L = left foot
T = both feet together
v = *plié* (bend knee)

Ex.4 J.S. Bach: Gavotte II from English Suite no.6 in D minor



relative simplicity of texture and clear phrasing. Gavottes were most often written in binary form, or as a set of variations, or as a rondeau (*see* RONDO). Occasionally two gavottes occurred consecutively in a suite, the first then repeated da capo.

Gavottes and gavotte rhythms abound in French vocal music, not only in brunettes and other songs but also in secular and sacred ensemble music. As early as 1668 Bacilly spoke of 'enchanting' French songs that were gavottes, including suggestions for their performance (*Remarques curieuses sur l'art de bien chanter*, i, chap.11). Sung gavottes may be found in the works of L'Affilard (*Principes*, 5/1705) and in cantatas by André Campra and Montéclair.

In the first half of the 18th century the gavotte was one of the most popular instrumental forms derived from a dance, frequently forming part of keyboard and instrumental suites, where it usually appeared after the more serious movements (allemande, courante, sarabande), along with other popular dances like the minuet and the bourrée. Gavottes for keyboard were composed by D'Anglebert, Blow, Purcell, J.C.F. Fischer, Johann Krieger, Lebègue, Gaspard Le Roux and François Couperin. Gavottes were also used in music written for small ensemble (e.g. solo and trio sonatas), such as G.B. Vitali's *Sonate da camera* op.14 (1692), Marin Marais' *Pièces de violes* (1711; gavotte 'La petite') and Couperin's *Les nations* (1726). Instrumental gavottes appeared in both French and Italian styles. The Italian style, characterized by a fast tempo, contrapuntal texture and virtuoso performance techniques without the use of *notes inégales*, was popular in violin music. Examples abound in the works of Corelli, and include pieces entitled 'Gavotta' which begin on the bar, not before it (op.4 no.5), and pieces entitled 'Tempo di gavotta' (op.2 no.8). Several gavottes by Bach also illustrate this style (e.g. the orchestral suites BWV1066 and 1069, most of the gavottes for solo string instruments and the 'Tempo di gavotta' in the sixth keyboard partita BWV830), as do the famous 'Harmonious Blacksmith' variations by Handel (keyboard suite no.5, 1720), although they are not so titled. A gavotte aria, 'Sehet in Zufriedenheit', closes Bach's wedding cantata *Weichet nur, betrübte Schatten*, accompanied by strings and the pastoral oboe, and a choral gavotte, 'Love and Hymen, hand in hand', forms part of a wedding scene in Handel's *Hercules*.

The title 'gavotte' has appeared in more recent compositions, including Johann Strauss's 'Gavotte der Königin' from *Das Spitzentuch* (1880); Richard Strauss's Suite for 13 wind instruments op.4 (1884); Saint-Saëns's Gavotte for piano solo op.23 (1872), Orchestral Suite op.49 (1877) and Suite op.90 (1892); Prokofiev's Classical Symphony op.25 (1916–17); and Schoenberg's Suite for piano op.25 (1925). While all these share the duple metre of the old dance, none seems to have more than a vague neo-classical association with older music, nor exhibits any of the rhythms characteristic of the Baroque gavotte.

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MEREDITH ELLIS LITTLE

Gavoty, Bernard (*b* Paris, 2 April 1908; *d* Paris, 24 Oct 1981). French critic, writer on music and organist. He studied the organ and harmony at the Paris Conservatoire (1934–7) under Marcel Dupré and Georges Caussade, and took a degree in literature at the Sorbonne. He was in charge of the Jeunesses Musicales de France and in 1942 was appointed resident organist at St Louis-des-Invalides in Paris, the great organ of which he inaugurated after its reconstruction in 1957. He was music critic for the *Figaro* under the pseudonym of Clarendon from 1945 until his death. He was also a radio and television producer at the ORTF from 1948.

Many of Gavoty's works are enthusiastic biographies of organists (Vierne, Jehan Alain) and other famous musicians whom he knew personally; he was author of Les Grands Interprètes, a popular series of biographies of contemporary musicians illustrated by the photographer Roger Hauert (Geneva, 1953–62; Ger. trans., 1953–62). He was also known for his critical attitude to the experiments of the avant garde. His writings are characterized by polished language and a style that is lively and vivacious with a frequent use of paradox.

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CHRISTIANE SPIETH-WEISSENBACHER

Gavrilin, Valery Aleksandrovich (*b* Vologda, 17 Aug 1939; *d* 28 Jan 1999). Russian composer. He started to study music at a children's home in Vologda with the pianist T.D. Tomashevskaya. He studied at the Leningrad special middle school for music attached to the conservatory in the class of S. Ya. Vol'fenzon (1953–8), and then at the

Conservatory itself (1958–64) with Orest Yevlakhov (composition) and F.A. Rubtsov (folklore). He taught composition at the N.A. Rimsky-Korsakov Music School in Leningrad (1965–73). He became a member of the USSR Union of Composers in 1965, was nominated People's Artist of Russia (1965), and was a laureate of state prizes of the RSFSR (1967), and of the USSR (1985).

The recollection of his childhood in Vologda and the surrounding villages during the war have played a major role in Gavrilin's artistic development. His impressions of life in the north-western Russian backwoods, the tragedy of that time (the composer's father died in 1941 on the Leningrad front) and his contact with the rich and lively traditions of folk singing in many ways defined his future musical language. His years at the conservatory coincided with the epoch of Khrushchev liberalism, and the slight lifting of the Iron Curtain. The young composer became acquainted with not only the classical heritage, but the music of Stravinsky, Prokofiev, Shostakovich, Bartók, Hindemith, Berg and contemporary works of the Polish avant garde.

Gavrilin achieved recognition with his *Russkaya tetrad'* ('Russian Exercise-Book') for voice and piano (1965) which was unanimously welcomed by the patriarchs of Soviet music – Kabalevsky, Khachaturian, Khrennikov, Shostakovich and Sviridov. In this work the composer found a musical image which became characteristic of him – the portrait of a northern Russian peasant girl. The story of her unfulfilled love (the theme of a woman's fate is traditional for Russian peasant lyrics) is the basis of the cycle. The musical material is virtually indistinguishable from its folk source, but nonetheless bears an individual stamp. Feelings of despair, bitterness and solitude dominate the ingenuous transitions from *chastushka* to lament; commentaries take the form of economic but varied piano accompaniment. The harmony is largely tonal but encompasses effects ranging from two-part writing in parallel 4ths to multi-layered, highly dissonant polytonal clusters. Frequently unusual progressions are primarily governed by the modal gravitation of the melodic pitches. These tendencies are further developed in the three *Nemetskiye tetradi* ('German Exercise-Books') which are unique manifestos of the Russian neo-romanticism of the 1960s and 70s, and testify to the spiritual kinship between certain Russian composers and the German Romantics.

The years Gavrilin spent in the theatre and the cinema gave rise to the creation of the genre which the composer called an 'action'. In these 'actions' there are no librettos, stage directions, recitatives, or arias. They usually consist of a succession of songlike solo numbers, alternated with choruses and occasionally linked by short instrumental intermezzos. There is however a strong theatrical element; whatever the symbolic or psychological content of a song, it is easy to guess the identity of the characters and the images. Thus, the *Voyenniye pis'ma* ('Wartime Letters') convey those feelings so well known to the wartime generations: expectations of a letter from the front, the terrible moment of receiving a 'killed in battle notice', the happy recollections of times before the war. The main hero – a soldier who has not returned from the front – is easily recognizable as a native of a northern Russian village. His largest composition in this genre is *Perezvonï* ('Chimes'). It represents a fusion of heterogeneous elements originating from the folk theatre, fairy tales, rituals, superstitions and children's games. Gavrilin compiled the text in the spirit of folk poetry, *priskazki* (story teller's introductions), *pribautki* (humorous catch-phrases) and nonsense rhyme; the subject manner represents the succession of images which appear to a person before death. The musical language is an amalgamation of a folk style and virtuoso choral writing; the score abounds in numerous devices which originate from folk polyphony (such as *chastushka pod yazïk*, in which the voice imitates the sounds of instruments in lines of humorous folk poetry), from Russian polyphonic liturgical singing (especially the '*strochnoye peniye*' (line singing) of the 17th century) in addition to choral recitation, quasi-aleatory devices, imitative techniques and complex polyphonic forms. *Perezvonï* is considered a model work of 20th-century Russian choral music.

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ALEKSANDR SERGEYEVICH BELONENKO

Gavrilov, Andrey (*b* Moscow, 21 Sept 1955). Russian pianist. His early studies with his mother, a great believer in 'emotional richness' were countered by later work with Tat'yana Kestner (a student of Goldenweiser), whom he described as 'very German'. He completed his studies with Lev Naumov who, he claims, curbed his 'ungovernable temperament'. His international career was launched when he won the 1974 Tchaikovsky Competition, and memorable débuts followed in Salzburg, France, Finland,

and, in 1976, the USA and England, where his performances of Prokofiev's First Concerto and Ravel's Concerto for the left hand at the Royal Festival Hall caused a sensation. Appearances with the Berlin PO were followed in 1979 by a tour of Japan. In the same year his career was effectively terminated when, on returning to the USSR, he was accused of anti-Soviet bias and of open criticism of the musical-political establishment. It was not until 1984, after severe privation, that Gavrilov was able to resume his international appearances. However, these were increasingly dogged by controversy. References to undue aggression and an overbearing keyboard manner became frequent, although his recordings of the complete Bach concertos, the Goldberg Variations and the French suites can be as reflective as they are virtuosic. His formidable brio and articulacy in works such as Balakirev's *Islamey*, the complete Chopin études, Ravel's *Gaspard de la nuit* and Rachmaninoff's Third Concerto have justifiably won him many awards. Gavrilov's finest performances are both intensely personal and of true Russian Romantic vintage.

BRYCE MORRISON

Gawriloff, (Siegfried Jordan) Saschko (*b* Leipzig, 20 Oct 1929). German violinist of Bulgarian origin. He studied until 1937 with his father, a violinist in the Gewandhaus Orchestra, then at the Leipzig Conservatory (1942–4) and in Berlin (1945–7). He was leader of the Dresden PO (1947–8), the Berlin PO (1948–9), the Berlin Radio SO (1949–53), the Museum and Opera Orchestra in Frankfurt (1953–7) and the Hamburg Radio SO (1961–6). He taught at the Nuremberg Conservatory (1957–61) and was a professor at the North-west German Music Academy in Detmold (1966–9) and at the Folkwanghochschule in Essen (1969–82); in 1963 he established a violin class at the Darmstadt summer courses. In 1982 he succeeded Max Rostal at the Hochschule für Musik in Cologne. He won the international competitions at Berlin and Munich in 1953 and the Genoa Paganini Competition in 1959, when he was awarded the city of Nuremberg prize.

Gawriloff has toured Europe, the USA, East Asia and Africa. A player of clear tone and clean lines, he is an eloquent interpreter and has made many recordings and broadcasts. He gave the first performance of Maderna's *Widmung* for solo violin (1971, Darmstadt), Hans Jürgen Bose's Sonata for solo violin (1976) and works by Frank Michael Boyer, Werner Heider, Dieter Kaufman, Ligeti, Wolfgang Rihm, Schnittke and Isang Yun, among others. He plays with Aloys Kontarsky and Siegfried Palm and in 1970 formed a trio with Alfons Kontarsky and Klaus Storck. He has also performed and recorded sonatas with Arnulf von Arnim.

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RUDOLF LÜCK/TULLY POTTER

Gawroński [Rola-Gawroński], **Wojciech** (*b* Sejmany, Troitsk district, 28 March 1868; *d* Kowanówko, nr Poznań, 5 Aug 1910). Polish pianist, composer and conductor. His dates of birth and death have been given incorrectly in other sources. At the Warsaw Music Institute he studied the piano with Strobl, theory with Roguski and composition with Noskowski. He left in 1891, but also studied composition privately in Warsaw with Minchejmer, later in Berlin with Moszkowski. For a short time he gave music lessons in Kaunas and for several months played in the orchestra at Vilnius Cathedral. After his wife's death he went to Vienna, where he became acquainted with the Leschetizky method of teaching; it is possible that he also studied orchestration with Brahms. As a pianist he gave concerts in various towns in Poland and Russia, being particularly admired for his interpretations of Chopin and Bach. From 1895 to 1902 he was director of the music school in Orel. He taught in Warsaw from 1902, and also became professor of the music school in Łódź. He provided illustrations to Przybyszewski's lectures *Chopin i naród* ('Chopin and the nation') at the Philharmonia in Warsaw.

Gawroński's music is very varied both in nature and in quality. It comprises works for piano and violin, chamber music, choral and orchestral works, operas and songs. A number of his works were published by Gebethner and Wolff in Warsaw, a few by Röder of Leipzig. The music is eclectic, but his successful career included the award of prizes at composers' competitions in Leipzig (first prize for the String Quartet in F major op.16, 1898), Moscow (String Quartet in F minor op.17, 1903), as well as the K. Wołodkowicz competition (the opera *Maria*) and others; these prizes brought him wide renown. His songs, piano pieces and string quartets were often performed. Now they are of historical importance only.

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Ops: Samuel Zborowski, *c*1896; Maria, 1899, Warsaw, 1911 or 1913–14, orch pts. *PL-Wtm*; Pojata, *c*1900

Choral: Samuel Zborowski, poem, chorus, orch, *c*1896; Antygona, poem, chorus, orch, *c*1900

Inst: Conc. for orch (Sym.), *Wtm*; 4 str qts, F, op.16, f, op.17, D, op.19, A, op.23, all unpubd; Sonata, vn, pf, op.27, unpubd; Sonata, va, pf, op.22 (Kraków, 1953); other vn and vc pieces, pubd Warsaw and Leipzig

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ZOFIA CHECHLIŃSKA

Gay. *See* GAI.

Gay, Jesús Bal y. *See* BAL Y GAY, JESÚS.

Gay, John (*b* Barnstaple, *c*30 June 1685, bap. 16 Sept 1685; *d* London, 4 Dec 1732). English playwright and poet. As a member of the Scriblerus Club he was a close friend, collaborator and long-time correspondent of Alexander Pope and Jonathan Swift. His importance to the history of opera lies in his invention of the ballad opera, a form that took the London theatre by storm and permanently affected its artistic development. *The Beggar's Opera* had its première at Lincoln's Inn Fields on 29 January 1728 and was performed 62 times during the season – a figure without precedent in the history of the London theatre. Evidence of its success is the appearance of a pirate production at the Little Theatre, Haymarket, as early as June 1728, something that had never happened before in London. The extraordinary success of Gay's opera proved the existence of a large, almost untapped theatre public in London and triggered a boom in new theatres and experimental drama in the following decade.

The Beggar's Opera has often been taken as a harsh attack on both Italian opera and Sir Robert Walpole, but neither seems to be true. Gay had provided the libretto for Handel's *Acis and Galatea* (1718) and, while he mocks the Faustina–Cuzzoni rivalry in Polly and Lucy, he does so without real animus. The Royal Academy of Music was in financial trouble of its own making, and there is no evidence that the success of *The Beggar's Opera* played any significant part in its collapse. The satire on Walpole in Macheath and Peachum is more clever than devastating. Gay's sequel, *Polly*, is by far the more damaging attack on Walpole. It was suppressed before the planned performances in December 1728. In *Polly* he turned Macheath into a West Indian pirate, and the work concludes with his richly deserved execution. *Polly* is rather lifeless, and Gay probably benefited from its suppression. He rushed a huge edition into print (10,500 copies) and reaped a handsome profit. It was eventually performed in 1779. Modern critics have been inclined to see the suppression of *Polly* as vengeance for *The Beggar's Opera*. Gay responded wittily in *The Rehearsal at Goatham* (unperformed), a farce about an innocent puppet show misinterpreted as personal satire by an audience of country bumpkins.

Gay's last venture into ballad opera, *Achilles* (Covent Garden, 10 February 1733), was a posthumous success but has found few subsequent admirers. Achilles in petticoats has possibilities, but the piece is short on action and only intermittently funny. Gay must be viewed as a clever, minor writer with one stupendous and virtually inexplicable success to his credit. How he got the idea for *The Beggar's Opera* no-one has ever been able satisfactorily to explain: it is one of the most genuinely original works in the history of the theatre, and it is still revived regularly with great success.

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ROBERT D. HUME

Gay [née Pichot Gironés], **María** (*b* Barcelona, 13 June 1879; *d* New York, 29 July 1943). Spanish mezzo-soprano. She studied with Juan Gay Planella, her first husband, and then in Paris with Ada Adini. She sang in concerts at Brussels, and soon afterwards (in 1902) appeared there at the Théâtre de la Monnaie as Carmen. Until the late 1920s she performed at the world's leading opera houses, including Madrid, Covent Garden, La Scala, the Metropolitan and Chicago, where she sang regularly between 1910 and 1927. She was a mainstay of the Boston Opera Company and its short-lived successor (1909–14, 1915–17), singing such roles as Delilah, Amneris and Santuzza. With her second husband, the tenor Giovanni Zenatello, she featured prominently in the first open-air seasons in the Verona Arena (from 1913) and, after her retirement, directed a school of singing in New York. If her merits as a singer were debatable (though her middle and lower registers were rich and resonant) she owed her fame above all to her realistic Carmen, a portrait inspired by the atmosphere of the notorious Gypsy quarter in Seville.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Gay, Noel [Armitage, Reginald Moxon] (*b* Wakefield, 15 July 1898; *d* London, 4 March 1954). English composer, lyricist and publisher. He became the honorary deputy organist at Wakefield Cathedral at the age of 12, then won a scholarship to the RCM at 15, studying with Sir Frederick Bridge and Sir Walter Parrott. After brief service in World War I he took a degree in music at Christ's College, Cambridge; while there he began to compose popular songs, and subsequently Charlot commissioned him to write for his 1926 revue. Having adopted his now familiar pseudonym, Gay became a leading writer of popular songs, several of which became closely identified with leading British performers. These included *I took my harp to a party* (Gracie Fields), *There's something about a soldier* (Cicely Courtneidge), *Run, rabbit, run* (Bud Flanagan) and *All over the place* (Tommy Trinder). Many of his songs were interpolated into films and became dance-band favourites. Alongside his collaborations with other lyricists, most notably with Frank Eyton in the 1940s, his own lyrics include *Leaning on a Lamp-Post*, made popular by George Formby. He sometimes adopted the pseudonym Stanley Hill for his more sentimental writing.

Gay's most successful work and a perennial of the repertory remains the musical comedy *Me and My Girl*, first given in London in 1937. The show includes possibly the most famous of his songs, 'The Lambeth Walk', which is typical of Gay in its short-phrased melody, rhythmic repetition and simple harmony, and whose stylistic immediacy is to be found in all of his best work, such as *The sun has got his hat on* and *Let the people sing*. *Me and My Girl* was revived with a new book and additional interpolated songs in 1984 under the auspices of Gay's publishing firm (founded in 1938), by then an international entertainment agency headed by his son Richard Armitage (1928–86). It also played on Broadway for some 1500 performances from 1986. A further show, *Radio Times*, was staged in 1992, one of many compilations drawing upon Gay's catalogue.

WORKS
(*selective list*)

Musical comedies: Hold my Hand, 1931; That's a Pretty Thing, 1933, rev. as La-Di-Da-Di-Da, 1943; Jack o'Diamonds, 1935, rev. as Susie, 1942; Love Laughs–!, 1935; Me and My Girl, 1937 [incl. The Lambeth Walk; film, 1939 as The Lambeth Walk]; Wild Oats, 1938; Present Arms, 1940; The Love Racket, 1943; Meet Me Victoria, 1944; Ring Time, 1944; Sweetheart Mine, 1946; Bob's Your Uncle, 1948

Contribs. to revues, incl. The Charlot Show of 1926, 1926; Clowns in Clover, 1927; Folly to be Wise, 1931 [incl. The King's Horses]; Stop Press, 1935; Lights Up, 1940 [incl. Let the people sing, Only

a Glass of Champagne, You've done something to my heart]; Gangway, 1942
Individual songs, incl. The sun has got his hat on, 1932; Round the Marble Arch, 1932; I took my harp to a party, 1933; Leaning on a Lamp-Post, 1937; Love makes the world go round, 1938; [as Stanley Hill] I'll pray for you, 1939; The moon remembered but you forgot, 1939; Run, rabbit, run, 1939; Hey, Little Hen, 1941; My Thanks to You, 1950
Songs for films, incl. Tondeleyo (White Cargo, 1929); There's something about a soldier (Soldiers of the King, 1933); Who's been polishing the sun? (The Camels are Coming, 1934); The fleet's in port again (Okay for Sound, 1937); All Over the Place (Sailors Three, 1940)
Works for orch and military band
Principal publishers: Chappell, Lawrence Wright, Noel Gay Music

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E. Rogers and M. Hennessey: *Tin Pan Alley* (London, 1964), 88–90

JOHN SNELSON

Gay and lesbian music. This article considers the record, in both historical documentation and biographical reclamation, of the struggles and sensibilities of homosexual people of the West that came out in their music, and of the contribution of homosexual men and women to the music profession. In broader terms, it is further concerned with the special perspectives from which Western music of all kinds can be heard and examined.

1. Homosexuality and musicality. 2. The gay and lesbian movement. 3. Musical theatre, jazz and popular music. 4. AIDS and HIV. 5. The 1990s. 6. Divas and disco. 7. Anthropology and history.

1. HOMOSEXUALITY AND MUSICALITY. To think about sexual categories as arbitrary, or contingent on historical or social practice, is still difficult because sexuality, like musicality, has been so thoroughly naturalized during the 20th century and intimately embedded in an individual sense of self (Jagose, 1996, pp.17–18). But, while maintaining the importance for modern society of the categories of heterosexuality and homosexuality and the process of acculturation that surrounds them, thinking historically about that sense of self has, paradoxically, become the basis of much gay and lesbian critical work. It also underwrites 'queer theory', the intellectual phenomenon based on the recuperation of the pejorative term 'queer' and the inflecting of gay and lesbian knowledge with postmodern knowledge and ways of thinking. Arguing along lines proposed by Foucault, Halperin (1990, pp.24–5) pinpoints the historical difficulty: 'Homosexuality presupposes sexuality, and sexuality itself . . . is a modern invention' which 'represents the *appropriation* of the human body and of its erogenous zones by an ideological discourse'. Before the beginning of the 19th century deviant sexual acts such as sodomy were not particularized according to gender or even species, and some ancient modes of same-sex desire, such as Sapphism and pederasty, can be traced through Western culture. By the end of the century, however, the dominant model of heterosexuality was posited upon its binary opposition to an actual (but still incoherent) homosexual identity. A similar process of identity formation can be seen in music, where 'musicality' replaced the earlier and vaguer 'musicalness' as an inherent quality attributed to 'nature' but actually constructed in musical institutions of various kinds, particularly educational ones involved in the development of musical talent (see Kingsbury, 1988).

The connection between musicality and homosexuality, and a strong supposition that the music profession was made up largely of homosexuals, entered public discourse as an indirect result of sexology, the scientific work fundamental to the modern understanding of sexuality, beginning with K.F. Ulrich's pioneering work on Uranism in the 1860s and expanded by Richard von Krafft-Ebing, Magnus Hirschfeld, Albert Moll and other German authorities. English studies around the turn of the century advocating a liberal attitude towards the 'invert' or 'Urning' frequently refer to the German sources. 'As to music . . . this is certainly the art which in its subtlety and tenderness – and perhaps in a certain inclination to *indulge* in emotion – lies nearest to the Urning nature. There are few in fact of this nature who have not some gift in the direction of music' (Carpenter, 1908, p.111). Havelock Ellis addressed the topic even more arrestingly ('it has been extravagantly said that all musicians are inverts') and quoted Oppenheim to the effect that 'the musical disposition is marked by a great emotional instability, and this instability is a disposition to nervousness', concluding that 'the musician has not been rendered nervous by his music, but he owes his nervousness (as also, it may be added, his disposition to homosexuality) to the same disposition to which he owes his musical aptitude' (1915, p.295).

Such beliefs, when juxtaposed with the public scandals in many European countries (most importantly the trials and imprisonment of Oscar Wilde in 1895) created a climate in which neither the presence of homosexuals in music nor their contributions to it could be acknowledged, and in which the experience of social oppression that informs gay and lesbian lives could not be connected to musicality. Discussion of forbidden and illegal sexuality and music was impossible. The art of music, the music profession and musicology in the 20th century were all affected by attitudes to homosexuality that have played a part in forming the widespread belief that music transcends ordinary life and is autonomous of social effects or expression. These attitudes have also contributed to the resistance to critical inquiry into the politics, especially the sexual politics, of music and into issues related to sexual diversity such as gender, class, ethnicity and race, religious belief and power.

Conversely, the non-specificity of musical language and the doctrine of its autonomy from social issues led to a special situation in which music plays an important part as both safety valve and regulator in the mechanism of the 'closet', which is not only a symbol of the hidden nature of many gay and lesbian lives but is arguably the most important attribute of 20th-century homosexuality. In the words of the gay author Wayne Koestenbaum, 'Historically, music has been defined as mystery and miasma, as implicitness rather than explicitness, and so we have hid inside music: in music we can come out without coming out, we can reveal without saying a word' (1993, pp.189–90). The privilege of freely expressing desire and other feelings in music, a lifeline to those whose basic emotions are invalidated, appears also to have led to an unspoken agreement to preserve the *status quo*. Although heavily populated by gays and lesbians, the various branches of music have been slow to exhibit any overt opposition to the heteronormative order of things (Brett, in *Queering the Pitch*, 1994, pp.16–18).

Most homosexuals internalized their oppression. According to Weeks (1981, p.105), Wilde complained that he had been led astray by 'erotomania' and extravagant

sexual appetite; the Irish patriot Roger Casement thought his homosexuality a terrible disease that ought to be cured; and the liberal humanist Goldsworthy Lowes Dickinson saw it as a misfortune ('I am like a man crippled'). Many homosexual musicians combined such internalization of oppression with some manner of protest. The various mechanisms thus employed are sometimes difficult to decipher and musicology has as yet little experience with their cryptography, but they are arguably always there. Ravel's 'conspicuous sublimation' (Kramer, 1995, p.203); Strayhorn's self-effacement; Smyth's guarded codes in her operas and memoirs yet exultant lesbian erotic in her suffrage music (Wood, in Solie, *Musicology and Difference*, 1993, and 1995); the social radicalism of Blitzstein and Tippett; the eccentricity of Vladimir Horowitz; and Ned Rorem's separation of his two roles as gay man and composer; Britten's pacifism and homoerotic discourse under cover of the musical treatment of canonic literature; Poulenc's musical camp juxtaposed with religiosity; the insider allusions in the songs of Cole Porter and Noël Coward; Landowska's fixing on the antediluvian harpsichord as the vehicle for her virtuosity; Henze's flight from serialism, and from Germany; Ferrier's (and many other singers') cultivation of a 'sapphonic' voice (Wood, in Brett, *Queering the Pitch*, 1994); the audacity and despair of blues singers such as Ma Rainey, Bessie Smith and Billie Holiday; Dent's debunking of Beethoven and other received notions; Szymanowski's involvement with the Dionysian (and his two-volume homoerotic novel, *Ephebos*); Copland's early embrace of eroticism (figured through orientalism or 'blackness') and subsequent eradication of corporeal or erotic elements in favour of a 'pure and absolute' style achieved by means of what has been called a 'compositional scorched-earth campaign' (Metzer, 1997); Virgil Thomson's collaboration with Gertrude Stein and the subversiveness of his criticism; Partch's 'hobo' voices; the falsetto-enhanced 'lonesome-cowboy' vocal disguise of Elton John, or his representation in music at the funeral of Princess Diana, the royal outcast; Cage's dual embrace of both noise and silence within music; Harrison's gamelan and championing of Esperanto; Oliveros's cultivation of communal 'deep listening', and her attachment to the accordion; Bernstein's exaggerated showmanship; even the aggressively blank faces of the Pet Shop Boys: all these, or yet other aspects of the art and self-presentation of these men and women, might be read as signs of both an accommodation to as well as subversion of the pervasive fact of the closet.

It will be objected that in many cases a 'straight' equivalent may be found. But a list of this kind, which could easily be expanded, shows not only how very considerable the homosexual presence has been in 20th-century Western music but also prompts questions as to how and why, in the post-Freudian age, a basic element of subjectivity could have been so little examined in relation to music, or why that relation should have been so obsessively denied. The fact that homosexual people represent different, sometimes opposing, stylistic and ideological positions, no matter what part of the music business they are involved in, argues against a unified 'homosexual sensibility' in music, any simple relation between sexual identity and musical expression. It does not support the view that there is no connection between the two.

Enabling the weird dissociation of homosexuality and music, in spite of their being so patently intertwined for an entire century, is the mechanism described as the 'open secret'; its function 'is not to conceal knowledge, so much as to conceal the knowledge of the knowledge' (Miller, 1988, p.206), and its effect is to strengthen the binary oppositions (public/private, inside/outside, hetero/homosexuality) and to consign homosexuality to the private sphere, always on the verge of visibility and therefore always under surveillance as an unthinkable alternative. To the extent that music, as a performance art, must occupy the public sphere, with (as it were) all its secrets on display, then what Miller calls a 'fantasmatic recovery' of enormous proportions has to be mounted to keep those secrets from making any difference. To what degree resistance can be effective in such a situation is a matter of considerable debate in queer theory. Some incline to what has been termed the entrapment model (Sinfield, 1994, pp.21–7: derived from Althusser and various interpretations of Foucault), in which subversion merely contributes to containment or to a general postmodernist notion of the subject as completely determined by ideology and therefore without agency. Theories developed from Gramsci, Raymond Williams and Žižek, on the other hand, offer more possibilities of effective resistance by refusing to accept a totalizing system and by recognizing that any 'dominant ideology' is itself constantly undergoing diverse internal disturbances which dissidence may turn to its advantage in particular historical situations. 'Coming out' has been the most undeniably effective political action in recent years. Earlier times demanded different tactics. One of the most effective of these, retaining a certain power to the present, is 'camp', a disruptive style of humour that defies canons of taste and by its very nature evades any stable definition. Other solutions existed for those who refused this self-marking performative style. Britten, for instance, was arguably better advised in exploiting the open secret and capitalizing on his success to ensure wide circulation of the powerful critiques of the family, heterosexual relations, organized religion, patriarchal authority and militarism contained in his works.

Gender adds layers of complexity to the social situation of homosexuals in almost all musical contexts (as do race and ethnicity and class). The male homosexual has been in a particularly ambiguous position in most Western contexts because, especially if white, he had the option of exerting male privilege and power, providing he was not publicly exposed. Some who adopted that expedient behaved in particularly oppressive or offensive ways towards others, for they often overcompensated in elaborating their disguise. Lesbians, on the other hand, were treated as a minority not only because of their sexuality but also, in most musical contexts, because of a hierarchical gender system that pressed all women into certain roles (diva, harpist, pianist), castigated them for transgressing them and put severe obstacles in their path towards others (composer, conductor, saxophone player, impresario).

This system (by no means extinct) was exacerbated to an unusual degree in the concert hall context by the emphasis in the Romantic era on the enduring artwork of 'absolute music' and therefore on its creator, who became arguably more powerful, in spite of the reaction against Romanticism, as a result of high modernism's war on the

non-subservient virtuoso performer (*see* WOMEN AND MUSIC and FEMINISM). Male and female homosexuals, therefore, have had very different experiences in various music worlds, but the basis for their common interest is the codification and regulation of gender roles with appropriate sexual positions and identities. The assignment of the male homosexual to a feminine position is mirrored, though not exactly, by the mockery aimed at a challenging or creative lesbian whose work is constantly labelled 'virile', 'manly' and 'unnatural', or 'deficient in the feminine charm that might have been expected of a woman composer', as demonstrated in turn-of-the-century critical responses to the music of Ethel Smyth and Rosalind Ellicott (Kertesz, 1995; Fuller, 1994). That similar criticism was directed at that icon of womanly respectability, Mrs H.H.A. Beach, when she wrote a powerful mass or symphony (the composer George Chadwick called her 'one of the boys'), indicates the link and overlap between gynophobia and homophobia, as in the 'masculine protest' of Charles Ives (Solomon, 1987; Tick, in Solie, *Musicology and Difference*, 1993; Kramer, 1995, pp.183–8).

Threatened masculinity tends to see all musicians and their activities as feminine and to value (or devalue) them accordingly. Since people in music all share to some extent the taint of the effeminate or feminized, powerful institutional forces had to be mobilized to counteract that image, especially with the large-scale entry of music into the universities after World War II. The widespread adoption of a neo-serialist technique, the development of arcane forms of music analysis, the separation of a high art from any form of popular cultural expression and the equation of musical scholarship with scientific inquiry are all signs of a dominant masculinist, highly rational, heteronormative discourse in music all too unhappily but accurately characterized by the word 'discipline'.

2. THE GAY AND LESBIAN MOVEMENT. In the wake of the 1950s civil rights movement, which began to change the status of African-Americans in the USA, various New Left counter-discourses arose, including a reinvigorated feminist movement for women's rights. A militant gay and lesbian movement, fomenting in the USA after World War II, was catalysed by the Stonewall riot of 1969, when patrons of a New York gay bar, mostly working-class men and drag queens, fought a pitched battle with police on a routine raid. The movement borrowed from the struggle of oppressed racial minorities, devised its own tactics and linked its theory to both the sexual freedom movement and to the new oppression theories of feminism. Consensus grew among the various counter-discourses that unless a sexual revolution was incorporated into a political revolution there could be no real transformation of society and social relations. Alliances led in some contexts not only to the inclusion of lesbian, gay, bisexual, transgender and transsexual concerns under one umbrella but also, somewhat later, to the involvement of the sexual minorities with the politics of race and class.

The subsequent global spread of the movement was complemented by initiatives in humanistic scholarship, consisting (as with feminism) of both a historical branch designed to uncover those 'hidden from history' and a theoretical branch concerned with the pertinent questions of sexual identity and subjectivity and their relation to capitalist society, although the two often overlapped. This scholarly initiative has given rise to a situation in which modern sexuality is both 'the most meaning intensive of human activities' (Sedgwick, in Stanton, 1992, pp.1–46) and 'a sign, symbol, or reflection of nearly everything in our culture' (Gould, ibid.) as well as 'the name that can be given to a historical construct' (Foucault) of social and sexual relations whose contents and meanings are in constant change and flux.

From the start, homosexual identity was seen as contingent: 'our homosexuality is a crucial part of our identity, not because of anything intrinsic about it but because social oppression made it so' (Altman, 1971, p.230; 1993, p.240). Questions about identity persisted, however, for a variety of reasons: identity categories were perceived by many as instruments of the homophobic and heterosexist order they sought to oppose; they tended to efface 'hyphenations' in identities as white domination of the movement came under fire; and they were thrown into disorder by the onset of the decentred, split subject of postmodern thought.

Accordingly, emphasis moved from identity towards representation. Some sense of this can be gained from Morrissey's self-presentation as 'a prophet for the fourth gender', punning on 19th-century sexology's 'third gender' while refusing to be determined by it (Hubbs, 1996). In an attempt to establish self-determination in the feminist subject, it was suggested that the role playing of working-class lesbian bar culture could be rehabilitated as a 'combo butch-femme subject' that seduces the sign system with artifice and camp rather than internalizing the torments of dominant ideology (Case, in Abelove and others, 1993, pp.294–306; for a musical application, see Peraino, 1992). Music, especially popular music, often seems to respond in its playful, coy or disruptive tactics around the vocal as well as the visual representation of sex and gender (consider Madonna, Prince or Boy George) to Judith Butler's notion of these supposedly natural characteristics as 'performative' utterances (i.e. like speech-acts) to which subjects submit in a constrained repetition as part of entry into language and society. Butler proposes the notable inversion in which 'if a regime of sexuality mandates a compulsory performance of sex, then it may be only through that performance that the binary system of gender and the binary system of sex come to have intelligibility at all', (ibid., 307–20; for a musical explication, see Cusick, in Barkin and Hamessley, *Audible Traces*, 1998).

It might have been expected that the academic investigation of gay and lesbian musics, the critique of heteronormative assumptions in such areas as music theory and an exploration of music and subjectivity, would also have begun in the 1970s. But the hermetic nature of postwar musicological discourse, and the policing of music that led many to acquiesce in the *status quo*, hindered the process. This policing, sometimes overt, as in the imprisonment of Henry Cowell (Hicks, 1991), but more often silent and insidious, also hindered feminist inquiry in musicology and the acceptance of women composers into the concert hall repertory and in opera.

Avenues for protest did of course exist or could be created, as left-wing radicals demonstrated through a revivified folksong movement in the 1960s. During the 1970s gay and lesbian musicians began to find the means to give their sexuality musical expression in various interesting ways, often by a radical reinterpretation of an existing musical genre or institution. Concert music and

its scholarship were virtually impermeable at this stage because of the venues, conventions and institutions governing its performance and the aseptic ideological pressure of high modernism. Even opera, with its enormous gay and lesbian following (and open invitation to ridicule), was less susceptible than ballet to queer subversion: La Gran Scena Opera Company (founded in 1981) never became as successful as its older sister, the virtuoso drag ballet company Les Ballets Trockaderos de Monte Carlo (founded in 1974). On the other hand, the entire opera world (and to some extent that of musical comedy and other music-theatre genres) had long been a stage on which gays and lesbians could perform, or see performed, their presence and humanity. Impresarios, managers, producers, critics, librettists and composers contributed to this atmosphere along with singers, characters and roles. 'Where else can you see two women making love in a public place?' (Reynolds, in Blackmer and Smith, *En Travesti*, 1995, p.133). Such coupling runs the gamut, moreover, from the 'principal boy' of lower-class British pantomime, with her fish-net stockings and full-hipped swagger, to the aristocratic Oktavian playing butch to the Marschallin's femme in a fin-de-siècle Viennese bedroom, which has sometimes been seen as a symbolic performance of lesbian desire (Mary Garden refused to 'out' herself by creating the role); and the potential for such interpretation grew when modern performing practice, putting original tessitura before gender sensibility, assigned full-throated mezzos and sopranos to castrato roles. Historical female couplings without cross-dressing, too, can take on fresh significance as a result of being exposed to a marginal perspective, like Dido and the Sorceress in Judith Peraino's account of Purcell's opera (in Blackmer and Smith, *En Travesti*, 1995, pp.99–131). Closet dramas or parables abound: Szymanowski's *King Roger*, Henze's *The Bassarids*, Britten's *Albert Herring*, *Owen Wingrave* and *Death in Venice*; Britten's *Peter Grimes* is a powerful allegory of homosexual oppression (Brett, 1977, 1983) along lines suggested already by operas, such as Janáček's *Káťa Kabanová* and (more especially) Shostakovich's *Lady Macbeth of the Mtsensk District*, that explore the oppression of women. 'Real' gay or lesbian characters are harder to find. Mel and Dov, the inter-racial couple in Tippett's *The Knot Garden* (1970), appear to be opera's first 'out' gay males; predictably, they break up, one of them returning to heterosexual lifestyle. Countess Geschwitz, the one heroic and truly loving character of Berg's *Lulu*, stands as a shining example of musico-dramaturgy that manages to transcend essentialism and stereotyping (see Morris, in Blackmer and Smith, *En Travesti*, 1995).

A remarkable phenomenon of the period immediately after the Stonewall incident was the emergence of lesbian-feminist or 'women-identified' singer-songwriters, bands, choruses, record labels and production companies (Olivia and Redwood were both founded in 1973). Venues such as women's coffee-houses and women-only music festivals were also established, with largely lesbian audiences. Rarely broadcast, 'women's music' was a grass-roots movement from its beginnings in Maxine Feldman's *Angry Atthis* and Madeline Davis's *Stonewall Nation* (both 45 rpm singles, 1971) and Alix Dobkin's album *Lavender Jane Loves Women* (1973) through its growth and achievement in the work of such artists as Holly Near, Meg Christian and Cris Williamson, whose first album, *The Changer and the Changed* (1975), has been described as 'the best-selling independent album of all time' (Post, *All Music Guide*, 1994, p.1039). With an emphasis on acoustic instruments, the music is grounded in folksong styles, sometimes inflected with blues, rock, jazz, reggae and even classical music. Openly addressing lesbian desire and relationships as well as the feminist critique of patriarchy, misogyny and homophobia, it became important as an arena in which lesbian community could be forged in the USA.

Another phenomenon was the inception of gay and lesbian bands and choruses. Among the earliest was New York's Victoria Woodhull All-Women's Marching Band (1973), named after a 19th-century feminist and presidential candidate (and not exclusively lesbian, although its theme song was 'The dykes go marching in'), and Catherine Roma's Anna Crusis Women's Choir in Philadelphia (1975), a leading organization in the performance of new music by women. The Gotham Male Chorus, founded in 1977, later incorporated women to become the Stonewall Chorale, the first gay and lesbian chorus. In 1978 Jon Sims founded the San Francisco Gay Freedom Day Marching Band and Twirling Corps, which became a noted focus for the political aspirations of the large gay and lesbian community in that city; a Gay Men's Chorus soon followed.

While several of these initiatives began as different expressions of communal pride, they have burgeoned into cultural institutions and lasting, full-scale artistic movements across the world. The choruses in particular have thrived, founding their own international organization, Gay and Lesbian Association of Choruses, at the Gay Games in San Francisco in 1982, and now greatly outnumbering the bands, who also founded a national association, Lesbian and Gay Bands of America, in 1982. In particular, they have contributed to the queer critique of musical institutions and authorized culture by mixing traditional, popular and highbrow musics of all kinds within single concerts; and, by means of a substantial commissioning programme supported by frequent performances and festivals and faithful audiences, have stimulated creativity among gay and lesbian composers and given support to other significant contemporary music seen as sympathetic to the movement. A Society of Gay and Lesbian Composers was founded in San Francisco in the 1980s in response to this and other stimuli.

3. Musical theatre, jazz and popular music. The musical theatre has been a special place for gay identification and expression, arguably exceeding even opera in this regard. Not only have gay men traditionally had great affinity for it, but they have shared in its production at every level. Among them are leaders in the field such as Cole Porter, Ivor Novello, Lorenz Hart, Noël Coward, Arthur Laurents, Leonard Bernstein and Stephen Sondheim. If the dream of every sensitive gay young man was to take Broadway or the West End by storm, the actual thematics of musical theatre were as heterosexist as those of any other representational form of the pre-Stonewall era. Nevertheless, ways were found to introduce coded or not-so-coded messages (like 'You're a queer one, Julie Jordan' in *Carousel*, 1945) for a knowing homosexual audience while staying within conventional narrative boundaries. These might include title (Novello's final work, *Gay's the Word*, 1950), lyrics such as Coward's 'Mad about the boy' (from *Words and Music*, 1933),

with its coded references to A.E. Housman and Greta Garbo, or Porter's *Farming* (Bronski, 1984, p.113), characters and plot, such as the 'tomboy' Maria in *The Sound of Music* (Wolf, 1996), and performers such as Mary Martin as a cross-dressed lesbian in the role of Peter Pan (Wolf, 1997). There has also been a long tradition of appropriation of the material from musicals in every conceivable gay context. With the 1970s articulation of gay and lesbian identity, musicals with gay themes or characters arrived, many of them becoming mainstream commercial successes. If *Cabaret* (Masteroff/Kander/Ebb, 1966) both spectacularized and masked homosexuality, and *Applause* (Comden/Green/Strauss/Adams, 1970) presented it as pathology, Michael Bennett's *A Chorus Line* (Hamlisch/Kirkwood/Dante/Kleban, 1975) sentimentalized it in a characteristically liberal way. *La cage aux folles* (Fierstein/Herman, 1983), affectionately portrays a gay couple, one of whom is a drag queen, and *Kiss of the Spider Woman* (McNally/Kander/Ebb, 1992) adapted Manuel Puig's powerful novel about the growing attachment between two prisoners, one homosexual and the other heterosexual. The musical theatre has even dealt with the HIV/AIDS crisis, most notably in *Falsettoland* (1990), the final part of William Finn's trilogy, and also in Jonathan Larson's *Rent* (1996), based on Puccini's *La bohème*.

Jazz's more limited relation to homosexuality can be delineated through two careers. Billy (Dorothy) Lee Tipton, the jazz pianist, performed gender as undetected drag, but her impeccable improvisations, gift for mimicry, same-sex 'marriages' and adopted sons may have had more to do with success in a male-dominated music and its venues than in a dildo and tuxedo, and serve to show that difference is in the eye of the beholder (Middlebrook, 1998). Billy Strayhorn, composer of one of the most famous titles in the history of jazz, 'Take the A train', and a good deal else many people associate with his mentor, Duke Ellington, seems willingly to have accepted virtual anonymity and the hiding of his abundant talent behind Ellington's benign and affectionate protection in order to be openly gay (Hajdu, 1996, pp.79–80). Queer lore sees jazz itself (like heavy metal) and its audience as fundamentally heterosexual, but John Gill (1995) explores this half-truth and critiques attitudes towards gay or bisexual jazz musicians, such as Sun Ra, Cecil Taylor and Gary Burton, in a manner that has opened up the topic.

The long tradition of male and female impersonators, who always sang as part of their act, unlike the lip-synching drag artists of the technological age, is closely linked with queer presence and representation in popular culture. The famous openly lesbian male impersonator, Gladys Bentley, who attracted the rich and famous to her act in Harlem and introduced scat-singing and lewd extemporary parodies of popular songs as well as explicit lesbian lyrics into her act, represents an extreme of the interwar years. At times her strong, fierce voice ascends into what sounds like a male falsetto, tapping what Emma Calvé called the 'fourth voice' to mark her 'third sex'. In the USA at least, drag and (to a lesser extent) male impersonation carried the stigma of gender liminality that also marked homosexuality, leading to bans in many places (e.g. Los Angeles) in the repressive 1930s. British drag, on the other hand, survived into the television age, usually through impersonators. Impersonation and popular music were not outside the force of the closet and the 'contract' to which highbrow musicians were obliged to subscribe. Even Julian Eltinge, perhaps the most celebrated female impersonator of the earlier part of the century (with a pleasing alto voice), went to great lengths to hide his homosexuality; indeed, many pop stars have shown extraordinary reluctance to disclose their sexual orientation.

On the other hand, Ma Rainey and Bessie Smith could record a number of overtly lesbian songs in the 1920s, and gay and lesbian performers could become popular in the New York Prohibition era 'pansy craze' (Chauncey, 1994). Later, rock and roll included homosexuality among its counter-culture effects, through flamboyant performers like Little Richard and songs like his 1956 hit *Tutti Frutti*, or even Elvis Presley's *Jailhouse Rock* (1957) with its reference to homoerotics behind bars. Later groups such as the Doors (Jim Morrison singing *I'm a Backdoor Man*, 1968) and the Rolling Stones (whose notorious *Cocksucker Blues*, 1970, Decca refused to release) maintained this tradition. 'Raga-rock', almost exclusively associated with George Harrison and the Beatles, was in fact initiated by the lead singer and principal songwriter of the Kinks, Ray Davies, with an Indian-influenced song, *See my Friends* (1965), about his own sexuality; it confirms the often-observed link between exoticism or orientalism and Western homosexual culture (Bellman, 1998). Further steps led to Lou Reed's *Walk on the Wild Side* (1972), with its tribute to Andy Warhol's New York clique, already been reflected in the work of the influential group Velvet Underground, Elton John's popular gay love song, *Daniel* (1972), to Rod Stewart's *The Killing of Georgie* (1976), the first top-40 hit unambiguously about gay people, and to Tom Robinson's celebratory *Glad to be Gay* (1977). The era also saw a number of independent (even rebellious) women singers. Janis Joplin, whose major relationships were with women, and who seemed as unashamed of this as of the rest of her colourful life, possessed an intensity that might have founded an entire movement but for her premature death in 1970. Dusty Springfield, the spirited British soul singer who was a lesbian icon, survived a career slump in the 1970s and cemented her gay following by later recording with The Pet Shop Boys.

In the 1980s the mainstream music industry seemed to respond to the increasing conservatism of Britain and the USA with further closeting of artists and their music. David Bowie, for instance, and others who responded to the swinging-both-ways 1970s, would no longer advertise their sexual ambivalence or pretend to be gay, and gay performers in the mainstream were usually guarded and their songs still coded. A number of British male groups composed largely of gays – Soft Cell, Frankie Goes to Hollywood, Erasure, The Pet Shop Boys – maintained a discreet front. Even gender-bending Boy George and Culture Club kept up evasive talk long after almost anyone had ceased speculating about them (Morrissey theorized this evasiveness). Jimmy Somerville and his group Bronski Beat were a notable exception, performing out songs in an out manner and reaching the charts at the same time. The openly gay duo Romanovsky and Phillips became widely known and developed beyond their San Francisco folk beginnings with *Trouble in Paradise* (1986). Surprisingly, the moody balladeer Johnny Mathis, long an idol for soulful gay youths, came out in 1982 without much fuss.

4. AIDS AND HIV. The growing crisis over AIDS and HIV infection (from about 1981) which, because initially it was at first associated with male homosexuals and intravenous drug users in Western societies, received little governmental attention, eventually spurred activism, particularly as the homosexual artistic communities, which were particularly hard hit by it, felt themselves to be further targeted by repressive governmental measures. The resulting wave of politicization of the arts produced in music a sense of community manifest in the numerous AIDS benefits and memorials of the late 1980s and early 90s: for example, the Live Aid event at Wembley Stadium, north-west London, and many tributes to the casualties in classical and popular music; the 1985 hit (*That's what friends are for*) by Dionne Warwick and Elton John; concerts among classical music organizations; and a string of commemorative works. These included John Corigliano's Symphony no.1 (1989) and a continuing, collectively produced AIDS Quilt Songbook (first performed at Alice Tully Hall, New York, in 1992) that alludes to the great quilt of the NAMES project (a collective, international work of art, numbering over 43,000 panels, to commemorate individually those who have died of AIDS). As much a work of protest as commemoration is Diamanda Galás's three-album project, begun in San Francisco in 1984 with the title *Masque of the Red Death* (after Edgar Allan Poe), eventually becoming the four-movement *Plague Mass* (as recorded in the Cathedral of St John the Divine, New York, in 1990).

A feature of the effect of AIDS and HIV in music was the re-use and reinterpretation of earlier music associated with gay consciousness. Two famous disco hits of the Village People, whose creator, Jacques Morali, died of AIDS in 1991, resurfaced allusively, *Go West* as an AIDS anthem by the Pet Shop Boys and *YMCA* in a lugubrious 'classical-music' version for cello, voice and guitar with clarinet obbligato in the film *Longtime Companion* (1990). This, the opening number in a 'Living with AIDS' concert near the end of the film, both mourns the recent dead (as well as the era of sexual freedom and its music) and encourages survival through gay humour and irony. The first CD of the Chrysalis 'Red Hot' series promoting AIDS awareness and benefiting research and relief consisted of covers of Cole Porter by various artists in a context that gave new and poignant meaning to such songs as 'I've got you under my skin': the record not only literally made 'gay music' of Porter's songs for the first time but also carried a warning to the listener against letting the music 'reinforce an overall sense of social abstraction'. Though gays and lesbians devised more radical forms of social protest during the same period, the adoption by liberal people in general of an issue strongly affecting the queer community marked a distinct change and support was particularly strong in music and other artistic fields.

5. THE 1990S. This second wave of political action coincided with changes within musicology and criticism brought about by the belated impact of post-structural interdisciplinary ways of thinking: this began a process of wresting 'absolute' music from the ideology of universal values, transcendence and autonomy; it also heralded a more inclusive, as well as more firmly located, critical practice that refused to leave the category 'music' unmarked in the traditional manner but embraced all musical phenomena and avoided meaningless comparisons between different genres and cultural practices. There soon emerged a group of gay and lesbian scholars and critics prepared to work on gay and lesbian topics and with a set of procedures, derived from feminist and post-structuralist critiques, with which to accomplish it, work characterized by the same refusal to obey traditional genre separations as had been characteristic of the earlier gay and lesbian musical organizations. In the USA, the founding in 1989 of the Gay and Lesbian Study Group of the American Musicological Society constituted a recognition of this phenomenon.

Among the effects was to throw into greater relief gay and lesbian composers of the post-World War II era. No lesbian in music before or since Ethel Smyth had been as publicly committed to feminist activisim or as candid about same-sex desire as Pauline Oliveros, who strongly represented her own lesbian feminism and community among the American avant garde from the 1960s onwards. The increasingly celebrated Lou Harrison had always been assertive of his gay identity. The death of John Cage in 1992 opened the way for long-delayed discussions of his partnership with Merce Cunningham and the radicalism that stopped short of declaring his sexuality. Important during the mid-90s was the self-identifying of 11 gay male composers on a CD, *Gay American Composers* (1996), followed a year later by a disc devoted largely to an earlier generation of males as well as one celebrating lesbian composers of the present day. Several mainstream recording companies had already issued recordings under such titles as *Out Classics*, *Sensual Classics* and *Classical Erotica*, but what these principally illustrated was the increasing commodification of gay or lesbian desire and its commercial exploitation. Lesbian musicians and composers, in particular, have a tradition of not only remaining outside commercial and institutional networks but also of resisting all musical models, and the work of the composer Sorrel Hays (formerly recorded as the pianist Doris Hays), as well as that of the performance artist and composer Meredith Monk, strongly maintains that tradition at a time when gay and lesbian artists were under increasing pressure to join the mainstream.

The gay presence in music during the 1990s was enhanced by such works as John Corigliano's *Of Rage and Remembrance*, a new version of the third movement of his Symphony no.1 incorporating chorus and soloists, who sing a text by William Hoffman, librettist of *The Ghosts of Versailles*, and, in a startling application of chance technique, the names of personal friends they have lost to AIDS and wish to commemorate. *Harvey Milk*, an opera by Stewart Wallace and Michael Korie on the life and times of a gay activist assassinated in 1978, was not a critical success. But opera companies marketing to their audience, are more frequently producing gay and lesbian operas, for example Matthias Pintscher's *Thomas Chatterton* (Dresden) and Paula M. Kimper's *Patience and Sarah* (New York).

In popular music, the 1990s also saw a reversal of the cautious approach of the 1980s and the emergence of openly lesbian musicians into the mainstream from the alternative space of women's music. The extraordinary singer and songwriter k.d. lang, who had earlier invaded the heterosexist field of country music with strongly woman-identified music and had gained a lesbian following, came out in 1992 (see Mockus in Brett, *Queering the*

Pitch, 1994). So did Melissa Etheridge and Indigo girls, which gave lesbians clear representation in popular culture, consolidating, as it were, the sexually ambiguous representations of Tracy Chapman, Michelle Shocked and Madonna, as well as the out-lesbian images of Phranc and Two Nice Girls. The growth in women's punk bands and the 'riot grrrl' phenomenon of the Pacific Northwest meant that lesbians could also project a more aggressive image in music.

Rob Halford, famous for three decades as front man of the heavy metal group Judas Priest, came out in 1998 and revealed how simple it had been to transfer the sometimes scary accoutrements of the gay leather world on to the metal stage without disturbing the primarily straight male audience. A knowing gay heavy-metal audience invested in super-masculinity had always understood homoerotics in place of straight homosocial bonding (Walser, 1993, pp.108–36). At the close of century, numerous gay and lesbian singers and queercore bands had a crossover popular following, or recorded on mainstream labels. The institution of the Gay/Lesbian Music Awards in 1996 consolidated and encouraged an already prolific field of endeavour.

By the end of the 1990s, then, an art-form, a scholarly discipline and a journalistic medium that had all set their faces rather sternly against the notion that deviant sexualities had anything to do with them, though the evidence to the contrary lay all around, found themselves with a modest inundation of 'queer' material – to use the term which, once a form of abuse, had been reclaimed around 1990 as an umbrella for the alliance of people of all unorthodox sexualities and those willing to associate with them.

6. Divas and disco. The approach so far in this discussion has been along the traditional modernist lines of emphasizing production: the composer and, perhaps less so, the performer. An arguably better way of defining 'gay and lesbian music', is to invert that model and, invoking the 'politics and epistemologies of location, positioning, and situating' (Haraway, 1991, p.196), to consider both the audience and particular venues as creating (if only by contingency and for the moment) a label for the music.

In answer to the question 'What is Gay Music?' posed by *Out* magazine (November 1996, pp.108–14), Peter Rauhofer said: 'It's all about the diva effect, an attitude that gay people immediately identify with'. This statement has a certain appeal as a generalization across 20th-century homosexual cultures in the West, including both gay males and lesbians. Among affluent males the diva effect tends to produce a devotion to sopranos (Joan Sutherland or Maria Callas, most notably, the latter being central to Terrence McNally's play *The Lisbon Traviata*) and a subject position known as the Opera Queen, widely discussed and theorized (Bronski, 1984; Mordden, 1984; Koestenbaum, 1993; Morris in Solie, *Musicology and Difference*, 1993; Robinson, 1994). Lesbian devotion may be equally intense, as instanced by the story of the young woman who committed suicide after being refused admission to Mary Garden's dressing room (Castle, in Blackmer and Smith, *En Travesti*, 1995, pp.25–6). It differs in attaching itself to dramatic sopranos, mezzo-sopranos or contraltos, especially if they are suspected of 'belonging' (like Garden) or if they cross-dress frequently in such roles as Orpheus, Octavian or the Composer in *Ariadne auf Naxos*. The tradition goes back beyond Garden (George Sand was 'mad' about Malibran) and included among its celebrated divas Olive Fremstad, the Wagnerian soprano who is the heroine of Willa Cather's *The Song of the Lark* and Marcia Davenport's *Of Lena Geyer* (Castle, and Wood, in Brett, *Queering the Pitch*, 1994).

In the cult of the queer, Judy Garland is a saint, heaven is 'Somewhere over the rainbow' (from *The Wizard of Oz*) and 'friend of Dorothy' the secret mantra of its votaries. Other such divas might include Marlene Dietrich, Mae West, Edith Piaf, Zarah Leander (the deep-voiced diva of the German scene), Bette Midler (who began her career in a New York bathhouse), Barbra Streisand and Madonna. Any supposed lesbian leanings among these idols are beside the point: more crucial are certain characteristics, portrayed in their singing, such as vulnerability (or actual suffering) mixed with defiance, to which their admirers relate; the quality of their humour is also an important ingredient.

The diva effect may have less strong a hold upon exclusively straight audiences; when it does occur, it is often imbued with camp elements of excess and style associated in straight culture with homosexuals. Liberace, for instance, appealed to a broad (but not gay or lesbian) audience by developing a canny mixture of sentimentalism and transvestism around his candelabra and piano. His repertory included musical as well as sartorial camp, for example his cross-dressing of Porter's 'Night and Day' in the *haute couture* of Beethoven's 'Moonlight' Sonata (for a cultural appraisal see Kopelson, 1996, pp.139–85, and Garber, 1992). His manipulation of the 'open secret' was more extreme than that of many less flamboyant but also closeted gay musicians: the openly flaunted markings of a hidden identity allowed those who adored him to use their adoration (and his and their mother-love) to bolster their own sense of identity and superiority.

Another notable sphere of queer interest and sponsorship has been the dance floor. Disco (not simply a category of music but 'also kinds of dancing, club, fashion, film, etc., in a word, a certain *sensibility*, manifest in music, clubs, etc., historically and culturally specific, ideologically and aesthetically determined – and worth thinking about': Dyer, 1992, p.149) is widely maligned; but dance-club life throughout Europe and the USA was transformed after the 1970s with the advent of Gloria Gaynor, Sister Sledge, Sylvester, the Weather Girls and many others, to whose fast-and-heavy beat, colourfully synthesized sounds and comforting sentiments gay men and sometimes lesbians gyrated and celebrated 'family' in safe queer spaces that were close to realizing what opera and *The Wizard of Oz* could only begin to suggest. More localized and specialized forms, such as the even faster and louder House music of the 1980s, and later Acid and Techno, developed as Disco moved into the straight mainstream. In the 1990s gay dance music was strongly affected by the artistry of RuPaul, possibly the recording industry's most successful drag queen. Like rock and roll before them, Disco and House were heavily derived from black performing styles and sounds, the African-American diva from Grace Jones to RuPaul being as important here as in the opera house. They momentarily displaced racial tensions to create an idealized arena for queer identity to be performed (Currid, 1995); this is as close as can be to gay music, one might think, yet its placing of queer

performativity on the platform of black 'diva-inity' leads to a complicated play of identification.

Focus on a particular audience and its 'situated knowledge' may also undermine traditional critical arguments seeking to eradicate all identity in music save nationality. The *New York Times* review (by Paul Griffiths, 7 July 1998) of Kimper's opera and the CRI recording of the music of lesbian composers mentioned above, concludes that 'sexual preference, as well as sex, is inaudible', and calls that conclusion 'inevitable'. The response immediately suggests itself, 'inaudible to whom'? Modernist criticism, anxious to check the proliferation of meaning and keep forms of authority and canons of taste in place, puts the onus of proof on 'the music itself'. But the notes cannot so easily be separated from their context (of performance, venue, genre and audience, as well as musical allusion): if stripped of all associations – an impossibility – they can yield no meaning.

In some few cases, such as the bizarre juxtapositions in Poulenc's instrumental music, a homosexual sensibility *is* clearly audible, but then only to someone who has some grasp of the aesthetics of that much-discussed but uneasily defined phenomenon known as 'camp'. Further, the orientalism or exoticism of a great range of 19th- and 20th-century music can be heard not simply as decorative acculturation but as an audible manifestation of some dissatisfaction with prevailing Western *mores*. More complicated musical strategies, such as the set of motivic and tonal interactions that signal the tragedy of internalized oppression in *Peter Grimes*, may be revealed as criticism involves itself more deeply and widely with such questions. Such markers, however, are possibly more prevalent in (closeted) homosexual culture in which classical music is so heavily implicated than in openly lesbian or gay music, such as Disco or the kinds of alternative women's music mentioned above. Here, context exerts so powerful an influence as to overthrow conventional associations: even the opening of Beethoven's Fifth Symphony, that quintessential model of heroic masculinity, met its gay destiny when, tricked out with a heavy beat and other accoutrements, it hit the Disco scene in the 1970s as *A Fifth of Beethoven*.

> The identity of music is the sacred issue . . . that women, working-class laborers, gays and lesbians, blacks, religious or ethnic communities, or anyone else should identify music in some other way or imagine music to embody completely different and differentiated cultural spaces, that becomes blasphemy against what MUSIC is. Imagined in this way it may not be MUSIC anymore. (Bohlman, 1993, p.417: after McClary, 1991)

Accordingly, an important strategy among gay and lesbian critics is to insist on the possibility and the importance of different receptions of all kinds of music, an insistence which can undermine any authority or objectivity criticism might claim for itself and of destroying the essentializing or minoritizing drive to confine gay or lesbian music criticism to style analysis. A special lesbian relationship to music itself has been insisted upon and explored (Cusick, in Brett, *Queering the Pitch*, 1994: originally proposed at the first Feminist Theory and Music conference, 1991); this prepared the ground for a good deal of later critical work (not all of it by self-identifying gay, lesbian or bisexual critics) that refuses previous protocols in an effort to reach imaginative and varied views as to what kinds of phenomena might coexist as 'lesbian and gay – or queer – music' and how these might relate to sets of other positions, even the hegemonic one.

7. Anthropology and history. The discussion so far has pertained to the 20th century, to Europe, North America and their outposts, and has largely been confined to recent musical phenomena. 'Gay and Lesbian Music' is arguably confined to these specific times and places. Beyond the West, the dilemma becomes even more apparent. In non-Western musics, gender and sexual ambiguities and inversions, not to mention same-sex sexual practices, found in many cultures with different musics and different sexualities, have drawn the imagination of the West, with its attraction to and cultural fantasies about them. The symbolic inversions around the cross-dressed male 'talèdhèk' in Balinese song and dance; transsexual performance by spirit-guides or 'halaa' among Temiar people; the Hawai'in 'māhū' of indeterminate gender; or the Mapuche of the southern Andes: all these bear witness to the warning that 'gay, lesbian, bisexual, homosexual, heterosexual . . . conjure but a limited glimpse of the variations on gender that are beginning to emerge from cross-cultural research' and 'reduce the complexity of personhood to a handful of oppositions contrived by an ethnocentric discourse' (Robertson, 1992).

Some of the musics of non-Western cultures became source material for homosexual Western composers cruising off-limits but cannot be amalgamated with or subsumed under a Western category. Homosexual or pederastic composers from Saint-Saëns onwards were at one time particularly susceptible to the attractions of orientalism, perhaps because of the projection of illicit sex discerned by Said's critique (1978), perhaps, as Lou Harrison has suggested, because of an identification with the Other or even (as in the case of Cage) because of dissatisfaction with available resources: this topic remains problematic and interesting in relation to gay and lesbian music. But since orientalism in music at the turn of the present century is represented most strongly by non-gay minimalism, no essentialist link ought to be imagined. Interestingly, ethnomusicology has been even more nervous of categories of sexual behaviour manifest in music than has historical musicology.

Given that the study of sexuality is a modern phenomenon, a long history of homosexuality in music is an impossibility. There is room, however, to explore how same-sex sexual or erotic relations have been regarded in different times and places and how the social experience of being involved in them might affect musical utterance: 'it will be history written from the perspective of contemporary gay interests' (Halperin, 1990, p.29) asking questions never posed during musicology's long preoccupation with straight fact. An example might be the placing of Hildegard of Bingen's lyrical effusions in a context of the medieval eroticization of the body focussed (in her case) on same-sex desire: pointing out 'how insistently "queer" medieval Christianity can be', Holsinger (1993, p.120) suggests that 'rather than looking for "actual" lesbians and gay men in the Middle Ages, why not try outing medieval devotion itself?' Turning to organum, he explores the writings that constantly represent polyphonic practice in corporeal terms as 'coupling' (*copula*) and in relational terms as the product of their male singers. Such rhetoric, he suggests, not only explains the link between sodomy and polyphony in the puritan tradition but

uncovers a queerness at the heart of organum that is also represented in some homoerotic verses of its leading composer, Leoninus (Holsinger, 2001, chap.4). Ironically, then, the polyphony and harmony that differentiate Western music most notably from that of other cultures can be seen as from the start connected to same-sex desire and 'art music' originally fell into disrepute through roughly the same association that it has been trying so hard to avoid in the 20th century.

There seem few enough clues at present about how the frequent accusation of sodomy against musicians of the late medieval and early modern periods should play into a notion of the music they produced. It is not known whether composers like Nicolas Gombert, Dominique Phinot, Tiburzio Massaino, Johann Rosenmüller and Jean-Baptiste Lully shared anything but shame for their sexual desires, and whether even that affected their composition. The first four undoubtedly suffered, Gombert serving a three-year stint in the galleys, Phinot being executed (his body was burnt), Massaino going into exile and Rosenmüller being imprisoned together with the schoolboys involved. A canon at Loreto, Luigi Fontino, was beheaded in 1570 for sodomy with a choirboy (Sherr, 1991); and it has been suggested that Gombert's first book of motets (1539) may have been assembled as an apologia with a view to gaining him a pardon (Lewis, 1994, pp.333–67). Lully, on the other hand, made a fortune and founded an operatic tradition, apparently undamaged by attacks on 'les sodomites' at court that culminated for him in the removal from his house of the page whom he was suspected of sodomizing. Moreover, since the librettist Campistron was a member of the sodomitical court circle, Lully's last two stage works, *Acis et Galatée* (1686) and *Achille et Polyxène* (1687) may represent the earliest known gay collaboration.

If Lully's case is well documented, particularly in ribald contemporary comments, recent speculation about Zelenka appears to derive solely from a structural and semantic analysis of his trio sonatas (Reich, 1987); no evidence concerning Zelenka's sexuality or sexual practices survives: he remained unmarried and was a solitary, unassuming figure, seen by some contemporaries as a reserved, even bigoted, Catholic. It is one thing to infer a musician's participation in same-sex culture and to examine ideological traces of homophobia in the literature that result from his status as a 'suspect' (as with Thomas's essay on Handel in Brett, *Queering the Pitch*, 1994), but another for same-sex desire to be discerned internally and then used to make a lesser-known composer of the period appear deviant and exciting and his music therefore more marketable. This new Zelenka image belongs rather to the late 19th century, as exemplified in the decadent movement and such key figures as J.-K. Husymans, Walter Pater and Oscar Wilde (see Hanson, 1997), than to the early 18th.

Very different from this case is the increasing number of examinations of works for cultural traces that are writ large in the surrounding societal context, or identity-based critical interpretations enriched with a sense of the history of culture. Work on communities of nuns and on the many women composers of Italy, for instance, has prompted questions about how early modern religious eroticism might reflect an erotics of these suppressed voices, and has invited lesbian interpretations of the work of the many religious women who exhibit extravagant devotion to the Virgin Mary. Recent work (by Cusick) on Francesca Caccini also shows how a feminist and specifically lesbian approach can enliven and illumine the discussion of historical issues around music and the patriarchy. In view of the various inflections of the Orpheus legend, too, significance has been read into the fact that in the Monteverdi-Striggio *Orfeo* the male singer loses his female lover only to ascend to heaven in the arms of another man. Whether or not Handel had homosexual relationships, the revelations about the circles in which he moved – and exactly how his modern biographers articulate their anxiety about the possibility he might have done so – makes Thomas's essay a salutary contribution to Handel scholarship. The castrated male who is the central figure of every *opera seria* in Handel's time not only complicated questions of gender and sexuality but also embodied the threat represented by the music itself: these 'Italian Syrens' are compared by the anonymous author of *Satan's Harvest Home* (1749) to the 'Chromatic Musick' of ancient Greece and the 'Women Singers and Eunuchs from *Asia*' by whose agency, apparently, the ancient Romans 'quite lost the Spirit of Manhood, and with it their Empire'. Italy was 'the *Mother* and *Nurse* of *Sodomy*' where 'not a Cardinal or Churchman of Note but has his *Ganymede*' (pp.51, 56). In North Germany an Italian castrato was not needed to sound the anti-effeminate alarm: mere minuets in symphonies seemed to J.A. Hiller 'like beauty spots on the face of a man: they give the music a foppish appearance, and weaken the manly impression made by the . . . serious movements' (Head, 1995).

A gay and lesbian discourse about music will undoubtedly wish to do more in the way of exhuming those musicians identified with same-sex desire. But there are equally important issues to be addressed. Attention has been drawn to a vein of homophobia in traditional musical scholarship. Whether it be reaction against the prospect of a great composer's deviance, the invention of an 'artistic persona' (following literary New Criticism) to evacuate the connection between the life of a gay or lesbian artist and his or her work of all meaning, or the recent movement to import from literary criticism Harold Bloom's theory of the 'anxiety of influence', with its assumption that male relations are always fraught with contention rather than love (Whitesell, 1994–5), an opposing or context-providing protest has to be registered. Procedures need to be followed that do not leave homosexuality lying unregistered in the clothes of the open secret as mere decadence or a taste for elaboration. Inevitably part of the focus will be questions of artistic collaboration, sponsorship (for example by the Paris salon and circle of the Princesse de Polignac, including Nadia Boulanger, and in American music around Bernstein, Copland and Barber) and even the effect on heterosexually identified composers of being liberated by a circle consisting largely of homosexuals and their culture, as was Stravinsky by the Mir iskusstva ('World of Art') group around Diaghilev, or of their music becoming the centre of a homosexual cult, as Wagner's appears to have become in Germany.

The greatest challenge for a gay and lesbian approach is undoubtedly the German canon in art music and its satellites. Composers in this tradition are still assumed to be stable entities; and idealization surrounding them includes the default position of exclusive heterosexual

activities. The literature about them, however, frequently reveals an embarrassment or evasion that implies an ingrained homophobia in musical scholarship. Since sexual orthodoxy can never be assumed, especially among musicians, the constant parade of heroism and masculinity in the repertory from Beethoven to Strauss, and its representation in criticism and scholarship, may seem like a ruse to divert attention from an endemic queerness so firmly repressed that even to suggest it is an error of taste and judgment (as in the cases of Handel, Beethoven, Schubert, Schumann and Brahms).

More nuanced studies of the circumstances of such composers may link them to patterns of same-sex love or desire, such as have been discerned among the literary figures of the age of sensibility and of Romanticism (whether or not these patterns included sexual acts). Reception of their music from a gay or lesbian standpoint (e.g. Cusick, 1994; Brett, 1997; Wood, 2000) should broaden the range of criticism across the entire historical spectrum, throw new light on the meanings people attach to the music they identify with and help to open the way towards new discussion of the power of music of various kinds in peoples' lives.

Following the inception of a homosexual identity (see §1), Tchaikovsky became the first musician widely known to fit the role. As early as 1908 he was called the one 'thorough-going Uranian' to attain 'to the highest eminence in this art' (Carpenter, p.111). Tchaikovsky was without peer in reaching a German level of technique and formal command. His manifest deviance enabled critics so minded to keep the German symphonists themselves untainted. It is worth noting, in the light of some of the criticism that has linked Tchaikovsky's supposed sentimentality, morbidity and lack of formal values with his sexuality, that his concert music was initially heard as 'free from the frightful effeminacy of most modern works' (Bernard Shaw) and as 'impersonal' and containing 'glimpses of the strong man's hand' (Ernest Newman; see Brown, 1999).

In novels, plays, films and other representations in dominant culture, the homosexual always dies: and it is significant that a fierce controversy has developed around Tchaikovsky's death. Suicide has been suggested – whether at the direction of Tsar Alexander III, of his own volition, at the behest of his (homosexual) brother Modest to avoid a homosexual scandal or (stranger still) at the direction of former classmates worried about the honour of the old school. Defenders of the 'official' account of cholera in Modest's biography attribute these rumours to an essentialist (and homophobic) image of Tchaikovsky as tragically pathological without perhaps allowing sufficiently for the equally essentialist (and unrealistic) implications of the composer's being fully accepting of his sexuality and its consequences. A gay or lesbian approach to him will in any case wish to redress the balance towards his lively aspects, and the difference he made to the fields of concert music, opera and ballet. For instance, Matthew Bourne's remarkable reinterpretation of *Swan Lake* (1995), in which a tightly feathered male *corps* replaced the swans in tutus and the love music became the occasion for breathtakingly homoerotic spectacle, attained for some an authenticity beyond anything imagined by historically informed performing practice. Tchaikovsky's own life also reveals moments of potential resistance, such as the entire ballet he and Saint-Saëns danced for each other on the story of Pygmalion (Tchaikovsky) and Galatea (Saint-Saëns). That occasion in December 1875 epitomizes the social predicament of homosexual musicians throughout the ensuing century: two composers, celebrated throughout Europe, occupying a central site, the stage of the Moscow Conservatory, to enact a closet drama; private delight cannot have been unmixed on that occasion, as on so many others in so many other lives, with the apprehension of disclosure.

Such tensions of the human spirit brought about by the forces of oppression and the counterforces it also generates are much in need of deciphering in order to make greater sense of social and musical experience, both then and now. By focussing on such matters, a gay and lesbian perspective has the means to expand the entire critical and historical enterprise.

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PHILIP BRETT, ELIZABETH WOOD

Gaye [Gay], **Marvin** (*b* Washington DC, 2 April 1939; *d* Los Angeles, 1 April 1984). American soul singer, drummer, songwriter and producer. He started singing professionally as a member of the Rainbows, a Washington-based doo-wop group. He subsequently joined the Marquees, who signed a recording contract with Chess Records and through which Gaye met the producer and vocalist Harvey Fuqua, joining his doo-wop group, the Moonglows. In 1960 Fuqua and Gaye moved to Detroit and were both signed to Motown Records. Gaye adopted the new spelling of his surname at this point and made solo recordings for the Motown subsidiary Tamla Records in the mould of a jazz-pop ballad singer. When these proved commercially unsuccessful, he recorded more youth-oriented rhythm and blues, first entering the charts with *Stubborn Kind of Fellow* in 1962. Most of his hits from this time were gospel-influenced dance tunes written by Gaye and Mickey Stevenson or one of a variety of other Motown songwriters. Beginning with *Can I get a witness* (1963) Gaye recorded several transitional hits written for him by Holland, Dozier and Holland. At the same time he sang a series of duets such as *What's the matter with you baby* (1964, with Mary Wells), *It takes two* (1967, with Kim Weston) and *Ain't no mountain high enough* (1967, with Tammi Terrell). During this period he also played the drums for a number of Motown sessions (including recordings by Smokey Robinson and the Miracles and 'Little' Stevie Wonder) and co-wrote Martha and the Vandellas' 1964 hit *Dancing in the Streets*.

In the late 1960s Gaye made such seminal recordings as *I heard it through the grapevine*, *Too busy thinking about my baby* and *That's the way love is*, but after the death in 1970 of his duet partner, Tammi Terrell, he went into temporary seclusion. When he returned to recording he embarked on a new stage in his career, insisting on total artistic control of every aspect of his recordings. Inspired by Isaac Hayes's *Hot Buttered Soul* (Stax, 1969), he recorded the conceptually unified album *What's going on* (1971) in which he combined the percussive vogue of the early 1970s with a jazz sensibility and touches of classical string writing. His lyrics addressed a variety of social concerns, some specific to African Americans and others of universal relevance. In addition to the title song, *Mercy Mercy Me (The Ecology)* and *Inner City Blues (Makes me wanna holla)* were top ten pop and rhythm and blues hits. He subsequently produced similarly innovatory and complex material, some of which was uneven as he dealt with a number of personal and professional problems and a drug addiction. After signing with Columbia Records in 1982, he had a top ten hit with *Sexual Healing*. Shortly after this comeback he was shot by his father.

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ROB BOWMAN

Gayer [Gaier, Geyer], **Johann Christoph (Karl)** (*b* ?1668; *d* Prague-Hradčany, 16 Nov 1734). Bohemian composer and choirmaster. He was an unpaid musician at Prague Cathedral, from about 1690, and from about 1701 to 1726 was choirmaster of the church of the Nativity in the Loreto at Hradčany. On 6 October 1705 he succeeded Wentzeli as *capellae magister seu praefectus chori* to the cathedral and held that post for nearly 30 years until his death (when he was succeeded by Görbig); by a careful choice of members he raised the standard of the ensemble. Besides his musical activities he was German registrar to the Prague court of appeal. His son Vojtěch (Adalbert) was viol player or cellist of the cathedral from 1727, and assisted as choirmaster during his father's final illness. By 1705 Gayer had begun to assemble a library of contemporary Italian sacred music and of his own compositions, and he enlarged it in 1717 with new acquisitions from Naples and Rome (some of these were apparently bought by the cathedral chapter). His music collection was acquired after his death by the Crusaders' monastery in Prague (now partly in *CZ-Pnm*, see Koronthály).

Gayer's style is close to that of late Baroque Venetian church music. In most of his works vocal counterpoint alternates with homophonic sections accompanied by strings, trombones, trumpets and organ; sometimes the instruments merely double the voices. Little use is made of the da capo aria. Gayer's best works, for example his *Regina coeli*, are remarkable for skilful use of fugue and other contrapuntal procedures. Some of his music was in use up to the early 1760s at the Crusaders' monastery.

WORKS

in CZ-Pnm unless otherwise indicated

Requiem, c, ed. in EDM, 2nd ser., *Sudetenland, Böhmen und Mähren*, iv (1943); Requiem, F; Dies irae, Tuba mirum, Lachrymosa, g; 2 TeD, C, both for 2 choirs
Regina coeli, A, ed. in EDM, 2nd ser., *Sudetenland, Böhmen und Mähren*, iv (1943); Laudes de dominica, A; Eja fideles, off, A; Omnes gentes plaudite, recit, b, aria, G, from off; Deus meus, ad te de luce vigilo, ps, G
Lamentatione del giovedi sera, F; Ecce Dominus veniet, advent aria, C; Caeli sydera rorate, aria and chorus, c; Gloria in excelsis, versetto, C
Missa solemnis, *CZ-Bm*; Pleno choro jubilemus, motet, C: both of doubtful authenticity
Other works cited in 18th-century inventories, incl. Cistercian monastery, Osek, 1706, and Crusaders' monastery, Prague, 1737–8: lost

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MILAN POŠTOLKA

Gayer, Johann (Andreas) Joseph Georg (Jakob) (*b* Andělská Hora, nr Karlovy Vary, 18 May 1746; *d* ?Homburg, 1811). Bohemian composer and violinist. His relationship to J.C.K. Gayer (?1668–1734), if any, is not known. He acquired his musical education at minor Bohemian towns and became an organist; later he studied the violin with Václav Pichl and composition with K. Loos in Prague. Then he left Bohemia, and in 1774 he was appointed Konzertmeister to the Landgrave of Hesse at Homburg.

Gayer's works, listed in detail by Gerber according to the composer's own specification, included 30 symphonies, 40 violin concertos, 26 concertos for horn and other wind instruments, four piano sonatas and sacred music (a Mass in E♭ ascribed to him in *I-MOe* may not be authentic); all his music is apparently lost.

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MILAN POŠTOLKA

Gaytán y Arteaga, Manuel González. *See* GONZÁLEZ GAYTÁN Y ARTEAGA, MANUEL.

Gaz, José. *See* GAS, JOSÉ.

Gazarossian, Koharik Alis [Łazarosyan, Goharik Alis] (*b* Constantinople [now Istanbul], 21 Dec 1907; *d* Paris, 29 Oct 1967). Armenian composer and pianist. As a child she studied the piano in her native city with a pupil of Liszt, the Hungarian musician Professor H. Hege. In 1926 she entered the Paris Conservatoire, where her teachers were Paul Dukas (composition) and Lazare Lévy (piano). In 1947, during a stay in the United States she worked with Edward Weiss, a student of Busoni. She travelled extensively in Europe, performing in Great Britain, France, Germany, Switzerland, Italy, Austria, as well as in Egypt, Lebanon and Turkey. Gazarossian devised 24 programmes of piano music (by other composers), arranged according to their tonality and named 'bien tempéré', which she performed on occasion in her recitals. Many of her compositions were inspired by Armenian liturgical chants and, in particular, the folksongs collected by Komitas. Her piano music is gracious, immediate and well-balanced, written with a sense of pianistic flair.

WORKS
(*selective list*)

Pf Suite, 1934; Prélude et fugue, 1v, str qt, perf. 1938; Arkayc crag [The Flickering Lantern] (after D. Varuzhan), 1v, orch, 1939; 3 chansons populaires arméniennes, 1v, pf, 1940; Cantiques, vn, pf, perf. 1945; Les arméniennes, pf, 1947; Sonate, pf, 1956; 24 études, pf, 1958; Mi mor patmut'yun [The Story of a Mother] (ballet, after H.C. Andersen), 1960; Pf Conc. no.1, perf. 1960; Mouvement perpétuel, vn, pf, 1961; Pf Conc. no.2, 1964; 11 préludes, pf, 1967; 30 songs, choral works, folksong arrs.

Principal publisher: Choudens

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SAHAN ARZRUNI

Gazkue y Murga, Francisco. *See* GASCUE Y MURGA, FRANCISCO.

Gaztambide (y Garbayo), Joaquín (Romualdo) (*b* Tudela, 7 Feb 1822; *d* Madrid, 18 March 1870). Spanish composer and conductor. Orphaned at an early age, he became a choirboy at Tudela Cathedral in 1830 and studied there with Rubla. In 1834 he was a pupil of Guelbenzu at Pamplona and in 1842 entered the Madrid Conservatory to study the piano with Pedro Albéniz y Basanta and composition with Ramón Carnicer. In 1845 the Italian company at the Teatro de la S Cruz in Madrid made him the director of its chorus. In 1846 he went to Paris as conductor of a ballet company, but in 1848 returned to Madrid as director of the Teatro Español, where his first zarzuela, *La mensajera*, had its première in December 1849. This began a series of successes for Gaztambide as a conductor of opera and zarzuela companies in Madrid. For several seasons he conducted operas at the Teatro Real, and he directed the first performance in Spanish of Meyerbeer's *Le prophète*.

In 1862 he was appointed director of the concert society at the Madrid Conservatory, which was later, under Francisco Barbieri, to become the Madrid Sociedad de Conciertos. In 1868 Barbieri appointed him its director, and in that capacity he brought to the Spanish public the most modern works of the time. He was the first to conduct in Spain a work by Wagner, the overture to *Tannhäuser*, which met with great enthusiasm. In 1869 he formed a large zarzuela company and set off on a tour of South America, beginning in Havana. His own work *Catalina* was the first to be presented, but during the performance a popular uprising took place, which caused the suspension of all theatrical spectacles. Badly shaken economically, the company went on to Mexico, where it achieved success. However, Gaztambide fell ill there; in Veracruz he gave his last concert and in January 1870 he embarked for Spain, reaching Cádiz seriously ill. In Madrid he underwent a liver operation, and died a few days later.

Gaztambide composed 44 zarzuelas, of which *Catalina* (1854) was the best and most successful. Also important were *Los magyares* (1857), *El juramento* (1858) and *La conquista de Madrid* (1863). He composed several works in collaboration with Barbieri and others. Javier Gaztambide was his cousin.

WORKS
all zarzuelas, all first performed in Madrid

La mensajera (2, L. Olona), Español, 24 Dec 1849; A última hora (1, J. Olona), Basilios, 29 May 1850; Las señas del archiduque (2, C. Suarez Bravo), Basilios, 8 June 1850; Escenas en Chamberí (1, J. Olona), Variedades, 19 Nov 1850, collab. R.J.M. Hernando, C.D. Oudrid and F.A. Barbieri; La picaresca (2, E. Doncel y Asquerina),

Circo, 29 March 1851, collab. Barbieri; Al amánecer (1, M. Pina), Circo, 29 May 1851; Tribulaciones (2, T.R. Rubí), Circo, 14 Sept 1851

Por seguir a una mujer (4, L. Olona), Circo, 24 Dec 1851, collab. Hernando, Barbieri, Oudrid and J. Inzenga; El sueño de una noche de verano (3, P. Escosura), Circo, 21 Feb 1852; El estreno de un artista (1, D.V. de la Vega), Circo, 5 June 1852, vs (Madrid, ?1857); El secreto de la reina (3, L. Olona), Circo, 13 Oct 1852, collab. Hernando and Inzenga, vs (Madrid, 1852); El valle de Andorra (3, L. Olona, after J.H. Vernoy de Saint-Georges), Circo, 5 Nov 1852, vs (Madrid, ?1855); La cotorra (1, L. Olona), Circo, 26 April 1853

Don Simplicio Bobadilla (3, M. and V. Tamayo y Baus), Circo, 7 May 1853, collab. Barbieri, Gaztambide and Hernando; La cisterna encantada (3, Vega), Circo, 17 Nov 1853; El hijo de familia (3, L. Olona), Circo, 24 Dec 1853, collab. Oudrid; Un día de reinado (3, J. García Gutierrez and L. Olona), Circo, 15 Feb 1854, collab. Barbieri, Gaztambide and Oudrid; Catalina (3, L. Olona, after E. Scribe: *L'étoile du nord*), Circo, 23 Oct 1854, vs (Madrid, ?1860); Estebanillo (3, Vega), Circo, 5 Oct 1855, collab. Oudrid; Los comuneros (3, A. Lopez de Ayala), Circo, 14 Nov 1855

El sargento Federico (4, L. Olona), Circo, 22 Dec 1855, collab. Barbieri; El amor y el almuerzo (1, L. Olona), Circo, 23 March 1856, vs (Madrid, ?1865); Entre dos aguas (3, A. Hurtado), Circo, 4 April 1856, collab. Barbieri; El lancero (1, D.F. Camprodón), Zarzuela, 31 Jan 1857, vs (Madrid, ?1860); Los magyares (4, L. Olona), Zarzuela, 12 April 1857, vs (Madrid, ?1870); Amar sin conocer (3, L. Olona), Zarzuela, 24 April 1858, collab. Barbieri; Casado y soltero (1, L. Olona), Zarzuela, 8 June 1858, vs (Madrid, ?1870)

Un pleito (1, Camprodón), Zarzuela, 22 June 1858, vs (Madrid, ?1865); El juramento (3, L. Olona), Zarzuela, 20 Dec 1858, vs (Madrid, ?1870); La hija del pueblo (2, E. Alvarez), 22 Dec 1859; El diablo las carga (3, Camprodón), Zarzuela, 21 Jan 1860; Una vieja (1, Camprodón), Zarzuela, 11 Dec 1860, vs (Madrid, ?1865); Anarquía conyugal (1, J. Picón), Zarzuela, 17 April 1861; Una niña (1, Camprodón), Zarzuela, 24 April 1861; La edad en la boca (1, N. Serra), Zarzuela, 11 May 1861; Una historia en un mesón (1, Serra), Zarzuela, 5 June 1861

Del palacio a la taberna (3, Camprodón), Zarzuela, 20 Dec 1861; En las astas del toro (1, C. Frontaura), Zarzuela, 30 Aug 1862, vs (Madrid, ?1860); Las hijas de Eva (3, L.M. de Larra), Zarzuela, 8 Oct 1862; Matilde y Malek-Adel (3, Frontaura), Zarzuela, 7 March 1863, collab. Oudrid; La conquista de Madrid (3, L. Olona), Zarzuela, 23 Dec 1863; Antes del baile, en el baile y después del baile (1, Palacio, Alvarez), Zarzuela, 3 June 1864; Los caballeros de la tortuga (3, E. Blasco), Zarzuela, 23 Dec 1867; La varita de virtudes (magia, 3, Larra), Zarzuela, 7 March 1868

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TOMÁS MARCO/R

Gazzaniga, Giuseppe (*b* Verona, 5 Oct 1743; *d* Crema, 1 Feb 1818). Italian composer. His father intended him for the priesthood, but he studied music secretly and after his father's death devoted himself to it entirely. In 1760 he went to Venice to study with Porpora, who encouraged Gazzaniga to accompany him to Naples. There Porpora obtained a free place for his young pupil at the Conservatorio di S Onofrio in Capuana for six years. During this time Gazzaniga studied composition and counterpoint with his patron. In 1767 he became a composition pupil of Piccinni, with whom he studied for three years; a year later he made his début with his comic intermezzo *Il barone di Trocchia* in Naples. In 1770 he returned to Venice; there he made friends with Sacchini, whose generous advice was of great benefit to him in his compositions. In the 1770s Gazzaniga wrote operas for various Italian theatres. In 1780 he was again in Naples, where he directed the revival of Jommelli's *Armida abbandonata* at the Teatro S Carlo and in the following year revived his own *Antigono*. His *Il finto cieco*, on a libretto by Da Ponte, was performed at the Burgtheater, Vienna, in 1786 and brought Gazzaniga commissions from Italy, Germany and England; but Da Ponte in his memoirs had little to say in his favour.

Gazzaniga achieved widespread acclaim with his one-act *Don Giovanni, o sia Il convitato di pietra* to a libretto by Bertati (1787, Venice), later also known as *Don Giovanni Tenorio*. The work was performed not only in Italy, but also in Paris (1792), Lisbon (1792) and London (1794); Kunze has recorded no fewer than 32 editions of the libretto up to 1821. Though Bertati's text was decisive in Da Ponte's own *Don Giovanni* for Mozart, it is unclear whether Mozart had studied Gazzaniga's score; his letters say nothing of Gazzaniga's opera, and no Viennese performance of the work is known, though he may have encountered Gazzaniga's music through his Ottavio, Antonio Baglioni, who had been Gazzaniga's Giovanni in Venice. Four years after the Venice première Gazzaniga accepted an appointment as *maestro di cappella* at Crema Cathedral, and subsequently composed few dramatic works. Little is known of the composer's final years, though letters and documents mention responsibilities beyond the cathedral and allude to economic hardship. Stefano Pavesi, who was his pupil from 1802, succeeded Gazzaniga as *maestro di cappella* following the latter's death from colic in 1818.

Gazzaniga belongs to the last generation of Italian *buffa* composers whose most brilliant representatives, Paisiello and Cimarosa, provide a link with the comic opera of Rossini. His music typifies the late 18th-century *opera buffa* style. It is less rich in harmony and texture than Paisiello's, but nevertheless closer to the combination of conciseness and judiciously applied sentiment of Paisiello than to the extravagant comic prolixity of Cimarosa. Gazzaniga's style tends to be concise and relatively thin in texture, emphasizing the forward motion of the music as well as the declamation of the text. He seems to have been less tied to symmetrical groups of two and four bars than some of his contemporaries, and interesting rhythmic or melodic details often make up for rather basic harmonies and lean textures. One of the more striking aspects of Gazzaniga's music for his *opere buffe* is its expressive clarity; there is never any doubt about the emotional content or the type of character singing. Though sometimes predictable he often avoided dullness with witty details that enhance the dramatic situation. Gazzaniga was not well educated, but a letter to Simon Mayr shows that he took an interest in older masters as well as in contemporary music, and that he possessed a substantial library.

WORKS

OPERAS

Il barone di Trocchia (int, 2, F. Cerlone), Naples, Nuovo, carn. 1768

La locanda (dg, 3, G. Bertati), Venice, S Moisè, carn. 1771, *D-Dl*, *Rtt*, *DK-Kk*, *F-Pn*, *H-Bn*, *I-MOe*, *Pl*, *Tf*, *US-Bp*, *Wc*

Calandrano (dg, 3, Bertati), Venice, S Samuele, 1771, *A-Wn*, *D-Dl*, *F-Pn*; rev. G. Rust, as L'avaro deluso, Bologna, Formagliari, 1773

Ezio (os, 3, P. Metastasio), Venice, S Benedetto, Feb 1772, *P-La*
La tomba di Merlino (dg, 3, Bertati), Venice, S Moisè, aut. 1772
L'isola di Alcina (dg, 3, Bertati, after L. Ariosto: *Orlando furioso*), Venice, S Moisè, 1772, *A-Wn, D-Dl, DS, F-Pn, H-Bn, I-Fc, Tf, DK-Kk, S-Skma*
Zon-Zon (L'inimico delle donne) (dg, 3, Bertati), Milan, Regio Ducal, aut. 1773, *F-Pn, I-Rmassimo*

Armida (os, 3, after T. Tasso: *Gerusalemme liberata*), Rome, Argentina, 1773, arias *Mc, Nc, Rc*
Il matrimonio per inganno (ob), Pavia, 1773
Il ciarlatano in fiera (dg, 3, P. Chiari), Venice, S Moisè, 1774
Perseo ed Andromeda (os, 3, V.A. Cigna-Santi), Florence, Pergola, 15 Sept 1775; ? as Andromeda, Prague, 1781 (private perf.), Brunswick, 1783
L'isola di Calipso (os, G. Pindemonte), Verona, Filarmonica, 1775
Il re di Mamalucchi (dg), Prague, 1775; as Il Mamalucco, Pesaro, Sole, 1776
Gli errori di Telemaco (os, C.L. Rossi), Pisa, Prini, 1776
Il regno dei pazzi, Ferrara, 27 Dec 1777 (private perf. at Count Pinamonte Boncossa's); as Il re dei pazzi (int), Venice, S Giovanni Grisostomo, aut. 1778
La bizzaria degli umori (dg, 2), Bologna, Zagnoni, 1777, *B-Bc, F-Pn, I-Bc*
Il marchese di Verde Antico (int, 2), Rome, Capranica, Jan 1778; collab. F. Piticchio [early version of La vendemmia], *I-Rdp* (sinfonia only), *US-SFsc*
La vendemmia (opera giocosa, 2, Bertati), Florence, Pergola, 12 May 1778, *A-Wn, D-Dl, Wa, F-Pn, H-Bn, I-Fc, US-LOu*; rev. G. Petrosellini, as La dama incognita (int), Vienna, Burg, 11 Feb 1784
La finta folletto (int, 2), Rome, Capranica, 29 Dec 1778
Il disertore (Il disertor francese) (dg, 2, F. Casorri, after L.S. Mercier), Florence, Pergola, 5 April 1779, *D-Wa, I-Bc*
Antigono (os, 3, Metastasio), Rome, Argentina, 1779, *Nc*
Il ritorno di Ulisse a Penelope (melodramma, 2, G.A. Moniglia), Rome, Argentina, 1779
La viaggiatrice (dg, 2, F.S. Zini), Naples, Fondo, 1780
Antigona (os, G. Roccaforte), Naples, S Carlo, 1781, *Nc* (inc.)
La stravagante (commedia, 2, Zini), Naples, Fondo, 1781
Amor per oro (dg, 3, C. Arcomeno), Venice, S Samuele, 1782, *US-Wc*
La creduta infedele (commedia, 3, Cerlone), Naples, Fiorentini, 1783
L'intrigo delle mogli (commedia, 2, G. Palomba), Naples, Fondo, 1783
La dama contadina (int, 2), Rome, Capranica, carn. 1784
Il serraglio di Osmano (dg, 2, Bertati), Venice, S Moisè, 27 Dec 1784, *D-DO, Wa, F-Pc, I-Fc, Tf* (Act 2 only); as La fedeltà di Rosana, Perugia, Pavone, carn. 1786; as Il palazzo di Osmano, Lisbon, 1795
Tullo Ostilio (os, 3, F. Ballani), Rome, Argentina, 1784, *Tf*
La moglie (donna) capricciosa (dg, 2, F. Livigni), Venice, S Moisè, aut. 1785, *A-Wn, D-Dl, Wa, F-Pn, H-Bn, HR-OMf* (Act 2 Finale only), *I-Fc, Gl*; lib. rev. Giotti (int), Florence, 1791
Il finto cieco (dramma buffo, 2, L. Da Ponte, after M.-A. Legrand: *L'aveugle clairvoyant*), Vienna, Burg, 20 Feb 1786, *F-Pn, I-Fc, US-Bp*
Circe (os, 3, D. Perelli), Venice, S Benedetto, 20 May 1786, *?D-Bsb, P-La*
La contessa di Novaluna (dg, 2, Bertati), Venice, S Moisè, aut. 1786
Le donne fanatiche (dg, 2, Bertati), Venice, S Moisè, aut. 1786
Don Giovanni (Tenorio), o sia Il convitato di pietra (dg, 1, Bertati), Venice, S Moisè, 5 Feb 1787 as pt 2 of G. Valentini and others: Il capriccio drammatico; *A-Wgm, F-Pn, GB-Lbl, I-Bc, Mc, OS, US-Wc*; ed. S. Kunze (Kassel and Basle, 1974)
La Didone (os), Vicenza, Nuovo, sum. 1787
La cameriera di spirito (dg, 2, G. Fiorio), Venice, S Moisè, aut. 1787
L'amore costante (La costanza in amor rende felice) (commedia, 4, Bertati), Venice, S Moisè, 1787, *F-Pn*
Erifile, Venice, S Samuele, aut. 1789, *I-Mc* (scena and duet ony)
Gli Argonaliti in Colco (os, 3, S.A. Sografi), Venice, S Samuele, carn. 1790, *D-Mbs, GB-Lbl, US-Wc*
Idomeneo (os, 3, G. Sertor), Padua, Nuovo, 12 June 1790, *D-Mh, US-Wc*
La disfatta dei Mori (os, 3, G. Boggio), Turin, Regio, 1791, *P-La*
La dama soldato (dg, 2, C. Mazzolà), Venice, S Moisè, 1792, *I-Tf* (Act 1 only)
La pastorella nobile (dg), Fortezza di Palma, aut. 1793
La donna astuta (dg, 2), Venice, S Moisè, 1793 [?rev. version]
Il divorzio senza matrimonio, ossia La donna che non parla (dg, 2, Sertor), Modena, Rangoni, 5 Feb 1794
Fedeltà e amore alla pruova (dramma eroicomico, 1, G. Foppa), Venice, S Moisè, 1798, *A-Wn, F-Pn*
Il marito migliore (dg, 2, T. Menucci di Goro [A. Anelli]), Milan, Scala, 3 Sept 1801; as I due gemelli, Bologna, Comunale, 1807
Martino Carbonaro, o sia Gli sposi fuggitivi (farsa, 1, Foppa), Venice, S Moisè, 1801
Arias in L'ape musicale (commedia, Da Ponte), Vienna, 27 Feb 1789
Scena and aria in L. Brusasco: Il Manescalco, *I-Tf*
Doubtful: La Pallacorda (int), Rome, 1770; Le orfane svizzere (dg, Chiari), Novara, 1774; La fedeltà d'amore, 1776; Il marchese carbonaro (ob), Vienna, 1777; Le gelosie villane (ob, T. Grandi), Novara, 1778; Achille in Sciro (os, Metastasio), Palermo, 1780; L'amante per bisogno (dg, C.G. Lanfranchi Rossi), Venice, 1781; L'Orvietano (ob), Rome, 1781; Demofoonte (os, Metastasio), Palermo, 1782; La vivandiera (ob), Berlin, 1786; L'italiana in Londra (ob, G. Petrosellini), Piacenza, 1789; Giasone e Medea (os, G. Palazzi), Venice, 1790; La schiava della China (ob), Ancona, 1790; I due sposi ridicoli (ob), Rome, 1793; Gl'amori in villa (ob), Piacenza, 1793

OTHER VOCAL

Orats: I profeti al Calvario, 4vv, orch, 1781, *I-CHf, Nc, Pca*; Susanna, 6vv, orch, 1787, *Mc*; Humanae fragilitatis exemplum, Venice, 1792, lib only; San Mauro abate, 4vv, insts, 1793, *Bc*; Sansone, 5vv, orch, *Bc*
Liturgical: Messa breve concertata, C, 4vv, 1791, *I-CRE, Mc*; Messa per li defonti, E♭, 3vv, orch, 1792, *D-MÜs, I-CRE*; Miserere, f, 4vv, orch, 1794, *Mc*; Messa in pastorale, 3vv, org, *US-R**, Missa pro defunctis, 4vv, insts, *D-Mbs*; Mag, D, 4vv, orch, *I-CHf, Mc*; Mag, B♭, 4vv, orch, *CRE*; TeD, 4vv, insts, *D-Dl*, TeD, C, 4vv, org, orch, *MÜs, I-Mc, Sd*; Requiem, Tantum ergo, 4vv, insts, *I-Bc, CRE, Mc*; Ky breve, Gl, Cr, 3vv, insts, *Bc*; Tantum ergo, S, vns, *Bc*; Stabat Mater, c, 4vv, orch, *D-MÜs, I-BGc, CRE*; Stabat Mater, d, *CRE*; other works in *A-Sl, CH-E, D-Hs, MÜs, I-Baf, CRE, Mc, Sd*
Other sacred: Cant. ... per la promozione alla sacra porpora dell' ... Cardinale Mariolini (G. Manfredini) (Bologna, 1777); Cant., Fano, 1777, lib only; Salmi, cantici ed inni cristiani (L. Tadini), 1–3vv, kbd, (Milan, 1817), collab. S. Pavesi; other works in *I-BGc, CHf, CRE, Fa, Mc, S-Smf*
Single arias, duets etc. in *A-Sl; CH-E, Gc, N, Zz; CZ-BER, D-Bsb, Dl, F, GÖs, HR, Hs, LEm, RH, Rtt, ZI; DK-Kk, Sa; GB-Lbl; HR-Dsmb, Sk, Zha; I-AN, BGc, BGi, CHf, MAav, Mc, Rc, Tf; USR-Mk, S-L, Skma, Smf, St; US-BEm, Eu, R, SFsc, Wc*

INSTRUMENTAL

Sinfonias and ovs.: D, 1771, *CH-Zz, HR-Dsmb* (inc.); D, 1772, *I-BGc*; C, *D-Dl*; C, *US-BEm*; D, *I-Rdp*; *S-Skma*; E♭, *I-CHc* (inc.)
3 piano concertos, *A-Wgm*

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RUDOLPH ANGERMÜLLER, MARY HUNTER/CARYL L. CLARK

Gazzaniga, Marietta (*b* Voghera, nr Milan, 1824; *d* Milan, 2 Jan 1884). Italian soprano. After her début at Voghera in 1840 as Jane Seymour in *Anna Bolena* and Romeo in *I Capuleti e i Montecchi* she sang in Italian cities, notably in Verdi roles. She created the title role in *Luisa Miller* (1849, Naples) and Lina in *Stiffelio* (1850, Trieste). Verdi claimed in 1852 that he had disliked her in both; he was irritated just then at the failure of *Rigoletto* in Bergamo, which was blamed on her performance as Gilda. She went on nonetheless with such lyric coloratura parts as well as with heroic ones (Norma and Paolina in *Poliuto* at Bologna in 1852). She undertook several North and Central American tours, during the first of which (1857–8) her husband, Count Malaspina, died of smallpox on the voyage to Havana. In New York in 1866–7 an admiring critic reported 'greater purity and less vehement forcing of tone'. She went on singing in the Americas each year until 1870; by then she had exchanged her old part of Leonora in *Il trovatore* for the lower-lying part of Azucena.

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JOHN ROSSELLI

Gazzelloni, Severino (*b* Roccasecca, Frosinone, 5 Jan 1919; *d* Camino, 21 Nov 1992). Italian flautist. He studied at the Accademia di S Cecilia in Rome, gaining his diploma in 1942 and making his début there in 1945. He quickly became a teacher at the conservatory in Pesaro and first flautist of the Rome RAI SO. With a catholic musical taste, he showed great affection for Baroque music, particularly Bach's sonatas and Vivaldi's Concertos op.10, which he recorded and which he played with a beautiful full tone, impeccable phrasing and astonishing articulation. He was even more renowned for his performances of avant-garde works, many of which were composed for him. Notable among these are *Interpolation* by Haubenstock-Ramati, *Hi-kyò* by Kazuo Fukushima, Serenata no.2 by Maderna, and *Quanti* by Hans Ulrich Lehmann. These works formed part of his recorded repertory, which also included superb performances in *Le marteau sans maître* by Boulez, Berio's *Serenata I* and Nono's *Y su sangre ya viene cantando*. Because of his great virtuosity in this music and obvious sympathy with its style, he enlightened composers in the possibilities of the new developments in flute techniques with which some leading composers had been experimenting. Gazzelloni, one of the outstanding players of his generation, also gave international masterclasses throughout Europe.

WRITINGS

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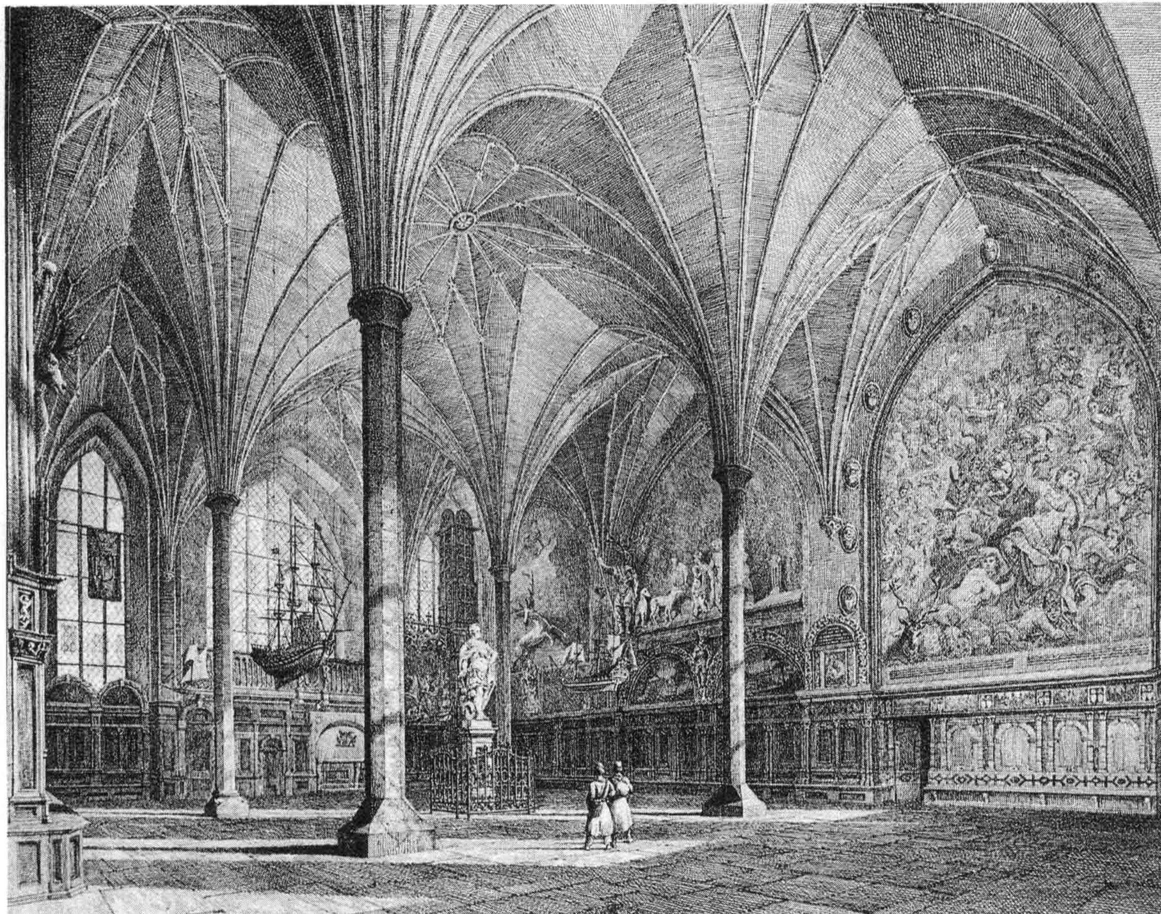
NIALL O'LOUGHLIN

Gdańsk (Ger. Danzig). City in Poland on the Baltic coast. First mentioned in 997 as 'urbs Gyddanyzc', it was originally a Slavonic settlement, and in the 12th century became the seat of Pomeranian princes subordinated to the Polish crown. In 1308 the town was captured by the Teutonic Knights, and between 1454 and 1793 it was subject to the Polish kings. It was part of Prussia until 1807, a free city dependent on France until 1814, and then part of Germany. A free city once more after 1920, it was annexed by Germany in 1939 and finally returned to Poland after 1945.

1. To 1600. 2. 17th and 18th centuries. 3. From 1800.

1. To 1600. Gregorian chant was sung in many churches and monasteries during the Middle Ages, particularly by the Cistercians at Oliwa (1186), at St Mary's and St Catherine's in the city itself, and in the Dominican church of St Nicholas (1227). Sacred music was also cultivated in schools, and in the 14th century lay clerks contributed to ecclesiastical music; in the 15th century organists and Kantors were appointed. The church of St Mary was built between 1343 and 1502, and became the centre of the city's music. Blasius Lehmann of Budziszyn installed a new organ (1509–11), transferring the previous instrument to another part of the building. In 1522 another organ was installed at the high altar and in 1524 Lehmann built yet another instrument (the fifth in the church) over the chapel of St Rajnold. A further organ was built in 1585 by Antonius Friese; this fine 60-rank instrument survived several modifications until it was destroyed in World War II. There were also organs in the churches of St Catherine and St Nicholas by the middle of the 15th century, and at other churches by the end of the 16th. In the first half of the 16th century the Reformation reached Gdańsk; several churches remained Catholic, while both Catholic and Protestant services were held in St Mary's until 1572 when it became wholly Protestant. Church music was instrumentally accompanied in St Mary's as early as the mid-16th century, and the Kantor was also a teacher at the attached choir school.

The earliest records of the city's musicians' guild date from the late 14th century. The guild's apprenticeship lasted seven years, and members enjoyed many privileges; however, itinerant minstrels were permitted to perform in the town for a maximum of two weeks, and were even invited to play at the Dwór Artusa (Ger. Artushof). The municipal trumpeters formed an independent guild; they played from the towers of St Mary's, St Catherine's and St Peter's. In the second half of the 16th century the town council formed a city band (Kapelle), combining its four permanent instrumentalists (who had been employed since the early 15th century) with the singers and instrumentalists of St Mary's. The city Kapelle was conducted by the organist of St Mary's, who became the most influential figure in the city's musical life. Outstanding Kapellmeister in the 16th century who were also



Interior of the Dwór Artusa, Gdańsk, 1476–81: engraving by Johann Carl Schultz, 19th century

composers were the Netherlanders Franziscus de Rivulo (1560–66) and Johannes Wanning (1569–99); Piotr Druziński, organist at the church of St Barbara from 1586 to 1603, was also a fine composer. In 1593 a balcony with a positive organ was constructed at the Dwór Artusa for the Kapelle, which performed there alternately with guild members.

2. 17TH AND 18TH CENTURIES. Musical life remained concentrated at St Mary's, whose many outstanding musicians and composers were also members of the city Kapelle, taking part in performances at the Dwór Artusa; the same man was customarily Kapellmeister of both church and city. Nikolaus Zangius (1599–1602) and Andrzej Hakenberger (1608–27), both used the Venetian polychoral style in their compositions. Gregor Schnitzkius, employed by St Mary's School, had a great interest in didactic music, as is shown by his *Musices praecepta* (1619). Paul Siefert, born in Gdańsk, won a scholarship from the city council to study with Sweelinck in Amsterdam; after short stays in Königsberg and Warsaw he returned to Gdańsk, and became organist of St Mary's from 1623 until his death in 1666. The great antagonist of Siefert was Kaspar Förster the elder, Kapellmeister (1627–52) and bookseller. He engaged in a famous theoretical debate with Siefert and the Polish court *maestro di cappella* Marco Scacchi, a debate which started with the criticism of Siefert's first volume of psalms (Gdańsk, 1640), published by Scacchi in his *Cribrum musicum* (Venice, 1643). His son Kaspar Förster the younger was a pupil of Carissimi in Rome, singer at the Polish court, *maestro di cappella* at the Danish court and composer of sonatas, church concertos and dramatic dialogues in the new style. He was Kapellmeister of St Mary's only from 1655 to 1657, but under him music in the city reached a peak. Afterwards the Kapelle declined, despite the numerous petitions to the council of Förster's successor Balthasar Erben (1658–86), a pupil of Froberger. Johann Valentin Meder was his successor as Kapellmeister (1687–99) and Henry Doebelius, grandson of Siefert, was organist from 1673 to 1693.

In the 17th century most Gdańsk churches had musical establishments which attempted to compete with those of the city and St Mary's. At St John's the post of organist was held from 1643 to 1666 by Ewaldt Hintz, also a pupil of Froberger, and St Catherine's had several outstanding Kantors, including Christoph Werner (1646–50) and Crato Bütner, composers of music in the *seconda pratica*. Thomas Strutz, organist at Holy Trinity (1642–68) and St Mary's (1668–78), composed sonatas, sacred songs and chorale cantatas, as well as passions and oratorios of which only the texts (in German) survive. Vocal music with organ only was cultivated at the Catholic church of St Bartholomew. Testimony to an interest in music in the new Italian style is offered by manuscripts copied by Gdańsk musicians and containing

a lot of fine Italian and German works, and also by the compositions of Gdańsk composers or Polish court musicians. Most such collections, which belonged to the churches of St John, St Catherine (copies prepared by Bütner) and St Bartholomew, were lost during World War II.

Chamber music was also cultivated in the 17th century. The most prominent musicians were related to the city Kapelle and included the English viol player Valentine Flood (1634–6), the Italian violinist Carlo Farina (1636–7), the lutenists Esias Reusner and Paweł Roszkowicz, and the composer and guildmaster Martin Gremboszewski (1626–55). The first opera was staged in 1646, when the city Kapelle assisted the Warsaw court ensemble in *Le nozze d'Amore e di Psiche* for the arrival of Louise Maria Gonzaga, the second wife of the Polish king Władysław IV Vasa. The libretto was by Virgilio Puccitelli, and the music was prepared at the Polish court, probably by Scacchi, possibly with contributions by other royal musicians. In 1695 J.V. Meder performed his *Nero*, the first German opera heard in Gdańsk; the city council was not keen to support him, however, and forbade the performance of his *Die wiederverehligte Coelia* (1698), which he was forced to take to the nearby town of Schottland.

In the 18th century the standards of Gdańsk church music declined, and with worsening economic conditions the city ceased to be an attractive place of work. The organ gradually became the only instrument used in churches. The city Kapelle and the Kapelle of St Mary's were led by Maximilian Dietrich and Johann Balthasar Freisslich (1699–1731 and 1731–64 respectively), Friedrich Christian Möhrheim (1764–1780), Georg Simon Löhlein (1780–1782) and Beniamin Gotthold Siewert (1782–1811), after whose death the post was combined with that of organist at St Mary's under the title Musikdirektor. In 1818 the city Kapelle ceased to exist.

During this period the other church ensembles were dissolved, firstly that of Holy Trinity (1750) and subsequently those of St Catherine (1788), St Bartholomew (1796) and St John (1826). Yet several fine organs were installed during the 18th century; notable composers for the instrument were Daniel Magnus Gronau (at St Mary's 1712–17) and Tobias Volckmar (St Catherine's 1717–30). The musicians' guild ceased its activities during the 18th century; church and civic music was increasingly replaced by public concerts, initiated in 1740 by the organist Jean Du Grain and centred on the city Kapelle. These concerts often featured travelling virtuosos, including Farinelli (1765) and Georg Joseph Vogler (1782 and 1789).

3. FROM 1800. A large number of both secular and ecclesiastical music societies were formed during the 19th century. Oratorios were performed by the Singakademie (founded by T.F. Kniewel in 1818), which was particularly outstanding under F.W. Markull, organist of St Mary's from 1836 to 1858, and Georg Schumann (1890–96). Other choral societies included the Freunde der Singkunst and the Gesangverein zu Danzig (both 1817). Polish choirs were also formed later in the century, including the Jedność society (1884) and the Lutnia choir (1896). The Danziger Theater was built in 1801, and operas, operettas and, less frequently, symphony concerts were given there. Richard Genée was the son of a bass at the theatre, and held the post of Theaterkapellmeister, as did Felix Weingartner from 1885 to 1887. From 1879 Carl Fuchs was an important figure in the city's musical life; he was active as pianist, conductor, organist, writer and critic. Music schools were established early in the 19th century by C.A. Reichel and C.F. Ilgner, and in 1899 a conservatory was founded by Ludwig Heidingsfeld, becoming the Westpreussisches und Riemann-Konservatorium in 1906.

During the insecure interwar period four German music schools and a single Polish academy of music (1929) were active. Many Polish choirs were founded, particularly as a result of the Polish choral festivals held after 1921. Concerts were sponsored by the Polish Society of Music (1925); orchestras included those of the Polish Society of Music (1925–33) and the Polish Catholic Youth Association (1933–9). Music was also taught at all levels in schools. The theatre continued to be run by Germans, and was rebuilt in 1935–6; the theatre orchestra also gave symphony concerts as the Danziger Landesorchester. From 1929 operas were also performed in the open air at the resort of Sopot, including Wagner's *Ring* in 1939.

Although Gdańsk was badly damaged during World War II, concert life and music education revived relatively rapidly after 1945. Polish Radio began broadcasts in that year, and offered support to young musicians, amateur groups and choral societies; organ music was broadcast from Oliwa. The Baltic PO was founded in 1945 under exceptionally unfavourable conditions and was run by the Gdańsk Music Society until 1949, when it was nationalized. However, in the same year an opera studio was founded; this had an adverse effect on the orchestra, reducing the number of its performances to two, and later one, monthly. The situation improved in 1961–2 when attempts to broaden its repertory were made; the orchestra's activities expanded to include chamber concerts and solo recitals, school concerts, jazz and, from 1964, festivals of young musicians. The first postwar opera performance was of Moniuszko's *Halka* (1949), experimentally prepared by Iwo Gall. The first performance by the Philharmonic Opera Studio took place in 1950; at first Romantic works prevailed, but under the directorship of Kazimierz Wiłkomirski (1952–5) Classical and contemporary works were introduced. A particularly outstanding aspect of Gdańsk's musical life has been its ballet (managed by Janina Jarzynówna), which performed its first complete programme in 1952. In 1961 the opera, under Jerzy Katlewicz, resumed the practice of open-air performances at Sopot.

Ensembles active in the city include the Baltic PO (1975) and Baltic State Opera, the Capella Gedanensis and the Schola Cantorum Gedanensis (1978). The Gdańsk Institute of Music was founded in 1945; it was followed by the State High School of Music (1947), renamed the Stanisław Moniuszko Academy of Music, as well as secondary and elementary schools of music. There are periodic music festivals, meetings and competitions, such as the International Festival of Organ Music at Oliwa Cathedral, the Gdańsk Meetings of Young Composers (1987), the Meetings of Guitarists International (1985), the Baltic Opera Meetings (1984) and the International J.P. Sweelinck Organ Competition.

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PAWEŁ PODEJKO, BARBARA PRZYBYSZEWSKA-JARMINSKA

Ge, Gangru (*b* Shanghai, 8 July 1954). Chinese-American composer and violinist. He received degrees in violin performance (1978) and composition (1981) from the Shanghai Conservatory, where he later taught composition (1981–3). After emigrating to the USA, he completed the DMA in composition (1991) at Columbia University. His principal teachers included Chen Gang, Alexander Goehr, Chou Wen-chung and Mario Davidovsky. Among his honours are commissions and awards from Lincoln Center and ASCAP; his works have been performed by the New York, Tokyo and Hong Kong Philharmonic Orchestras, the BBC SO and the American Composers Orchestra.

Ge has been called the first Chinese avant-garde composer. *Yi feng* (1982), his controversial work for unaccompanied cello, employed unorthodox methods of sound production and notation at a time when China was largely unfamiliar with 20th-century Western music. The cello strings, tuned in 4ths an octave below normal pitch, are bowed and plucked in unconventional ways and the body of the instrument is struck to produce timbres simulating Chinese percussive instruments. Rhythmic and polyphonic complexity contribute to the difficulty of the work. In *Gu yue* ('Ancient Music', 1986), a piano evokes the sounds of traditional Chinese instruments, the four sections of the work referring successively to the gong, *qin*, *pipa* and drum. The piano concerto *Wu* (1991) explores a wide range of non-traditional piano techniques, while blending piano and orchestral timbres in a panaroma of tone colours. Ge has explained that 'while in Western music, composers are deeply concerned with the relationships between pitches, in Chinese music what is important is the particular pitch and its microtonal and timbral character'. *Chinese Rhapsody* (1993), which uses major and minor modes, fugue and melodic fragments, is more familiar to the Western ear, although its sliding string figures and accelerated rhythms allude to Chinese influence.

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(*selective list*)

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Inst: Vn Conc., 1976; 12 Preludes, pf, 1979; Moment of Time, pf, 1981; Chbr Sym., orch, 1982; Yi feng, vc, 1982; Capriccio, fl, pf, 1984; Fu (Str Qt no.1), 1984; Db Qt, 1985; Gu yue (Ancient Music), pf, 1986; Dao (Str Qt no.2), 1987; Ingrain, fl, cl, db, pf, 1987; Gu zheng, conc., koto, orch, 1988; Hao, fl, pf, 1988; Taipei, orch, 1988; Si, vn, cl, pf, 1989; Yun, fl, ob, cl, pf, vn, vc, perc, 1990; Str Qt no.3, 1991; Wu, pf, orch, 1991; Chinese Rhapsody, orch, 1993; Str Qt no.4, 1997; Sym. no.1, orch, 1997
Vocal: Trio, S, fl, cl, 1981; Ji (sym. requiem), mixed chorus, orch, 1989; Xiang zhan, S, 1989

WEIHUA ZHANG

Geary, Thomas Augustine [Timothy] (*b* Dublin, 1775; *d* Dublin, Nov 1801). Irish composer and keyboard player. He assumed the names Thomas Augustine for professional purposes, presumably as a tribute to Arne. In Warburton, Whitelaw and Walsh's *History of the City of Dublin* (London, 1818) it is stated that 'labouring under some depression of mind he rushed out of the house, and was found drowned in the canal'. His premature death undoubtedly robbed Irish music of a sensitive and promising talent. There is no evidence for the assertion by Flood that he either entered or graduated at Trinity College.

His precocious talent was publicly recognized by the award of the prize of the Amateur Society to 'Timothy Geary of the choir, aged 14' for the six-part glee *With wine that blissful joy bestows*. While still in his teens he acted as assistant organist to Philip Cogan at St Patrick's Cathedral. In 1793 he performed a piano concerto by Dussek at a concert which also featured his canzonet *Soft is the Zephyr's breezy wing*.

Although Geary was the first Irish composer to exploit systematically the form of sets of variations and rondos for the keyboard based on popular airs, for which there was a great demand at the time, it was as a composer of vocal music that he excelled, showing remarkable sensitivity and maturity in word-painting, and an assured mastery of apt keyboard accompaniments. His best work is to be found in a set of ten canzonets dedicated to Mrs Dean Cradock, published by subscription *c*1795, and some of his delicate pastoral songs, such as *Come, gentle Zephyr*, were in popular demand for some time after his death. His four-part anthem *With humble pleasure, Lord* is included in *Melodia sacra* (Dublin, 1814).

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BRIAN BOYDELL

Gebauer (i). French family of musicians, apparently of German or Swiss origin.

(1) Michel Joseph Gebauer (*b* La Fère, Aisne, 1763; *d* Dec 1812). Oboist, bandmaster and composer. The son of a military musician, Christian (Jean Chrétien) Gebauer, he entered the royal wind group of the Swiss Guard at Versailles as an oboist in 1777 or 1779 and remained with it until 1781. (His father was a horn player in the group from at least 1767 to 1786). Between 1788 and 1792 he was a viola player in the royal chapel at Versailles,

but his career as a string player was ended by a finger injury. He became a musician of the National Guard in 1791, and played in the orchestra of the Théâtre Français from that year, and probably in that of the Salle Louvois in 1793. From 1794 he was oboist at the Théâtre des Amis de la Patrie. He was a professor at the Paris Conservatoire from its foundation in 1795 until 1800, when economics dictated reductions in the teaching staff. He then became director of music of the Consular (later Imperial) Guard, and composed for his band many marches and *pas redoublés*, which were recognized as models of their kind. Reichardt reported in 1802–3: 'This excellent band ... during the march past, continued to play varied music, some pieces slow and mournful, against which the cavalry trumpets made a bizarre contrast'. Gebauer, who was also an oboist in Napoleon's private chamber ensemble, participated in the French campaigns of 1805, 1806, 1809 and 1812, and as a result of the first three he is said to have imported into France some German improvements to the mechanism of wind instruments and to the organization of bands. He died in the retreat from Moscow. His other compositions include 12 violin duos op.10 (Paris, *c*1790), clarinet and violin duos op.12 (Paris, *c*1796), six string quartets, two quartets for flute, clarinet, horn and bassoon, and three quartets for clarinet and strings. Presumably he (rather than his brother) was the composer of the *opéra comique Aimée, ou la fausse apparence* (Pépin, Théatre Montansier, 20 May 1790)

(2) François René Gebauer (*b* Versailles, 15 March 1773; *d* Paris, 28 July 1845). Bassoonist and composer, brother of (1) Michel Joseph Gebauer. He studied with his elder brother and Devienne. Before the Revolution (from 1788) he was a member of the band of the Swiss Guard at Versailles, and in 1790 entered the band of the National Guard. He was bassoonist in the Théâtre Français in 1791–2, possibly played in the orchestra of the Salle Louvois in 1793 and was listed in the orchestra of the Théâtre des Amis de la Patrie in 1794. By 1799 or 1800 he had joined the orchestra of the Opéra, where he remained until 1826. He also played in the imperial chapel orchestra, retaining his place under the Bourbon restoration until the chapel's closure in the upheavals of 1830. His playing was particularly noted for its beauty of tone. He was professor of bassoon at the Conservatoire from 1795 until about 1802, and again from 1824 to 1838. According to Pierre (1900) he was made an honorary professor in 1816. His compositions include 13 bassoon concertos, eight symphonies concertantes, wind quintets, quartets for two clarinets, horn and bassoon op.10 (Paris, 1795), for flute, clarinet, horn and bassoon op.20 (Paris, *c*1799), trios for clarinet, bassoon and horn (Paris, *c*1799, *c*1804), trios for clarinet or oboe, flute and bassoon opp.29 and 32 (Milan, *c*1806), six clarinet duos opp.20 (sic) and 21 (Paris, 1794–5), duos for clarinet and bassoon op.8 (Paris, *c*1796), and three duos for clarinet or oboe and bassoon op.22 (Paris, *c*1819), as well as many solos and arrangements for wind instruments, especially the bassoon. He also published a bassoon method (*c*1820).

(3) Pierre Paul Gebauer (*b* Versailles, ?1775; *d* Paris). Horn player, brother of (1) Michel Joseph Gebauer. The parish registers of Versailles mention the baptism of Pierre Philippe Gebauer (*b* Versailles, 1 Jan 1770), brother of Michel Joseph; this may be a reference to Pierre Paul. He was employed for a time at the Théâtre du Vaudeville in Paris, and also played at the Théâtre Français in 1800–01. His playing was noted for its accuracy. Although he died young he published a set of 20 horn duets.

(4) Etienne Jean François Gebauer (*b* Versailles, 7 March 1776; *d* Paris, 1823). Flautist and composer, brother of (1) Michel Joseph Gebauer. He studied with his eldest brother and Hugot. He was attached to the consular Guard and entered the orchestra of the Opéra-Comique in 1801 as second flute. He was first flute from 1813 until his retirement at the end of 1822. He made numerous skilful arrangements of operatic excerpts for instrumental duet, as well as composing more than 100 pieces for solo flute. His son, Michel Joseph Gebauer (*fl* early 19th century), was a noted viola player who published six duos for violin and viola and a viola method (Paris, 1820).

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DAVID CHARLTON/HERVÉ AUDÉON

Gebauer (ii). Romanian firm of music publishers. It was founded as a music shop and publishing firm in Bucharest in 1859 by Alexis Gebauer (1815–89), a pupil of Liszt and Sechter, who published mostly Romanian folklore collections, transcriptions and opera librettos. After 1880 the firm was run by his son Constantin Gebauer (*b* Bucharest, 18 Oct 1846; *d* Bucharest, 9 March 1920) and subsequently by N.I. Eliad, Jean Feder and Georg Degen. Under Constantin Gebauer, an enthusiastic supporter of Romanian musical life, it developed considerably, publishing exquisite editions of the standard repertory as well as the central repertory of Romanian music; Gebauer was awarded the Silver Medal at the 1900 Paris Exposition Universelle. After 1886 he became chief editor of the musical magazine *Doina*. In 1899 he transferred the shop, which dealt in instruments and scores, to Jean Feder, licensing him to print new Romanian music in 1905. For almost half a century Feder (1869–1941), himself an editor, supported Romanian art and folk music by his publishing activity, also issuing Romanian teaching manuals and international music literature. He published the *Revista muzicală şi teatrală* (1904–8) and the *Revista instrumentelor muzicale şi a maşinilor vorbitoare* ('Musical instruments and mechanical reproduction review', 1905–8). Feder paid particular attention to classical and contemporary Romanian chamber music, publishing works by Constantin Dimitrescu, Emil Monţia, G.A. Dinicu and others. The firm ceased activity in 1945.

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VIOREL COSMA

Gebauer, Franz Xaver (*b* Eckersdorf, nr Glatz [now Kłodzko], Silesia, 1784; *d* Vienna, 13 Dec 1822). German organist, conductor and composer. After studying with his father, he became organist at Frankenstein (1804). In 1810 he went to Vienna, where he made a reputation as a cellist and piano teacher, also becoming known for his reed organ playing. In 1816 he became choirmaster of the Augustinerkirche, an appointment which prompted Franz Oliva's comment to Beethoven, 'Since Gebauer has taken over, the music at the Augustin has improved very much and now the best church music is there'.

Gebauer was one of the earliest members of the Gesellschaft der Musikfreunde as well as founder and first conductor of the Spirituel-Concerte (1819), held at the Hotel Zur Mehlgrabe in the Neue Markt. The idea of these concerts (which lasted until 1848) was to enlarge the choir rehearsals into meetings of music lovers, at which a symphony as well as the choral work for the next feast day was rehearsed. Although inevitably erratic in standard of performance, the meetings were more selective in programme than the Gesellschaft: in the 18 concerts of the first season the works included Beethoven's first four symphonies and Mass in C, in the second, Beethoven's Fifth, Seventh and Eighth Symphonies and *Christus am Ölberge*. Ignaz von Mosel deplored the performance of 'only symphonies and choruses excluding all virtuoso music and bravura singing' (*Allgemeine musikalische Zeitung*, 5 April 1820). Beethoven, who had to write Gebauer a sharp note demanding the return of the *Prometheus* score, referred to him as 'Geh' Bauer' or 'Der Bauer' (the peasant). His compositions include choral works (among them a *Tantum ergo*) and songs.

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C.F. POHL/JOHN WARRACK

Gebauer, Johan Christian (*b* Copenhagen, 6 Dec 1808; *d* Copenhagen, 24 Jan 1884). Danish composer and organist. He studied with Kuhlau (1826–8) and later with C.E.F. Weyse, P.C. Krossing and J.P.E. Hartmann. Soon becoming well known as a teacher of piano and of music theory, he was appointed to teach harmony at the Copenhagen Conservatory from its founding in 1868 until September 1883. From 1848 until his death he was also an organist in Copenhagen, first at St Petri, and from 1859 at the Helligåndskirke. He composed about 40 hymn tunes, some of which are still in use; in his essay 'Om menighedssangen' ('Concerning congregational singing', published posthumously in N.K. Madsen-Stensgaard's chorale book, 1891), he criticized the growing use of unsuitable or poor hymn tunes, and his opinions may have influenced the reforming activities of his pupil Thomas Laub.

Gebauer is remembered chiefly as a song composer. His romances seem to have been influenced by those of Weyse and especially Kuhlau; in particular their plain, yet expressive melodic style makes them notable mid-century representatives of the folk music ideals of J.A.P. Schulz. Even more important are his children's songs (published in collections from 1844), of which several are familiar to every Danish child; owing to their graceful and uncomplicated tunes and harmonic style, they hold a unique position in Danish music.

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TORBEN SCHOUSBOE

Gebel. German family of organists and composers.

(1) Georg Gebel (i) (*b* Breslau [now Wrocław], 1685; *d* Breslau, *c*1750). His autobiography in Mattheson records most of the known facts about his life. His father (also Georg Gebel), a musketeer in Breslau, apprenticed his son as a tailor at the age of 14. However, at 18 Gebel turned to music as a career, beginning lessons with Franz Tiburtius Winckler, a Viennese organist employed at both the cathedral and the Heilige Kreuz church in Breslau. In 1709 he became organist at the parish church in Brieg (now Brzeg) while continuing his musical studies with the Kapellmeister at Gotha, G.H. Stöltzel, who (Gebel said) gave him valuable instruction in Kuhnau's compositional practice and Johann Theile's rules of counterpoint. In 1713 Gebel returned to Breslau as organist of St Christoph, and a year later also became musical director. He credited himself with a large number of compositions, sacred and secular. Few of his works survive and it is difficult to separate his works from those of his son (2) Georg Gebel (ii). Gebel mentioned in his autobiography that he had constructed a clavichord tuned in quarter tones, an intriguing experiment for his time.

WORKS

Komm mit Jesu, Seel und Sinn (Passion oratorio), chorus, 2 fl, 2 ob, 2 hn, bn, str, b viol, theorbo, vc, bc, *D-Bsb*

Sacred cants., all *Bsb*: Aber der Herr warf unser aller Sünde auf ihn, chorus; Ach dass ich Wasser genug hätte, B, bc; Jesus Christus hat uns geliebet, SATB; Wir gingen alle in der Irre wie die Schafe, SATB, 4 trbn, 2 ob, 2 vn, va, vc, bc; Wir gingen alle in der Irre wie die Schafe, SATB, 3 trbn

Der Herr ist mein Licht, motet, SATB, *LÜh*

1 mass and a ps setting, both for double chorus; 48 chorale variations with interspersed arias; 60 sacred cants.; 24 ps with insts; Passion orat in 7 parts; 24 chorale variations, org/hpd; Grosser musicalischer Schneckenzirkel, kbd; 48 kbd concs., most with wind acc.; 24 large-scale kbd concs.; 24 preludes and fugues, kbd; numerous canons, partitas, chaconnes, arias with variations, all for kbd; numerous secular cants.: cited in Gebel's autobiography (see *MatthesonGEP*), all lost

(2) Georg Gebel (ii) (*b* Brieg [now Brzeg], 25 Oct 1709; *d* Rudolstadt, 24 Sept 1753). Eldest son of (1) Georg Gebel (i) and Anna Barbara (née Opitzin). According to his father, the younger Georg Gebel was a precocious child, learning the harpsichord at the age of three and playing in the homes of Breslau nobility by the age of six. At 11 he went to Oels (now Oleśnica) to play for the aristocracy. While continuing his music studies with his father, Georg entered the Maria Magdalena

Gymnasium, learning French and Italian among other subjects. He began to compose music, including wedding cantatas, and was taught improvisation by the cathedral organist, J.H. Krause. At the age of 16, his father reported, he composed a number of serenades and a German opera. In 1729 he was appointed organist at St Maria Magdalena, wrote music for Catholic monasteries, and directed performances of a visiting Italian opera company. While retaining his position in Breslau he also became Kapellmeister at the court of Oels. At 26 he moved to Warsaw as court composer and harpsichordist to Count Brühl, first minister to the Saxon court. At his employer's request he learnt to play the pantaleon from the inventor of the instrument, Pantaleon Hebenstreit, a popular figure at the Dresden court. After 12 years in the service of Count Brühl at Dresden, Gebel became leader and, in 1750, Kapellmeister at the Rudolstadt court.

WORKS

Partita (G), kbd (Rudolstadt, n.d.)
Jauchzet ihr Himmel (Christmas orat), S, A, T, B, 4vv, 2 tpt, fl, bn, vn, va, bc, *D-SWl*
5 sinfonias (G, G, G, D, D), 2 hn, 2 ob/tpt, 2 vn, va, vc; 4 sonatas (D, b, F, F), 2 vn/fl, bc: all *SWl*
2 sonatas (G, F), 2 fl/vn, bc, 'Georg Gebel', *Bsb*
6 sinfonias, cited in the Breitkopf catalogues; sinfonia, 2 vn, va, b, formerly *DS*: all lost
At least 12 ops incl. Serpillo und Melissa, Dresden, *c*1750, and ops to libs by J.G. Kloss, all perf. in Rudolstadt: Oedipus, 1751; Medea, 1752; Tarquinius Superbus, 1752; Sophonisbe, 1753; Marcus Antonius, 1753: all lost
4 cant. cycles; 2 Passions; more than 100 inst works, incl. sinfonias; ovs.; partitas; kbd, vn, fl, lute, and 6 viol concs.; fl and pantaleon sonatas; trios and duos; kbd works: all lost, see *MatthesonGEP*, Marpurg, Hiller and *BrookB*

(3) Georg Siegmund [Sigmund, Sigismund] **Gebel** (*b* Breslau [now Wrocław], *c*1715; *d* Breslau, 1775). Second son of (1) Georg Gebel (i). He became second organist at St Elisabeth in Breslau in 1736. In 1744 he became second organist at St Maria Magdalena, in 1748 organist at the Dreifaltigkeitskirche, and in 1749 first organist at St Elisabeth, where he remained until 1762. He composed church cantatas and organ pieces, none of them known to survive.

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GEORGE J. BUELOW

Gebel [Göbel], **Franz Xaver** (*b* Fürstenau, nr Breslau, 1787; bur. Moscow, 3 May 1843). German composer. A pupil of Vogler and Albrechtsberger, he was also on personal terms with Beethoven. From 1810 he was Kapellmeister at the Leopoldstadt theatre in Vienna, then moved to Pest and Lemberg, and in 1817 to Moscow. There he enjoyed a high reputation as a teacher, composer and pianist (perhaps also as a cellist), and his organization of regular chamber music evenings attracted a wide public. He played a prominent role in the musical life of Moscow in the 1830s through his excellent knowledge of Viennese Classicism, and especially of the works of Beethoven. Glinka became acquainted with Gebel in 1834 and praised the faultless workmanship of his string quartets and quintets, in which Borodin traced Russian influence. The eight quintets show Gebel's melodic gift, able craftsmanship and confident treatment of instruments, as well as a certain preference for the cello, for which he wrote some particularly expressive passages. His output includes four symphonies, an overture, chamber music (eight string quintets, a double quintet, two string quartets and a piano trio), sonatinas, variations and fantasias for piano, a mass, an oratorio and some German songs. His manual on composition was translated into Russian and published in Moscow in 1842.

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ERNST STÖCKL

Gebethner & Wolff. Polish bookselling and publishing firm. Gustaw Adolf Gebethner (*b* Warsaw, 3 Jan 1831; *d* Vladikavkaz, 18 Sept 1901) served his apprenticeship at Spiess & Friedlein in Warsaw. There he met Robert Wolff (*b* Zgierz, nr Łódź, 10 Jan 1832; *d* Sopot, 20 Aug 1910), with whom he founded in 1857 a bookshop and publishing house. Initially called Gebethner & Spółka and renamed Gebethner & Wolff in 1860, it became one of the leading bookselling and publishing enterprises in Warsaw. Its first music publication, the piano score of Moniuszko's *Halka*, appeared in 1857; this was followed by other works by Moniuszko and editions of music by many other Polish composers, including an edition of Chopin's collected works, edited by Jan Kleczyński (1882). Gebethner & Wolff also published many educational books, songbooks, manuals and numerous books on music history. They published over 7000 items of music, besides 7010 other titles, in almost 45 million copies. In 1893 they were awarded a gold medal at the World's Columbian Exposition in Chicago. The firm was in the hands of Gebethner's successors until 1939, with numerous branches in Poland and abroad. The firm was nationalized in 1960.

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KORNEL MICHAŁOWSKI

Gebhard, Heinrich (*b* Sobernheim, 25 July 1878; *d* North Arlington, NJ, 5 May 1963). American pianist and composer of German birth. He studied the piano with Leschetizky and composition with Heuberger in Vienna (1896–9). After making his début with the Boston SO in 1899, he appeared 35 times with that orchestra in the years 1901–33; he also performed with other leading American orchestras, giving the first performance in the USA of Strauss's *Burleske* and the premières of Frederick Shepherd Converse's *Night and Day*, Loeffler's *A Pagan Poem* and his own Fantasy, a work in two extended movements, with the New York PO (12 November 1925). He was a noted interpreter of Impressionist music. Among his pupils was Bernstein, who wrote an introduction for Gebhard's *The Art of Pedaling* (New York, 1963).

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MAURICE GEROW/R. ALLEN LOTT

Gebrauchsmusik (Ger.: 'music for use', 'utility music'). A term adopted in Germany in the early 1920s, first in musicological circles and then in music criticism. Within a decade it had become a slogan with international currency, causing some of those who had initially contributed to its prominence either to distance themselves from it or to abandon it altogether.

The term arose from attempts to challenge, or at least to relativize, its conceptual antonym – musical autonomy. Invariably its use implies, if not actually involves, an opposite term as part of a dualistic system of thought. One of the first writers to employ *Gebrauchsmusik* systematically as one half of a binarism was the musicologist Paul Nettl. In his study of 17th-century dance music he distinguished between *Gebrauchsmusik* and *Vortragsmusik* (1921–2, p.258). By the former term Nettl referred to 'dance pieces that were really danced to', by the latter to 'music without any secondary purpose'. With historical developments in mind, Nettl observed an 'increasing stylization' that attended dance music's emancipation in the cyclical suite of mixed dance forms, a stylization that involved a 'certain removal from popular primordiality [*volkstümliche Ursprünglichkeit*]'. Around the same time Leo Kestenberg, music adviser to the Prussian Ministry of Science, Culture and Education, used *Gebrauchsmusik* to describe 'occasional music' as distinguished from 'concert music'. In making this distinction, Nettl and Kestenberg openly expressed a value judgment soon to be widely shared by musicologists, critics and composers alike. *Gebrauchsmusik*, Kestenberg wrote, 'is artistically as important as, and nowadays materially more promising than, concert music' (1921, p.108). Like other Germans, he was no doubt influenced by parallel developments in France, especially the group of composers known as Les Six.

But it was Heinrich Besseler, in whose work the descriptive and the normative nicely combine, who produced the philosophically most sophisticated account of *Gebrauchsmusik* at the time. An early-music specialist, he had studied philosophy with Martin Heidegger. Beyond a scholarly, historical attempt at understanding earlier musical cultures on their own terms, Besseler also raised general phenomenological questions of the kind posed by Heidegger. In his dissertation on the German suite in the 17th century, Besseler noted that 'the aesthetic access [*Zugangsweise*] to this music is not through listening but through participation, whether through playing, dancing or singing along; in general, through use [*das Gebrauchen*] (*Beiträge zur Stilgeschichte der deutschen Suite im 17. Jahrhundert*, diss., U. of Freiburg, 1923, p.14). Besseler pursued this basic perspective further in his *Habilitationsschrift*, this time focussing on 13th- and 14th-century motets. This music, he stressed, was not 'created for "aesthetic enjoyment"'; nor did it 'concern the "listener" in the usual sense, but rather only believers in prayer and observation' (1925, p.144). In a much-quoted lecture, delivered as part of his dissertation defence, he addressed 'basic questions of musical listening', both from a historical, diachronic perspective and from a systematic one. Acknowledging his debt to Heidegger, he translated his philosophy teacher's fundamental distinction between 'thing' (*Ding*) and 'equipment' (*Zeug*) into specifically musical concepts: 'autonomous music' (*eigenständige Musik*) and 'utility music' (*Gebrauchsmusik*). The first type he associated with concert music, a relatively recent phenomenon, but one which 'for generations has counted as the highest and, as it were, solely legitimate form of performing and listening to music'. With the second type, aesthetic contemplation is secondary or even irrelevant. Invoking Heideggerian terminology, one could say that its mode of existence belongs to the sphere of 'readiness-to-hand' (*Zuhandenheit*), as opposed to 'presentness-at-hand' (*Vorhandenheit*). Besseler defined such music as 'umgangsmässig', something analogous to the vernacular in language (*Umgangssprache*) in the sense of being inseparable from everyday life rather than autonomous. Active participation or involvement is key. The gist of Besseler's theory is encapsulated in this central passage from his lecture (1925, pp.45–6):

> For the individual, *Gebrauchsmusik* constitutes something of equal rank to his other activities, something with which he has dealings in the way he has dealings with things of everyday use, without first having to overcome any distance, that is, without having to adopt an aesthetic attitude. With this in mind we might define the basic characteristic of *Gebrauchsmusik* as something with which we are directly involved [*umgangsmässig*]. All other art . . . in some way stands in contrast to Being as self-sufficient, as autonomous [*eigenständig*].

In later writings Besseler replaced his original binarism with *Darbietungsmusik* ('presentation music') versus *Umgangsmusik* (literally 'ambient music', a term which has unfortunately become synonymous with background music).

Besseler's interest in *Gebrauchsmusik* did not stop with his scholarly work as a music historian; it spilled over into the opinions he held about contemporary trends in composition. Epistemology, aesthetics and cultural politics overlapped. Besseler found himself supporting current efforts to create 'umgangmässige Musik', above all in the work of the German Youth Movement, but also in the cultivation of *Gebrauchsmusik* by composers such as Hindemith, Fortner and Pepping.

Besseler ended the first chapter of his magisterial handbook *Die Musik des Mittelalters und der Renaissance* with an account of the effects of historicism on the present, seeing in the call for 'community music' (*Gemeinschaftsmusik*) the protest of a younger generation against the artistic stance of traditional musical life, against large symphony orchestras and the professional specialization of virtuosos. 'One avoided patriarchal tradition', he wrote in a confessional tone, 'in order to learn from earlier ancestors' (1931, p.21).

Although Hindemith was not responsible for coining the term *Gebrauchsmusik*, as is often asserted, he could maintain in 1930, without too much exaggeration, that he had 'almost completely turned away from concert music in recent years and written, almost without exception, music with pedagogical or social tendencies: for amateurs, for children, for radio, mechanical instruments, etc.' (*Briefe*, ed. D. Rexroth, Frankfurt, 1982,

p.147). One of the principal genres developed to reflect these tendencies was the LEHRSTÜCK. The piece entitled *Lehrstück*, a collaboration between Hindemith and Brecht that established the genre, compromised the composer's autonomy to the extent that the nature of the performing forces was left open. It was thus less a work designed for concert presentation than one which served the learning process of those actively involved. The audience, too, was expected to participate by singing along in the choral sections. Although a secular piece which ironically defamiliarized sacred traditions, it was intended to function in a manner analogous to a sacred cantata in the 18th century.

Recognizing in 1929 that 'the idea of *Gebrauchsmusik* has now established itself in all those camps of modern music that it can reach', Hindemith's contemporary and rival Weill asserted the need for music to be 'useful for society at large'. To this end he and Hindemith collaborated with Brecht on the experimental piece *Der Lindberghflug*, first performed together with *Lehrstück* at the festival of new music in Baden-Baden in 1929. The question of quality, Weill said, was a separate matter, one that determined whether what he was doing could be considered art. 'To have this attitude expressed by a representative of "serious music"', he went on, 'would have been unthinkable a few years ago' ('Die Oper–wohin?', p.68)

The call for socially useful music did not go unchallenged, formulated as it often was in explicitly political terms and as an implicit critique of the Expressionist isolation commonly associated at the time with the Second Viennese School. Schoenberg himself was especially defensive, often construing the reforms proposed by the younger generation of composers as personal attacks (1976).

> One demands New Music for all! *Gebrauchsmusik*! But it transpires that no use can be found for it. . . . And what use? For want of a use, many of the business-like *Gebrauchsmusiker* have become ideal artists. More ideal than those outmoded ones, who may at least hope for success after they die, whereas the involuntary idealists have composed for particular use and have no hope or desire for the future.

No less vitriolic and certainly more extensive were the involved polemics directed against the supporters of *Gebrauchsmusik* by Schoenberg's apologist Theodor W. Adorno. With his characteristic ear for the news of the day, Adorno eagerly took up the term, albeit in a derogatory sense, as early as 1924, and he continued to write critically about *Gebrauchsmusik* for the rest of his life. He began by dismissing the latest music of Hindemith and Stravinsky as 'fiktive Gebrauchsmusik' (1924), music with only apparent utility and little expressive value of the kind he associated with 'absolute music'. By 1932, in his sociological tract 'Zur gesellschaftlichen Lage der Musik', Adorno was using *Gebrauchsmusik* to describe one of four types of contemporary music, the others being 'modern music' (Schoenberg), 'objectivism' (Stravinsky) and 'surrealism' (Weill). He associated *Gebrauchsmusik* above all with Hindemith, whose music he criticized for identifying itself with a fictitious collective. The only use-value of music in capitalist society, he argued, was that of a commodity (in the Marxist sense). Any attempt to restore pre-capitalist immediacy he dismissed as ideology in the sense of 'false consciousness'. As he concluded in *Einleitung in die Musiksoziologie* of 1962, '*Gebrauchsmusik*, is tailor-made for the administered world'.

The idea of *Gebrauchsmusik*, as the work of musicologists such as Besseler illustrates, derives first and foremost from methodological reflection; it does not so much capture the essence of music as reflect a perspective of the scholar or listener. As such, it identifies a philosophical viewpoint, in this case one indebted to phenomenology. The same piece of music can be viewed both in terms of its use-value and in terms of its autonomous features. These two perspectives are not necessarily mutually exclusive. Understood in this way, autonomy must be seen less as an idealistic construct that precludes consideration of social utility than as itself a complex of artistic practices embracing the social, the aesthetic and the theoretical. These three areas overlap. Social autonomy encompasses various aspects of music sociology: the composer's employment status or sources of patronage, the context of musical presentation and the nature of music's social function. Aesthetic autonomy also touches on questions of presentation, on how musical objects are approached, as well as on the status of music as a discrete work, on the kind of criticism and interpretation it attracts, and on matters of musical form. The dimension of theory encompasses questions of formal taxonomy and other structural factors. Historically, it is possible to observe a process of increasing 'autonomization': composers become their own bosses, freed from direct service to institutions and patrons; their musical works are conceived less for specific social occasions, more as discrete works, independent of immediate social function; and the identity of their works, in formal and structural terms, increasingly resists their being subsumed under generic norms. Autonomy and the postulate of originality are closely linked.

One need not subscribe to Adorno's negative dialectics, which posits social relevance in artistic isolation, in order to appreciate one principal point of his critique: namely, that proponents of *Gebrauchsmusik* could not – or rather would not – relinquish certain facets of their autonomy as composers. They remained modern professional composers, with all the aims and aspirations implied by the ultimately irreversible division of labour. The choice, then, was not a simple one between 'autonomy' and 'utility', concepts which insofar as they denote types of music exist merely as abstract constructs. Even 'autonomous' music has its uses. Rather, the call for *Gebrauchsmusik* functioned historically as a corrective to extreme manifestations of autonomy. Composers in the 1920s were rejecting not the hard-won autonomies of Beethoven so much as the extreme isolation of the Schoenberg school.

In different circumstances, on the East Coast of the USA in the early 1950s rather than in 1920s Berlin, Hindemith spoke of his earlier music as though the attendant politics and struggles had never existed. In the preface to his Norton lectures, delivered at Harvard University in 1950, he appeared to take credit for coining the term *Gebrauchsmusik*; at the same time he tried to distance himself from it (1952, p.viii). History has proved him more successful in the former venture than the latter.

> A quarter of a century ago, in a discussion with German choral conductors, I pointed out the danger of an esoteric isolationism in music by using the term *Gebrauchsmusik*. Apart from the ugliness of the word – in German as hideous as its English equivalents workaday music, music for use, utility music, and similar verbal beauties – nobody found anything remarkable in it, since quite obviously music for which no use can be found, that is to say, useless music, is not entitled to public consideration anyway and consequently the *Gebrauch* is taken for granted. . . . [When] I first came to this country, I felt like the sorcerer's apprentice who had become the victim of his

own conjurations: the slogan *Gebrauchsmusik* hit me wherever I went, it had grown to be as abundant, useless, and disturbing as thousands of dandelions in a lawn. Apparently it met perfectly the common desire for a verbal label which classifies objects, persons, and problems, thus exempting anyone from opinions based on knowledge. Up to this day it has been impossible to kill the silly term and the unscrupulous classification that goes with it.

In the period following World War II, not only was the term regarded as 'silly', if not 'useless', but in an age that sought autonomy at all costs, even at the expense of 'public consideration', *Gebrauchsmusik* acquired a pejorative connotation. Thus Stockhausen dismissed his modernist colleague Zimmerman as a 'Gebrauchsmusiker' because he used pre-existing materials rather than generating totally new and original ones. Lack of absolute autonomy became synonymous with a lack of artistic value. The earlier generation in the inter-war years had thought otherwise; it was for them that the term had had its positive, historically significant meaning.

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STEPHEN HINTON

Gebrüder Späth. *See* FREIBURGER ORGELBAU.

Gebunden (i) (Ger.: 'fretted'). In a CLAVICHORD said to be fretted (*gebunden*) each string can be struck by more than one tangent. Thus each string produces several different pitches, depending on its point of contact with the tangent.
See also FRET.

Gebunden (ii) (Ger.). *See* LEGATO.

Gebundener Stil (Ger.). A term used to describe 17th- and early 18th-century compositions written in a strict contrapuntal style, such as fugues, ricercares and chorale preludes.
See also STRICT COUNTERPOINT.

Geck, Martin (*b* Witten, Ruhr, 19 March 1936). German musicologist. From 1955 he studied musicology, philosophy and Protestant theology at the universities of Münster and Kiel and the Free University of Berlin, where his teachers included Dräger, Friedrich Blume and Wiora. He took the doctorate at Kiel in 1962 with a dissertation on the vocal music of Buxtehude and the early Pietists. After a period as consultant to Kiel University on Schleswig-Holstein customs (1961–2), he became an editor of the Wagner collected edition in Munich (1966–70).

Since 1970 Geck has been adviser in music education to the publishing house of Ernst Klett in Stuttgart, for whom he edits the Curriculum Musik. In 1975 he completed his *Habilitation* in Dortmund and the following year became professor of musicology at the city's university. He has worked on German music history of the 16th–19th centuries, with particular reference to Buxtehude, Bach, Beethoven, Mendelssohn and Wagner. In his work he seeks to replace traditional methodologies used in historiology with a more modern, critical approach. In 1996 he was appointed director of the Dortmunder Bach-Symposium.

WRITINGS

Die Vokalmusik Dietrich Buxtehudes und der frühe Pietismus (diss., U. of Kiel, 1962; Kassel, 1965)
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Nicolaus Bruhns: Leben und Werk (Cologne, 1968)
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ed., with E. Voss: *Dokumente zur Entstehung und ersten Aufführung des Bühnenweihfestspiels Parsifal*, Richard Wagner: Sämtliche Werke, xxx (Mainz, 1970)
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'Das Neue in der Musik um 1600 als Spiegel gesellschaftlichen Wandels', *Beiträge zur historischen Sozialkunde*, lxxxiv (1984), 48–58
E. Voss and J. Deathridge: *Thematisches Verzeichnis der Werke Richard Wagners* (Mainz, 1985)
P. Schleuning: *"Geschrieben auf Bonaparte": Beethovens "Eroica": Revolution, Reaktion, Rezeption* (Reinbek, 1989)
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Johann Sebastian Bach (Reinbek, 1993; Jap. trans., 1995, Vietnamese trans., 1996)
Von Beethoven bis Mahler: die Musik des deutschen Idealimus (Stuttgart, 1993/*R*)
'V. Symphonie in C-Moll, op.67', *Die 9 Symphonien Beethovens*, ed. R. Ulm (Kassel, 1994)
'Architektonische, psychologische oder rhetorische Form? Franz Liszts *Klaviersonate h-moll*', *Festschrift Klaus Hortschansky*, ed. A. Beer and L. Lutteken (Tutzing, 1995), 425–33
'Humor und Melancholie als kategoriale Bestimmungen der "absoluten" Musik', *Studien zur Musikgeschichte: eine Festschrift für Ludwig Finscher*, ed. A. Laubenthal and K. Kusan-Windweh (Kassel, 1995), 309–16
Ludwig van Beethoven (Reinbek, 1996)
'Zur Philosphie von Beethovens *Grosser Fuge*', *Festschrift Walter Wiora zum 90. Geburtstag*, ed. C.-H. Mahling and R. Seiberts (Tutzing, 1997), 123–32
Die Geburtsstunde des 'Mythos Bach': Mendelssohns Weiderentdeckung der Matthäuspassion (Wiesbaden, 1998)
'Denn alles findet bei Bach statt': Erforschtes und Erfahrenes (Stuttgart, 1999)
J.S. Bach: das Leben, das Werk (Reinbek, 2000)
'Via Beethoven & Schönberg: Adorno's Bach-Verständnis', *Adorno und die Musik* (Frankfurt, forthcoming)

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with F. Stein: *Nicolaus Bruhns: Orgelwerke* (Frankfurt, 1968)
with O. Drechsler: C. Bernhard: *Geistliche Harmonien*, EDM, 1st ser., lxv (1972)
with E. Voss: R.Wagner: *Parsifal I*, Sämtliche Werke, xiv/1 (Mainz, 1972)

HANS HEINRICH EGGEBRECHT/MATTHIAS BRZOSKA

Gedackt (Ger.). *See under* ORGAN STOP.

Gédalge, André (*b* Paris, 27 Dec 1856; *d* Chessy, 5 Feb 1926). French composer and teacher. He began a career as a bookseller and entered the Paris Conservatoire when he was 28. There he studied composition with Guiraud, won the second Prix de Rome (1885) and remained as an assistant to Guiraud and Massenet. He published a monumental *Traité de la fugue* (Paris, 1901; Eng. trans., 1964), which remains unsurpassed, and in 1905 he was appointed professor of counterpoint and fugue at the Conservatoire. An excellent and highly respected teacher, he taught many of the leading French composers from Schmitt and Ravel to Milhaud and Honegger. His appointment in 1906 as inspector of provincial conservatories brought him into contact with musical education at a lower level, and these experiences produced his *L'enseignement de la musique par l'éducation méthodique de l'oreille* (Paris, 1920). In his music he followed the tradition of Saint-Saëns and Lalo, remaining uninfluenced by the developments of impressionism; his attitude to these is well expressed in the inscription to his Third Symphony (1910): 'sans littérature ni peinture'. His works show, as might be expected, a comprehensive command of counterpoint, but he was also a masterly orchestrator.

WORKS
(*selective list*)

Stage: Pris au piège (opéra bouffe, 1, M. Carré, after La Fontaine), Paris, Opéra-Comique, 1890; Le petit savoyard (pantomime, 4, Carré), Paris, 1891; Hélène (drame lyrique, 2 scenes), 1893; La farce du cadi (3, Rémond, Loiseau), 1897; Phoebé (ballet, 1, G. Berr), Paris, 1900
Orch: Sym. no.1, D, 1893; Pf Conc., op.16 (1899); Sym. no.2, c, 1902, reorchd 1912; Sym. no.3, F, 1910; Sym. no.4, A, inc.
Chbr: Str Qt, B, 1892; 2 vn sonatas, G, op.12 (1897), a, op.19 (1900)
Pf: 4 préludes et fugues, op.2; 4 pièces, op.18, 4 hands; 3 études de concert, op.23 (1903)
Songs: 5 mélodies, op.13; 6 mélodies, op.15 (1898); Dans la forêt, op.22 (M. Bouchoz) (1902); 7 chansons (R. Burns) (1909); 20 chansons pour les enfants (H. Renaudin) (1924); Vaux de vire (15th century) (n.d.)
Principal publishers: Dupont, Enoch, Ricordi

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C. Koechlin: 'André Gédalge', *ReM*, vii/5 (1926), 242–54
M. Ravel, F. Schmitt, A. Honegger and D. Milhaud: 'Hommages à André Gédalge', *ReM*, vii/5 (1926), 255–9
G. Faure: *Silhouettes du Conservatoire: Charles-Marie Widor, André Gédalge, Max d'Ollone* (Paris, 1986)

ALAIN LOUVIER

Gedda [Ustinoff], **Nicolai (Harry Gustaf)** (*b* Stockholm, 11 July 1925). Swedish tenor. His Russian father was a member of the Kuban Don Cossack Choir and subsequently choirmaster at the Russian Orthodox church in Leipzig; his mother, whose maiden name he adopted professionally, was Swedish. He studied with Carl Martin Oehman, and at the Swedish Royal Academy of Music in Stockholm. In 1951 he made his début at the Swedish Royal Opera in the première of Sutermeister's *Der rote Stiefel*; in the following year he sang there as Chapelou in *Le postillon de Lonjumeau*, to immediate acclaim. He made his début at La Scala as Don Ottavio in 1953 and at the same theatre created the Groom in Orff's *Il trionfo di Afrodite*. In 1954 he sang Huon in *Oberon* at the Paris Opéra, and the next year made his Covent Garden début as the Duke of Mantua in *Rigoletto*. He sang regularly for 22 seasons at the Metropolitan from 1957, the year of his American début (at Pittsburgh as Faust), creating Anatol in Barber's *Vanessa* (1958) and singing Kodana in the first American performance of Menotti's *Le dernier sauvage* (1964). At the 1961 Holland Festival he sang Berlioz's Cellini, a role he repeated at Covent Garden in 1966, 1969 and 1976.

A fine linguist, speaking and singing in seven languages, Gedda commanded the range of vocal and idiomatic style for Cellini, Pfitzner's Palestrina, Tchaikovsky's Hermann, Lohengrin, Faust, Riccardo, Pelléas, Pinkerton and Nemorino (which he sang at Covent Garden in 1981). He continued to sing fluently into his 70s. He was also an accomplished recitalist, his repertory encompassing songs in German, French, Russian and Swedish. His many recordings include his concert repertory and his major roles in both opera and operetta, most notably Dmitry, Lensky, Cellini and Gounod's Faust, which indicate the plaintive yet virile quality of his tone and his sure, instinctive understanding of the style needed for different genres. He published a volume of memoirs, *Gåvan är inte gratis* [The present is not free] (Stockholm, 1978).

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G. Storjohann: 'Nicolai Gedda', *Opera*, xvii (1966), 939–44
J.B. Steane: *The Grand Tradition* (London, 1974/*R*), 471–3

HAROLD ROSENTHAL/ALAN BLYTH

Geddes, John Maxwell (*b* Glasgow, 26 May 1941). Scottish composer. He attended the Royal Scottish Academy of Music and Drama (1959–62), and later studied in Copenhagen with Niels Viggo Bentzon (1967). He held various teaching posts in Glasgow and Edinburgh before being appointed lecturer at Notre Dame College, Glasgow (1973–9). He then spent a year as associate professor of music education at Oregon State University (1979–80) before returning to Glasgow to become director of the music diploma at St Andrew's College. He has served on the BBC Scottish Music Advisory panel (1970–75), as chair of the Scottish branch of the Composers' Guild of Great Britain (1976–8) and on the committees of the Scottish Society of Composers (1980–84, 1987–91) and the Scottish Arts Council (1984–6).

Geddes's interest in Scottish traditional music informs a number of his works: *Callanish IV* (1978) for solo cello combines elements derived from Gaelic psalm singing with an individual, thoroughly contemporary musical idiom which replicates in a very different fashion the rhythmic freedom and bold expressivity characteristic of that ancient tradition. His most impressive work, however, has been written for orchestral forces. Clarity of orchestration and tightly-knit musical argument are already hallmarks of his First Symphony (1974–5) and remain evident in three works of the following decade which reflect his abiding interest in astronomy – *Lacuna* (1977), *Ombre* (1984) and *Voyager* (1985). The last of these, with its complex, shifting structures, subtle coloration and densely interwoven textures, was successfully taken up after its Scottish première by orchestras in Poland, Russia and the USA. More recent works include the skilfully crafted *A Caledonian Pageant*, incorporating old Scottish airs, and his Symphony no.3.

WORKS

Orch: Fiddlers' Folly, str, 1968; Portrait of a City, 1971; Sym. no.1, 1974–5; Lacuna, 1977; The Queen's Brangil, 1977; Ombre, 1984; Voyager, 1985; A Galloway Bouquet, concert band, 1987; A Young Person's Guide to the Galaxy, str, 1987; Sym. no.2 'in memoriam Bryden Thomson', 1992; Dances at Threave, 1993; Ob Conc., 1994; Soundposts, str, 1995; A Castle Suite, 1996; Postlude, str, 1996; A Caledonian Pageant, 1997; Gui Conc., 1998; Sinfonietta, 3 str orch, 1998; Sym. no.3, 1998–9

Brass: Four Basilican Pieces, 3 tpt, 1964; Fanfare, brass band, 1966; Fanfare on EABEH, brass, timps, 1977; Wolf of Badenoch, brass octet, 1978; Dances of the Scottish Court, brass qnt, 1988; Gallery Fanfare, brass qnt, 1989; Ane Buke o Courtlie Ayres, brass qnt, 1992; Suite, 3 natural tpt, 1993

Chbr: Variations, fl, pf, 1966; Sonata, ob, pf, 1972; Voila!, 12 va, 1981; Diversion, fl, ob, cl, hn, gui, vn, va, vc, 1983; Callanish III, fl, gui, 1986; Muzyka kameralna, cl, str qt, 1988; Dances of the Scottish Court, fl, va, gui, 1990; Sonata, vc, pf, 1990; Trio, fl, va, gui, 1990; Ane Buke o Courtlie Ayres, 2 gui, 1992; Dances of the Scottish Court, 2 gui, 1992

Solo inst: 3 Antique Pieces, pf, 1964; Solos, ob/eng hn, 1974; Apt for viola, va, 1976; Callanish IV, vc, 1978; Winter, cl, 1978; Callanish V, gui, 1985; Callanish I, fl, 1986; Callanish II, gui, 1986; Callanish VI, gui, 1993; Grande étude d'execution transcendante, tpt, 1995; Stars over Carnac, gui, 1997

Vocal: Cantica nova, SATB, org, perc, 1971; My love is like a red, red rose, B-Bar, orch, 1971; The Three Ravens, T, orch, 1971; Come, Holy Spirit, SATB, pf, perc, 1972; Rune, SATB, orch, 1973; 4 Burns Songs, AT, chbr ens, 1978; 7 Scots Songs, Mez, pf, 1989; A Burns Collection, Mez, fl, va, gui, 1990; In tempore belli, SSSSAATTBB, 1991; Lasses, Love and Life, Mez, pf, 1991; 2 Scots Songs, S, str qt, 1993; Bardsangs, children's vv, pf, 1996; Down in yon bank, S, str qt, 1997

Tape: Altamira, 1974; Coronach, hn, tape, 1974; Night on the Calapooia, 1980; Nite Shift, 1980; Faustmusik, 1982; Leo, dreaming . . ., trbn, tape, 1988

6 film scores

KENNY MATHIESON

Gedike [Goedicke], **Aleksandr Fyodorovich** (*b* Moscow, 20 Feb/4 March 1877; *d* Moscow, 9 July 1957). Russian composer and pianist. He studied the piano at the Moscow Conservatory with Galli, Pabst and Safonov. Although he had no formal training in composition, he did benefit from advice on music theory from Konyus, Nikolay M. Ladukhin and Arensky, and was influenced by S.I. Taneyev. He appeared in Russia and abroad as a concert pianist, and in 1909 he was appointed professor of piano at the Moscow Conservatory, where from 1919 he took classes in chamber music and organ. His music is notable for its use of polyphony, and he was regarded as the guardian of strict classical traditions in Russian music.

WORKS
(*selective list*)

Ops: Virineya (5, Gedike), op.25, 1913–15; U perevoza [By the Ferry] (5, Gedike), op.44, 1933; Zhakeriya (5, Gedike), op.55; Makbet [Macbeth] (5, after W. Shakespeare), op.76, 1944

Orch: Dramaticheskaya uvertyura, op.7; Pf Conc., op.11, 1900; Sym. no.1, op.15, 1902–3; Sym. no.2, op.16, 1905; Na voyne [At War], 6 improvisations, op.26; Sym. no.3, op.30, 1922; Org Conc., op.35, 1927; Zarnitsï [Summer Lightning], sym. poem, op.39; Hn Conc., op.40, 1929; Tpt Conc., op.41, 1930; Uvertyura 1941, op.68, 1941; 25 let Oktyabrya [25 Years of October], ov., op.72; Vn Conc., op.91, 1951

Chbr: Sonatas, op.10, vn, pf, 1899; Pf Trio, op.14, 1902; Pf Qnt, op.21, 1908

Other: vocal and choral music, pf and org pieces, arrs. of music by Bach for org, pf and various ens

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GroveO (G. Grigor'yeva)

B. Levik: 'Tvorchestvo A.F. Gedike' [The works of Gedike], *SovM* (1933), no.4, pp.39–43

B. Levik: *Aleksandr Gedike* (Moscow, 1947)

L. Royzman: 'Krupnïy sovetskiy muzïkant' [An important Soviet musician], *SovM* (1952), no.4, pp.108–9

Obituaries, *Sovetskaya kul'tura* (11 July 1957); *SovM* (1957), no.9, p.160

A.F. Gedike: *Sbornik statey i vospominaniy* [Collected articles and reminiscences] (Moscow, 1960)

GALINA GRIGOR'YEVA

Gedoppelter Accent (Ger.). A type of ornament. *See* ORNAMENTS, §8.

Geehl, Henry (Ernest) (*b* London, 28 Sept 1881; *d* London, 14 Jan 1961). English composer. After early piano studies in Vienna he was active as a theatre conductor (1902–8). In 1918 he joined the staff of Trinity College of Music, retiring in 1960. Arguably his best known composition was the ballad *For You Alone*, reputedly the first and possibly the only song Caruso ever sang in English: although better than most ballads, his many other songs were less popular.

Geehl's orchestral pieces, suites and individual movements gained some popularity, although they display less individuality than the works of his contemporaries Coates and Haydn Wood. He composed much for brass band and helped Elgar score his *Severn Suite*, which Geehl later arranged as one of his many skilled transcriptions for military band. Of his own original band compositions *Oliver Cromwell* (1923), *On the Cornish Coast* (1924), *Robin Hood* (1936) and *Scena sinfonica* (1952) were all adopted as test pieces at the Open or National brass championships between 1923 and 1952; they are evocative, dramatic and technically demanding. His work is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers* (London, 1997).

WORKS
(*selective list*)

Concs. for vn and pf

Orch: Fairyland, 1914; From the Samoan Isles, suite, 1922; A Comedy Overture, 1937; Phantom Dance, pizzicato morceau, 1951; Countryside Sketches; Harlequin's Serenade; Indian Patrol; 'Neath the Desert Stars; Caprice concertante, pf, str; many short genre pieces

Brass band: Oliver Cromwell, ov, 1923; On the Cornish Coast, 1924; Robin Hood, 1936; Normandy, 1946; Sinfonietta pastorale (1946); In Tudor Days (1947); Scena sinfonica, 1952; James Hook, suite (1956); Bolero brilliante; Festival Overture; A Happy Suite; Romanza, trbn, brass band; Thames Valley; Threnody; Variations on Jenny Jones

Many arrs. and trans, incl. works by Elgar

Pf solo: Poème de printemps, op.11 (1907); Scènes italiennes, 5 morceaux caractéristiques (1909); [6] Kleine Sonaten, op.53, 1912; 6 Romantic Pieces (1915); Harlequin and Columbine, miniature suite (1918); 1745, miniature suite (1918); The Bay of Naples, Italian suite (1920)

Vocal: The Mountains of Allah (E. Teschmacher), song cycle, 6 songs (1913); many ballads incl. For You Alone (P.J. O'Reilly), 1909

Many partsong arrs., incl. works by Bizet, Brahms, Gounod, Schubert and Tchaikovsky

PHILIP L. SCOWCROFT

Geeres, John (*d* Durham, bur. 4 March 1642). English composer and singer. He was appointed a lay clerk at King's College, Cambridge, in 1623, the same year in which he took the Cambridge MusB degree. He appears to have held this position until 1626, although he is mentioned in the college 'Mundum' books as late as 1628. In that year he moved to Durham Cathedral, where he became a lay clerk. He held this position until his death. Three undistinguished anthems by him are contained in various 17th-century Durham Cathedral manuscripts (now in *GB-DRc* and *Lbl*). One is an eight-part verse

setting of the collect for St John the Evangelist's Day found also in autograph copies in Cambridge (*Cp*). An anonymous five-part setting of the Compline antiphon *In manus tuas* for '3 Tribles' (*Cp*) is in Geeres's hand and is likely to have been composed by him, possibly for his degree. He may have been related to Gabriel Geeres, who was a lay clerk at Christ Church, Oxford, in 1670.

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J. Morehen: *The Sources of English Cathedral Music, c.1617–c.1644* (diss., U. of Cambridge, 1969), 160–67

R.T. Daniel and P. Le Huray: *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (1972)

JOHN MOREHEN

Geerhart. Composer, possibly identifiable with DERRICK GERARDE.

Geerhart [Geerheart], **Jan.** *See* GERARD, JAN.

Geering, Arnold (*b* Basle, 14 May 1902; *d* Vevey, 16 Dec 1982). Swiss musicologist. He studied musicology under Nef, Handschin and Merian at Basle University and received the teaching diploma in singing from the Basle Conservatory in 1925. He took the doctorate with a dissertation on Swiss vocal music during the Reformation and also studied singing with Alfredo Cairati in Zürich, after which he sang professionally. He took a teaching position at the Schola Cantorum Basiliensis (1944–50) and in 1947 he completed his *Habilitation* at Basle University with a study of medieval German polyphony. In 1950 he succeeded Kurth to the chair of musicology at Berne University. He served as secretary to the IMS (1948–51) and director of the Schweizerisches Volksliedarchiv (1949–63). He was made professor emeritus in 1972.

Geering was noted for his studies of the music history and folk music of Switzerland. His dissertation was both a broad survey of the performance of vocal music in 16th-century Switzerland and a detailed study of the three most important Swiss musicians of the period – Bartholomäus Franck, Johannes Wannenmacher and Cosmas Alder. His *Habilitationsschrift* was a significant contribution to the literature of medieval music history, giving for the first time a detailed description of polyphony in the German-speaking countries and correcting the prevailing judgment of it as conservative; at the same time it gave a comprehensive overview of the location of sources. He earned recognition largely through his work on Senfl and his editions for the Gesamtausgabe; Geering was also known for his Calvin studies.

WRITINGS

Die Vokalmusik in der Schweiz zur Zeit der Reformation (diss., U. of Basle, 1931; Aarau, 1933)

'Homer Herpol und Manfred Barbarini Lupus', *Festschrift Karl Nef* (Zürich and Leipzig, 1933), 48–71

'Textierung und Besetzung in Ludwig Senfls Liedern', *AMf*, iv (1939), 1–11

Die Organa und mehrstimmigen Conductus in den Handschriften des deutschen Sprachgebietes vom 13. bis 16. Jahrhundert (Habilitationsschrift, U. of Basle, 1947; Berne, 1952)

'Die Nibelungenmelodie in der Trierer Marienklage', *IMSCR IV: Basle 1949*, 118–20

'Vom speziellen Beitrag der Schweiz zur allgemeinen Musikforschung', *Mf*, iii (1950), 97–106

'Calvin und die Musik', *Calvin-Studien 1959*, ed. J. Moltmann (Neukirchen, 1960), 16–25

'Eine tütsche Musica des figurirten Gesangs 1491', *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962), 178–81

'Senfl, Ludwig', *MGG1*

'Von den Berner Stadtpfeifern', *Schweizer Beiträge zur Musikwissenschaft*, i (1972), 105–8

'Georg Friedrich Händels französische Kantate', *Musicae scientiae collectanea: Festschrift Karl Gustav Fellerer zum siebzigsten Geburtstag*, ed. H. Hüschen (Cologne, 1973), 126–40

EDITIONS

ed., with W. Altwegg: *Ludwig Senfl: Sämtliche Werke*, ii, v–vii: *Deutsche Lieder zu vier bis sechs Stimmen* (Wolfenbüttel, 1938–61/partial *R*) [vols. ii and iv = EDM, 1st ser., vols. x and xv]; vii: *Instrumental-Carmina … Lieder in Bearbeitungen* (Wolfenbüttel, 1960)

with H. Trümpy: *Das Liederbuch des Johannes Heer von Glarus*, SMd, v (1967)

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V. Ravizza, ed.: *Festschrift Arnold Geering zum 70. Geburtstag* (Berne, 1972) [incl. complete list of writings]

VICTOR RAVIZZA

Geertsom, Jan van (*fl* Rotterdam, mid-17th century). Dutch musician and publisher. He may be related to Géry Ghersem, *maître de chapelle* to Philip II in Spain at the beginning of the 17th century. Archives at Rotterdam show that Geertsom rented a house there from 1665 to 1669; his publications of 1656–7 give his address as 'Rotterdam, in de Meulesteegh'. Four music collections, published between 1656 and 1661, are known. The composers represented are all Italian, including many active in Rome: Abbatini, Carissimi, Stefano Fabri (ii), Gratiani, Marcorelli (= Marco Aurelli) and Tarditi. The volume *Scelta di motetti*, for example, contains (with one exception) motets by composers who held positions at various churches in Rome. Geertsom appears to have had business connections with the firm of PHALÈSE in Antwerp. Not only does his music type bear a distinct resemblance to that of Phalèse, but also 'Mr Jan Gersem' is listed in a 1655 inventory of the Phalèse firm as owing 27 guilders.

PUBLICATIONS

all published in Rotterdam

Canzonette amorose, libro I, 1–3vv, hpd/spinet/theorbo/other inst, raccolta da Gio. van Geertsom, con una serenata a 3 di Marco Aurelli (1656)

Scelta di motetti raccolti da Gio. van Geertsom, 2–3vv, bc (org/hpd/spinet/other inst) (1656)

F. de Silvestri: Alias cantiones sacras … 3vv, bc (org) (1657)

XIV motetta … sive bicinia sacra, 2vv, bc (1661)

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EitnerQ; GoovaertsH; MGG1 (A. Smijers); *Vander StraetenMPB*, ii

SUSAN BAIN

Gefors, Hans (Gustaf) (*b* Stockholm, 8 Dec 1952). Swedish composer and teacher. He first wrote rock music in the style of Bob Dylan, before studying composition privately with M. Karkoff. He then abandoned the Royal College of Music in Stockholm and took the diploma in composition with Nørgård in Århus in 1977. Between 1975 and 1981 he lived in Helsingborg and taught at Holstebro Community College in Denmark, after which he worked (1981–8) in Copenhagen as a composer, music critic and the editor of *Dansk Musiktidsskrift*. In 1988 he was appointed professor of composition at the College of Music in Malmö. Since 1993 he has been a member of the Board of the Swedish National Council for Cultural Affairs.

As a composer he has been most successful as a musical dramatist, creating works in a broadly tonal idiom which have melody as the supporting foundation. His made a successful début on a large scale with his opera *Christina*, staged at the Stockholm Opera in 1986; the work was

also broadcast on television and performed at the Mai-Festspiele in Wiesbaden in 1988. His second large opera, *Parken*, for which he wrote the libretto, after Botho Strauss's play *Der Park*, was also a great success at the Mai-Festspiele in 1992. The subject matter, a midsummer celebration in which the rootlessness of the present meets ancient magic, provided an opportunity for refined stylistic allusions.

WORKS
(*selective list*)

Ops: Ur hav av rök [From Sea of Smoke] (G. Ekelöf), 1972; Poeten och glasmästaren [The Poet and the Glazier] (chbr op, L. Forssell and C. Baudelaire), 1979; Me moriré en Paris (music theatre, Vallejo), 1979; Christina (2, Gefors and Forssell), 1983–6; Parken [The Park] (3, Gefors, after B. Strauss: *Der Park*), 1986–91; Vargen kommer [The Wolf is Coming] (3, Klein-Perski and Gefors), 1994–6; Clara (2, J.-C. Carrière), 1997–8

Other vocal: 4 visor [4 Ballads], 1v, pf, 1969, rev. 1972; Sånger om förtröstan [Songs about Confidence] (G. Tunström), 1v, gui, 1972; Sånger om glädje [Songs about Joy] (P. Lagerkvist), (1v, pf)/(1v, cl/a fl, vc, pf), 1973, rev. 1993; Reveille (Ekelöf), Mez, vc, pf, elec org, perc, 1974–5; En gång skall du vara en av dem som levat för längesen [Once you will be one of them who lived a long time ago] (Lagerkvist), S, fl, cl, vn, vc, gui, 1977; Sjöbergsånger, 1v, pf/gui, 1978; Profvet [The Text] (W. von Braun), S, wind qnt, 1979; Kära jord och andra sånger [Dear Earth and Other Songs] (E. Diktonius, G. Björling, E. Södergran), 1v, pf, 1981, rev. 1984; L'invitation au voyage (Baudelaire), S, vn, gui, 1981; Flickan och den gamle [The Girl and the Old Man] (Alexandre), S, Bar, fl, cl, vn, vc, gui, pf, perc, 1982–3; Whales weep not (D.H. Lawrence), SATB, 1987; Total okay (Strauss), S, vn, org/synth, 1992; Paradisfragment (P. Damiani), SATB, 1993

Orch: Tidlossning [Timebreak], mar, 14 wind, 1975; Vandring i skogen [Wandering in the Forest], small orch, 1978; Musik: no.1 'Slits', 1981, no.2 'Christina-scener' (Forssell), 3vv, orch, 1986, no.3 'Twine', 1988, no.4 'Die Erscheinung im Park', 1990, no.5 'Det himmelska biet med gyllene gadd' [The Celestial Bee with the Golden Sting], sinfonietta, conc. for 5 perc, 1993, no.6 'Lydias sånger' (H. Söderberg, H. Heine, J.P. Jacobsen and others), Mez, orch, 1995–6; Snurra [Top], wind ens, 1994

Chbr and solo inst: Aprahishtita, vc, pf, tape, 1970–72; Through Mirrors of Harmony, pf, 1973; La boîte chinoise, gui, 1975; Krigets eko (Sonido de la guerra) [The Echo of War], perc, 1975; Tjurens död (Muerto del toro) [The Death of the Bull], vc, 1983; One, Two, pf, 1983; Möte med Per i parken [Meeting with Per in the Park], str qt, 1992; Ett jagande efter vind [A Hunting for the Wind], org, 1994

El-ac: Galjonsfiguren [The Figure Head], tape music for dance, 1982–3; Skapelsen 2 [The Creations 2] (E. Beckman), text-sound composition, 1985, rev. 1987

Principal publisher: Nordiska musikförlaget/Warner; Swedish Music Information Centre

WRITINGS

'Att komma till tals med Adorno', *Nutida musik*, xxxi/6 (1987–8), 3–13 [in conversation with O. Billgren and H. Engdahl]

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C. Lundberg: 'Hellre förhäxa än forska', *Nutida musik*, xxxiv/1 (1991), 4–9

S. Levin: 'Vargen kommer', *Nutida musik*, xl/2–3 (1996), 72–81

ROLF HAGLUND

Gegenbewegung (Ger.). Contrary motion. *See* PART-WRITING.

Gegenfuge (Ger.). *See* COUNTER-FUGUE. *See also* INVERSION.

Gehlhaar, Rolf (Rainer) (*b* Breslau [now Wrocław, Poland], 30 Dec 1943). American composer. The son of a German rocket scientist, he emigrated to the USA in 1953, took American citizenship in 1958, and studied philosophy at Yale University (BA 1965) and music at University of California, Berkeley (1965–7). He then moved to Cologne to become Karlheinz Stockhausen's assistant and a member of his ensemble (1967–70). He was a co-founder (in 1969) of the Feedback Studio Verlag, Cologne, a performance centre and later publishing company (1971) devoted to new music. He has lectured at the Ferienkurse für Internationale Neue Musik, Darmstadt (1974, 1976), and at Dartington College of Arts, England (1976–7), and was a founding member of the Electro-Acoustic Music Association of Great Britain (1979). He has also carried out research at IRCAM, which culminated in the first digital reproductions of 'three-dimensional' sounds (1981). He has received several European awards. Gehlhaar's mature works (such as *Tokamak*) reveal an increasing interest in 'structural polyphony'. He has worked equally in acoustic and electro-acoustic music, and since 1979 has used a computer to determine all compositional elements. He employs a wide harmonic spectrum including conventional tonality, microtones, and 'noise'.

Since 1985 he has concentrated on the development and implementation of an interactive computer-controlled music environment called Sound=Space, originally developed as a permanent installation for the National Museum of Science, La Villette, in Paris. This large installation has become a major focus for many different aspects of his work: a resource for the design and development of algorithms for real-time computer-aided composition, as a new instrument for performance of his own live electronic compositions, as a musical environment for dancers and as a musical play/therapy environment for special needs groups. He has established two Sound=Space centres, one in Edinburgh and the other at Musicworks London (Brixton) where workshops in music and movement for special needs groups are carried out on a regular basis.

WORKS

Orch and vocal: Phase, orch, 1972; Prototypen, 4 orch groups, 1973; Liebeslied (D. Mellor), A, orch, 1974; Resonanzen, 8 orch groups, 1976; Isotrope (Gehlhaar), mixed chorus, 1977; Lamina, trbn, orch, 1977; Tokamak, pf, orch, 1982

Chbr and solo inst: Cello Solo, vc, 1966; Klavierstück 1–1, 1967; Beckenstück, 6 amp cymbals, 1969; Klavierstück 2–2, 2 pf, 1970; Wege, 2 amp str, amp pf, 1971; Musi-Ken, str qt, 1972; Spektra, 4 tpt, 4 trbn, 1971; Solipse, vc, tape delay, 1974; Rondell, trbn, tape delay, 1975; Camera oscura, brass qnt, 1978; Linear A, mar, 1978; Polymorph, b cl, tape delay, 1978; Strangeness, Charm and Colour, pf, 3 brass, 1978; Pixels, 8 wind, 1981; Naïri, amp vn/va, 1983; Infra, 10 amp insts, 1985; Origo, 5 amp insts, 1987; Suite for Pf, 1990; Chronik, 2 pf, 2 perc + elecs, 1991; Grand Unified Theory of Everything, fl, b cl, pf, 1992; Angaghoutiun, pf qt, 1994; Amor, fl, 1994; Quantum Leap, pf, 1994; 8 others incl. 2 pf pieces

El-ac: 5 German Dances, 4-track tape, 1975; Particles, chamber ens, elec, 1978; Sub Rosa, 4-track tape, 1980; Worldline, 4 solo vv, elec, 1980; Pas à pas … Music for Ears in Motion, 4 insts, elec, 1981; Sound=Space, 1985 [interactive musical environment], Eichung-Singularity, 3 insts in a Sound=Space, 1987; Head Pieces, 2 heads in a Sound=Space, 1988 [written to be performable by 2 quadruplegics]; Diagonal Flying, pf, elecs, 1989; Strange Attractor, computer controlled pf, 1991; Cusps, Swallowtails and Butterflies, amp perc, tape, 1 perf. in a Sound=Space, 1992

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R. Gehlhaar: 'Sound=Space: an Interactive Musical Environment', *CMR*, vi (1992), 59–72

STEPHEN MONTAGUE

Gehot, Joseph (*b* Brussels, 8 April 1756; *d* USA, after 1795). Flemish violinist, composer and teacher, active in England and the USA. At the age of 11 he was presented to Prince Charles of Lorraine, then staying in Brussels. He was entrusted to the care of Pierre van Maldere, whose early death did not, however, interrupt his apprenticeship; he continued to be supported by Charles of Lorraine until 1780. Gehot seems to have had the job of helping to organize the soirées held at Mariemont, the governor's hunting lodge. According to Fétis, he soon began doing concert tours in Germany and France. The only evidence of his success is the interest taken by publishers in his early works, some of which were printed by more than one publisher. His early tours in England in 1780 were also successful. Gehot seems to have benefited from the protection of the Duke of Pembroke, to whom he dedicated the London edition of his early works. As his reputation grew his works were published in Berlin, as well as London, and his theoretical and practical treatises on the violin, harmony, counterpoint and figured bass were also published.

Gehot played at the Professional Concert and taught the violin at the Opera House, Hanover Square. In the summer of 1792, together with James Hewitt, B. Bergman, William Young and Phillips, Gehot decided to leave London for the United States. The arrival of these musicians caused a great stir in New York, and Gehot scored a veritable triumph at an opening concert on 21 September 1792 with his *Overture in twelve movements, expressive of a voyage from England to America* (now lost), evoking his ocean crossing. With some associates, Gehot launched into a series of concerts but they proved a commercial failure. Taken on by Alexander Reinagle and Thomas Wignell, Gehot left for Philadelphia. There he became a first violinist at the New Theatre from its opening in 1793. After that there is no trace of him and he died, according to John Parker, 'in obscurity and indigent circumstances'.

WORKS

VOCAL

Stage (all perf. London): 2 songs in Shield: The Cobbler of Castlebury (op), CG, 1779; The Maid's Last Shift, or Any Rather than Fail (burletta), Royal Circus, 1787; The Enraged Musician, Royal Grove, 1789; The Marriage by Stratagem, or The Musical Amateur, Royal Grove, 1789; The Royal Naval Review at Plymouth, Royal Grove, 1789; She Would Be a Soldier, Royal Grove, 1789

Other vocal: The Reconsaliation (1v, pf)/fl/vn, in Young's Vocal and Instrumental Musical Miscellany, i (Philadelphia, 1793)

INSTRUMENTAL

all printed works published in London

6 str qts, op.1 (1777); 6 Trios, vn, va, vc, op.2 (?1780); 6 Easy Duettos, vn, vc, op.3 (?1780); 24 Military Pieces, 2 cl, 2 hn, bn, op.4 (?1780); 6 Trios, 2 vn, vc, op.5 (1781); 6 Duettos, 2 vn, op.6 (n.d.); 6 str qts, op.7 (?1788); 6 Duetts, vn, vc, op.9 (?1790); 6 Duetts, vn, tenor (?1790); 5 str qts, *D-Mbs*; Aria, with 30 variations, in A Treatise on the Theory and Practice of Music (1784); others, lost, incl. Ov. in 12 movts., vn concs.

THEORETICAL WORKS

A Treatise on the Theory and Practice of Music together with Scales of Every Musical Instrument (London, 1784) [incl. aria with 30 variations, vn, bc]
The Art of Bowing the Violin (London, *c*1790)
Complete Instructions for Every Musical Instrument (London, *c*1790)

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M. Stockhem: 'Joseph Gehot (1756–1820): un musicien et virtuose bruxellois à l'époque de Mozart', *Bulletin de la société liégeoise de musicologie*, no.81 (1993), 11–18

PHILIPPE VENDRIX

Gehrmans. Swedish firm of music publishers. Carl Gehrman founded the firm in Stockholm in 1893; in 1930 it was sold to Einar Rosenborg, who made it a joint-stock company with himself as main owner and managing director, and in 1950 Inge and Einar Rosenborg's Foundation for Swedish Music took over ownership. Lennart Bagger-Sjöbäck was managing director from 1953 to 1975, when he was succeeded by Kettil Skarby. At first the firm concentrated on popular music, although the standard repertory and Swedish art music were also published. Under Rosenborg's leadership the firm's activities expanded and a comprehensive catalogue of orchestral music was initiated. With the acquisition of Hirsch's Förlag (founded in 1837) in 1943 the art music catalogue was enlarged; it now includes four series of choral music for various voice combinations, chamber and instrumental music. The firm continues to publish popular music, and since the 1950s educational music (e.g. tutors for the recorder, piano, violin, trumpet, clarinet, flute and various ensembles, as well as booklets for compulsory school music education) has been stressed. The main focus of publication during the 1980s and 90s has been on church music, both choral and organ works. Orchestral works, chamber music and solo pieces by composers such as Wilhelm Stenhammar, Hugo Alfvén, Lars-Erik Larsson and Daniel Börtz reflect different epochs of Swedish music published by Gehrmans.

KETTIL SKARBY

Geib. German family of organ builders, piano makers, instrument dealers and music publishers. One branch of the family worked first in England and later in the USA. Johann Georg Geib (i) (*b* Staudernheim an der Nahe, 9 Sept 1739; *d* Frankenthal, 16 April 1818) established his own business around 1760 in St Johann, near Saarbrücken. In 1790 the business was transferred to Frankenthal, and from about 1786 his son Johann Georg (ii) worked in partnership with him. Geib's work was typical of the Middle Rhine school of organ building. Of the 16 instruments that can be attributed to him only six survive: the best-preserved is in the Protestant parish church in Lambrecht.

Johann Georg Geib (ii) (*b* Saarbrücken, 14 June 1772; *d* Frankenthal, 5 March 1849) ran the family business after his father's death, first on his own and then jointly with Josef Littig. Only about nine of his organs can be traced; his work did not attain the same quality as his father's, and the firm ceased after his death.

Ludwig [Louis] Geib (*b* Piestorf, 7 Nov 1759; *d* Schiltigheim, nr Strasbourg, 26 Feb 1827), the nephew of Johann Georg Geib (i), worked in Montbéliard in France

and in Alsace. He is believed to have built about eight organs, as well as some restorations.

John [Johann] Geib (*b* Staudernheim, 27 Feb 1744; *d* Newark, NJ, 30 Oct 1818), the brother of Johann Georg Geib (i), migrated to London, where he claimed to be the first to make 'organized pianos'. His factory finished eight to ten pianos every week, and in all he made about 5400 pianos, as well as church and chamber organs. He is known to have made pianos for the dealers Longman and Broderip. A Geib case (housing a modern organ) survives at St Mary's, Stafford. In 1786 he patented a double action (patent no. 1571) for the square piano (which in a modified form eventually superseded the single action in England and is sometimes described as the grasshopper action), with a buff stop along the treble to facilitate tuning (*see* PIANOFORTE, §1, 4, esp. fig.11). His 1792 patent (no. 1866), on the other hand, enabled players to combine two keyboard instruments by means of two-manual mechanism. On 11 February 1792 he received British denizenship.

On 24 July 1797 Geib sailed with his wife and seven children to New York. In the *Argus: Greenleaf's New Daily Advertiser* for 27 December 1798 he advertised an organ built for the German Lutheran Church in New York. In this work he had been joined by his twin sons, John (1780–1821) and Adam (1780–1849). By 1800 the firm was known as John Geib & Co., and Geib became a leading figure in American organ building of this period. His instruments could be found in New York, Providence, Rhode Island, Salem, Massachusetts, Bethlehem, Pennsylvannia, and Baltimore. In the American *Spectator* for 19 March 1800 the firm advertised their organ for Christ Church, New York, and listed their instruments:

> Church Organs, to any value above a thousand dols.; Chamber Organs, also; Church and Chamber Organs, to play with barrels and fingers, which will be very convenient and can be used by persons who have no knowledge of music; Organized Piano Fortes; Grand and Patent small Piano Fortes; Common Action ditto [i.e. single action]; Pedal Harps, etc.

From *c*1804 until *c*1814 the firm was known as John Geib & Son (this probably refers to the elder of the twins, John Geib jr) and from 1814 their activities included music publishing. The elder John Geib seems to have retired by 1816, and there is no evidence of organ-building activity after this time. Adam Geib joined his twin in the business: they had a piano warehouse at 23 Maiden Lane, New York, where Adam also taught. In 1818, the year of their father's death, a third brother, William (1793–1860), joined the firm, which then became J.A. & W. Geib. Square pianos with this inscription survive, as do instruments marked A. & W. Geib, presumably dating from 1821, when John died. In 1828 William left the business to study medicine, and Adam managed it alone until the following year, when he formed a partnership with his son-in-law Daniel Walker. By this time the firm's activities were devoted largely to publishing, in which they shared engraved plates with the Ditson firm in Boston. In 1843 Walker left the company, and in 1844 Adam's son, William, joined it. Adam retired in 1847. Between 1849 and 1858 the firm's affairs were increasingly supervised by S.T. Gordon, of Hartford, but William Geib remained with the firm and is listed as a piano and music dealer in New York directories until 1872.

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MARGARET CRANMER, BARBARA OWEN, W. THOMAS MARROCCO, MARK JACOBS, G. KALESCHKE

Geige (Ger.). Violin or 'fiddle'. In the Middle Ages the term *Geige*, used without qualification, might refer to any bowed string instrument. By about 1500, and perhaps a decade or two before, the term came to be associated with newly emerging types of instruments. By the mid-16th century a distinction was made between the *grosse Geigen* (*viole da gamba*, that is, the viol family), and the *kleine Geigen* (*viole da braccio*, the violin family). In 1619, Praetorius used *Geigen* to mean members of the violin family (he used *Violen* to mean viols); he distinguished the violin as the treble member of the violin family by the term *Discant-Geig* ('treble violin') – or, more exactly, by *rechte Discant-Geig* ('treble violin proper'). The latter term established the meaning precisely in a terminology where *Discant-Geig* might refer not only to the violin proper but also, used loosely, to a small 'violin' (*kleine Discant-Geig*), tuned a 4th higher than the normal violin; it might even be used for a still smaller 'violin' with three strings (rather than four), tuned *g′-d″-a″* – that is, an octave higher than the lower three strings of the regular violin. According to Praetorius, the term *Fiddel* was used as the equivalent of *Geige* among the 'common people'.

DAVID D. BOYDEN

Geigen (Ger.). *See under* ORGAN STOP.

Geigenharz (Ger.). *See* ROSIN.

Geigenwerk. Name (*Geigenwerck*) given by Hans Haiden to an instrument of his own invention, probably the most successful and certainly the most influential of all bowed keyboard instruments. Haiden produced a working example of his instrument by 1575 and an improved version in 1599, for which he received an imperial privilege in 1601. He described this version in a pamphlet, *Musicale instrumentum reformatum* (Nuremberg, n.d., and 1610; Lat. trans. 1605). His account in the latter was quoted in full by Praetorius (1618), who also provided the only surviving picture of the instrument, which resembled a rather bulky harpsichord (see illustration). At various times Haiden used gut or wire strings, with parchment-covered wire strings in the bass. The bowing action was provided by five parchment-covered wheels against which the individual strings (one for each note) could be drawn by the action of the keyboard. These wheels were turned by means of a treadle. Haiden claimed that the instrument was capable of producing all shades



Geigenwerk: woodcut from Praetorius's 'Theatrum instrumentorum' (Wolfenbüttel, 1620)

of loudness, of sustaining notes indefinitely, and of producing vibrato. The principle of a string instrument bowed with a rosined wheel and played with a keyboard is used in the hurdy-gurdy, known throughout Europe since the 12th century. Diaries of Leonardo da Vinci show that he also applied his ingenuity to producing various devices employing bowed strings. Vincenzo Bolcione in Florence produced an instrument in 1608 which played a 'consort of viols' (Davari, 40); this was probably also a Geigenwerk. An instrument made in Spain in the first half of the 17th century, and apparently based on Haiden's writings, is in the Instrument Museum of the Brussels Conservatory. As late as the second decade of the 18th century, there was a *Geigenwerk* in the Medici Collection in Florence, made by David Haiden, Hans's son, and another at Dresden was examined by J.G. Schröter (*see* HAIDEN family, (2) and (4)). Several other inventors also modelled bowed keyboard instruments on Haiden's *Geigenwerk* (*see* SOSTENENTE PIANO, §1).

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For further bibliography, *see* SOSTENENTE PIANO.

EDWIN M. RIPIN/DENZIL WRAIGHT

Geijer, Erik Gustaf (*b* Ransäter, 12 Jan 1783; *d* Stockholm, 23 April 1847). Swedish historian, poet and composer. He studied at the University of Uppsala from 1799 to 1806. In 1810 he became a reader in history at the university; he was professor there from 1817 to 1846. One of the most remarkable figures in 19th-century Sweden, he exercised a profound influence on philosophy and theology through his writings; as a member of the Riksdag he was an ardent supporter of liberalism.

Though not a professional musician, he achieved a high standard as a composer of chamber music, vocal quartets and solo songs. He and his friends in Uppsala cultivated a lively interest in old Swedish folksongs, and together with A.A. Afzelius he published the important collection *Svenska folkvisor* (1814–16; Ger. trans., abridged, Leipzig 1857). They also played the music of the Classical composers and discussed the ideas of Romanticism as they applied to music. Geijer's songs, which reveal a rich variety of styles and forms, offer many examples of his work as both a poet and a composer; they were well known in Sweden throughout the 19th century. His instrumental works, undeservedly, received less attention. In many details they reveal not only his intimate knowledge of the music of the Classical composers, above all Mozart and Beethoven, but also the influence of his contemporaries Weber, Mendelssohn and Schumann. They are remarkably modern in their feeling for instrumental and harmonic sonority.

WORKS

Pf qnt, f, 1823; pf qt, e (Stockholm, 1825); pf trio, A♭, 1827
2 str qts: no.1, F; no.2, B♭, 1846
2 sonatas, vn, pf: no.1, g, 1819; no.2, F; sonata, vc, pf, ?1838
2 sonatas, pf 4 hands: no.1, E♭ (Stockholm, 1819); no.2, F, 1819–20
Pf solo: sonata, g, 1810; fantasia, 1810; divertimento (Uppsala, 1824)
Partsongs: 4 male vv; chorus, pf
*c*60 songs, 1v, pf [selections in *Musik för sång* (Uppsala, 1824) and *Geijers sånger vid piano*, ed. A. Lundquist (Stockholm, n.d.)]

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AXEL HELMER/R

Gein, van den. *See* VANDEN GHEYN family.

Geiringer, Karl (Johannes) (*b* Vienna, 26 April 1899; *d* Santa Barbara, CA, 10 Jan 1989). American musicologist. He studied composition with Hans Gál and Richard Stöhr, and musicology with Adler and Wilhelm Fischer in Vienna and with Sachs and Johannes Wolf in Berlin, gaining a PhD at the University of Vienna in 1922 for a dissertation on musical instruments in Renaissance painting. Shortly afterwards he went into music publishing with the Wiener Philharmonischer Verlag. In 1929 he was appointed to the commission of the Denkmäler der Tonkunst in Österreich and added editions of music by Peuerl, Posch and Caldara to the series. He succeeded Mandyczewski as museum curator and librarian of the Gesellschaft der Musikfreunde in 1930. There he was able to devote himself to a wide range of subjects from the 17th, 18th and 19th centuries, the most important outcome being a vivid and still valuable study of Brahms (1935, for which the Gesellschaft's archive was a significant source) and his first study of Haydn (1932).

Following the Nazi invasion of Austria in 1938, Geiringer took his family to London, where he worked for the BBC, wrote numerous articles for the fourth edition of *Grove's Dictionary*, and taught at the RCM. His earlier catalogue of the musical instruments in the Salzburg Museum and his curatorship of the early instruments at the RCM provided the source material for his history of musical instruments, published in 1943.

After one year as visiting professor at Hamilton College, Clinton, New York (1940–41), Geiringer became professor and head of graduate studies in music at Boston University, where he remained for 21 years. This proved to be a very fruitful period: his study of Brahms was revised and enlarged; Haydn was the subject of a full-length study (1946); an extensive study of the Bach family appeared (1954) and was supplemented in the following year by an anthology of the music; and there was a continuous flow of articles, programme notes for the Los Angeles PO (1955–60), editions of music, and committee work for the AMS of which he was elected national president in 1955 and 1956, and an honorary member in 1970. In 1959 he was elected a Fellow of the American Academy of Arts and Sciences, and was subsequently decorated by the Austrian government. In 1962 he moved to Santa Barbara to develop the musicological studies of the University of California's campus. It was in Santa Barbara that he wrote his book on J.S. Bach, and began the university's Series of Early Music with an edition of Isaac Posch's *Harmonia concertans* (1968–72). After retiring in 1972 he was invited to spend a term as visiting professor of humanities at the University of Kentucky at Louisville. He was an honorary member of the American chapter of the Neue Bach-Gesellschaft and of the Österreichische Gesellschaft für Musikwissenschaft.

WRITINGS

'Eine Geburtstagkantate von Pietro Metastasio und Leonardo Leo', *ZMw*, ix (1926–7), 270–83
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CECIL HILL/PAULA MORGAN

Geisenhof [Geisenhofer], **Johann** [Hans] (*b* Schongau, *c*1570; *d* probably at Pfullendorf, after 1614). German composer, singer and organist. In about 1585 he was a choirboy in the imperial Hofkapelle in Vienna. After becoming a priest he entered the choir of Konstanz Cathedral as succentor on 25 June 1594 and received a benefice. At the end of 1595 the cathedral chapter threatened to dismiss him on account of his laziness. In order to avert such proceedings he dedicated a motet to the chapter on 27 April 1601 and promised to improve. In 1605 fresh proceedings were apparently brought against him for behaviour not befitting a priest, during the course of which he lost his position and benefice. He then became chaplain and organist of the parish church of the free imperial town of Pfullendorf, where in 1615 he was reprimanded for neglecting his duties. The fact that Bernhard Klingenstein included a composition by him in his *Rosetum Marianum* (RISM 1604[7]) indicates the esteem in which Geisenhof must have been held as a composer; this view is confirmed by the acceptance of an eight-part mass into the repertory of the Bavarian court chapel and its appearance in a choirbook alongside seven masses by Lassus.

WORKS

Missae aliquot sacrae, ad imitationem selectissimarum quarandam cantionum ... adiuncto psalmo Miserere per totum, 6vv (Dillingen, 1610)

Hortus musicus, quem sacris, profanis odis ... instruxit (Munich, 1615), lost
3 motets: 1604[7], 1627[1], 1629[1]
Mass, 8vv, *D-Mbs*; motet, intabulated org, *Mbs*

MANFRED SCHULER

Geiser, Walther (*b* Zofingen, canton of Aargau, 16 May 1897; *d* Oberwil, nr Basle, 6 March 1993). Swiss composer, teacher and string player. He studied the violin with Fritz Hirt and composition with Hermann Suter at the Basle Conservatory. After brief periods of study with Arrigo Serato in Bologna and Bram Eldering in Cologne, Geiser entered Busoni's masterclass in composition at the Akademie der Künste in Berlin (1922–3). In 1924 Geiser was appointed to teach at the Basle Conservatory, where he initially taught violin and ensemble playing and later composition and conducting until his retirement in 1963. For several years he played viola with the Basle String Orchestra and String Quartet and from 1955 to 1972 he was conductor of the Basle Bach Choir. Geiser was also active as a committee member of the Schweizerischer Tonkünstlerverein and as president of the Basle branch of the ISCM. In 1962 he was awarded the composer's prize of the Schweizerischer Tonkünstlerverein.

Geiser's music shows his indebtedness to both the literature and the poetry of the German Romantic tradition and to the classicist teachings of his mentor Busoni. Although influenced early on by the music of the late Romantics (especially Mahler), he quickly took Busoni's lessons to heart, developing a passion for the music of Bach and Mozart which remained undiminished throughout his life. He consequently turned in his own compositions to traditional forms, Baroque elements such as fugue, transparent chamber music textures, simplicity of means and tonal harmony with modal inflections. His chamber works, in particular, develop a classicist *Heiterkeit* that demonstrates Geiser's allegiance to modernist developments in composition between the two world wars. His entire output, however, is marked by the composer's profound ethical stance, sense of responsibility as an artist and belief in classical values.

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(*selective list*)

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VOCAL

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INSTRUMENTAL

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TAMARA LEVITZ

Geisler, Paul (*b* Stolp [now Słupsk], Pomerania, 10 Aug 1856; *d* Posen [now Poznań], 3 April 1919). German conductor and composer. He studied with his grandfather, conductor at Marienburg (now Malbork), and for a time with Konstantin Decker. He was répétiteur at Leipzig (1881–2), then joined Angelo Neumann's travelling Wagner company (1882–3), before becoming Kapellmeister in Bremen under Anton Seidl (1883–5). He later also worked in Leipzig and Berlin, finally moving to Posen, where he founded a conservatory and conducted symphony and choral concerts. He was made royal Kapellmeister in 1902. Once popular and respected as representative of the New German School, Geisler's music was overshadowed by that of the leading members of the movement and after his death soon fell into neglect. His works include seven operas, *Ingeborg* (1884, Bremen), *Die Ritter von Marienburg* (1891, Hamburg), *Hertha* (1891, Hamburg), *Palm* (1893, Lübeck), *Wir siegen* (1898, Berlin), *Prinzessin Ilse* (1898, Posen) and *Warum?* (1899, Berlin), and a 'dramatic episode with music', *Wikingertod*. He also wrote symphonies, symphonic poems (*Der Rattenfänger von Hameln*, performed with success at Magdeburg in 1880, *Till Eulenspiegel*, *Heinrich von Ofterdingen*), cantatas (*Golgatha*, *Sansara*), songs, and piano music (including *Réminiscences de l'opéra 'Tannhäuser'*). (A. Huch: 'Paul Geisler', *NZM*, Jg.83 (1916), 276–7)

EDWIN EVANS/JOHN WARRACK

Geissenhof, Franz [Franciscus] (*b* Füssen, 15 Sept 1753; *d* Vienna, 2 Jan 1821). Austrian violin maker. Geissenhof holds the same place in the history of Viennese violin making that his contemporary Lupot holds in Paris. Each had comparatively ordinary professional origins, yet raised his art to a very high level, through fine craftsmanship allied to a growing appreciation of the work of Stradivari. Geissenhof went to Vienna to be apprentice and successor to Johann Georg Thir. By about 1790 he had clearly seen the work of Stradivari, but his own instruments remained predominantly Old Viennese, round in the arching, with Germanic scroll and chocolate-brown varnish. By the turn of the century he had progressed a long way, and a few years later was copying Stradivari wholeheartedly. His varnish became less brittle and lighter in colour as the years advanced. Tonally his results were from the first superior to those of his Viennese predecessors. His violas were of small size, and he made very few cellos. Most of his instruments have a brand

'F.G.' on the button at the top of the back. He used the latinized form of his name, Franciscus, on his labels.

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CHARLES BEARE/RICHARD BLETSCHACHER

Geissler, Benedict (*fl* 1741–59). German composer. Nothing is known of his life except that he was an Augustinian monk, possibly at the monastery of Trieffenstein, to whose abbot his offertories of 1743 are dedicated.

Geissler's surviving publications show him to have been one of the more versatile composers publishing church music in the 1740s and 50s. By 1740 the simple, tuneful church style suitable for ordinary choirs, which had been popularized by composers such as Rathgeber, was beginning to develop in two directions. Some composers were writing more elaborate music for better equipped town churches, while others were simplifying the style even further for less well equipped village choirs. Geissler was one of the few who managed to use both styles reasonably successfully.

His masses of op.2 are large-scale pieces, typical of the way the former style was developing. The alternation of solo and tutti voices in the same movement, which had been characteristic of the Bavarian church style, had disappeared. The Gloria and Credo are subdivided into several movements, some of which are long and difficult arias, often with elaborate written-out organ accompaniments; much of the choral writing is contrapuntal. The offertory motets which Geissler published in 1743 show a command of both styles. Some are recitatives and arias, with merely a short concluding *alla breve* tutti, but in others the choral writing is more interesting and the solos are shorter and simpler. He was at his best, however, when being most straightforward, in the masses of op.5. These are 'rural' pieces for very small choirs, in which only the soprano, alto, first violin and organ are essential, the other parts being optional. The long sections are through-composed, there are no elaborate solos, and Geissler displays a melodic gift not shown in his more ambitious works.

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all published in Augsburg

6 missae, 4vv, 2 vn, 2 cornetts, vc, bc (org), op.2 (1741)

Flirenta roris nectarei e petra stillante tertia iam vice promanantia, Vesperas, 4vv, 2 vn, 2 cornetts ad lib, vc, bc (org), op.3 (1742)

Fons de novo prae gaudio saliens e petra stillante . . . in XVIII. offertoria diffusus, op.4 (1743)

Missae breves et 2 requiem, 4vv, insts, bc, op.5 (1744)

Cunctus marianus sive 6 litaniae Lauretanae . . . 4vv, 2 vn, 2 cornetts ad lib, bc, op.6 (1746)

6 missae (1759)

ELIZABETH ROCHE

Geissler, Fritz (*b* Wurzen, Saxony, 16 Sept 1921; *d* Bad Saarow, 11 Jan 1984). German composer. After playing in dance bands as a young man, he studied at the Musikhochschulen in Leipzig (1948–50) and at the Berlin-Charlottenburg (1951–3). During 1950–51 he played the viola in the Gotha State SO. He went on to teach at Leipzig University, the Musikhochschule Carl Maria von Weber, Dresden (1969–75) and the Leipzig Musikhochschule (from 1974). His numerous awards included the National Prize of the DDR (1970) and membership in the DDR Akademie der Künste (1972).

The most complex and important works in Geissler's substantial output are his symphonies, particularly the third (1965–6) and fifth (1968–9). In these the metamorphosis of a single, central theme effects a dramatic developmental process, in which it is combined with moments of lively, ironic, lyrical and virtuoso music. Elsewhere he made use of dodecaphony, tone clusters, *Klangflächen* and noise. His advocation of such compositional materials during the 1960s and 70s led many in the DDR to consider him a member of the avant garde. His return to tonality in the Ninth Symphony (1979) provoked astonishment and controversy. One of his most successful works is the chamber opera *Der zerbrochene Krug* (1968–9).

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(selective list)

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Pigment (ballet), 1960, orch suite, 1960; Ein Sommernachtstraum (ballet, after W. Shakespeare), 1964–5; Der zerbrochene Krug (komische Oper, after H. von Kleist), 1968–9; Der verrückte Jourdin (op, after M.A. Bulgakow), 1971; Der Schatten (op, after J. Schwarz), 1973–4; Die Stadtpfeifer (Spieloper), 1976–8; Das Chagrinleder (op, after H. de Balzac), 1977–8; incid music

INSTRUMENTAL

Syms.: Chbr Sym. no.1, 1954; no.1, 1960–61, rev. as Sinfonische Suite, 1964–5; no.2, 1962–4; no.3, 1965–6; no.4, str, 1967; no.5, 1968–9; Chbr Sym. no.2, 1970; no.6 'Konzertante Sinfonie', wind qnt, str, 1971; no.7, 1972; no.8 'Chorsinfonie' (J.R. Becher), 1973–4; no.9, 1974–8; no.10, 1978; no.11, A, orch, 1982

Other orch: Conc., cl, chbr orch, 1954; Italienische Lustspielouvertüre, 1956 [after Rossini]; November 1918, 3 sym. movts, 1958; Chbr Conc., fl, str, hpd, 1966; Essay, 1967; Pf Conc., 1969–70; 2 sinfonische Szenen, 1970; Conc. for Orch, 1972

Chbr and solo: Str Qt no.1, 1952; Ode an eine Nachtigall, wind qnt, str qt, 1966; Sonata, pf, 1968; Sonata, va, pf, 1969; Pf Trio, 1970; Sonata no.2, pf, 1971; Wind Qnt, 1971; Nonet, wind qnt, vn, va, vc, db, 1972; Str Qt no.2, 1972; Sonata, vn, pf, 1975; Cl Qnt 'Frühlingsquintett', 1976

VOCAL

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Other vocal: Odi et amo (G.V. Catullus), Bar, pf, 1971–2; Saarower Lieder (J.R. Becher, Preissler), Mez, str trio, 1982

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FRANK GEISSLER

Geisslerlieder (Ger.: 'flagellant songs'). The name given to a group of sacred songs sung by the flagellants (It. *flagellanti, disciplinati*) of the 13th and 14th centuries during their pilgrimages and acts of penance.

Geisslerlieder are in the vernacular and belong equally to the tradition of the Italian *laude* of the late Middle Ages, and to that of the German pilgrim's song, the one-line invocation and multi-line hymn to a saint. Whereas most of the rest of the popular sacred songs of the Middle Ages are lost because those capable of writing them down did not consider them worth saving for posterity, some at least of the songs of the German flagellants were preserved because the spectacular events connected with them led

several contemporary chroniclers to record them. These events arose in Italy in the middle of the 13th century from the desperate situation in the political, social and moral spheres. Faced with the absence of any power to deal with public suffering or the permanent warfare in town and country (e.g. between the Guelphs and the Ghibellines), hermits and travelling preachers called the world to contemplation and to atonement through penance, so that the individual might be the source of improvement. The movement started in Umbria in 1258; with 'pax et misericordia' as their watchword, organizations of lay brothers (for example, the Disciplinati di Gesù Cristo in Perugia) were formed to perform communal public acts of penance lasting 33½ days in memory of Christ's suffering for the sake of the world, and to spread the movement by making pilgrimages which excited the attention of the masses. At the beginning 'nobiles et mercatores' as well as 'rustici' took part, but as the movement spread further (as far as Poland in 1261) it was increasingly the lower social classes that were involved, although no unified sects were formed, nor was there any overt agitation for social revolution. The personal act of penance, religious in motivation and defined in terms of the Last Judgment, remained at the heart of the manifestations. Every act was subject to a strict ritual and performed in penitential garments, under vows of silence and directed by a 'magister', 'minister' or 'meister'. In Italy 'laudes divinas et incondita carmina' (Bologna, 1260) and 'hymnos in latina vel vulgari lingua' were sung during these acts, but instrumental music and 'amatorie cantilene' were forbidden. The flagellants adopted some of the singing practices of the Laudesi fraternities and enriched the liturgy peculiar to those groups with more sophisticated sacred songs. One of these *laude*, *Chi volo de mondo desprezzare*, has survived with its melody from the 13th century; otherwise the musical settings of these 'canti' or 'buozlieder' from the first eruption of that lay mass movement are lost.

It was the second wave in 1349, spreading over wide areas of Europe like a natural catastrophe in its effect on the entire population, that shocked the priests into noting down the flagellants' penitential songs, linked with events caused by plague and other sufferings, as documents worthy of recording. An immense outbreak, aggravated by the fear that the Last Judgment was imminent, spread on this occasion across the Low Countries as far as Britain and Scandinavia. Large and small processions of penitents formed, chose leaders, confessed their sins and, while singing, with due ritual 'beat themselves most energetically' (Bohemia, 1349). 'Cum canto devoto dulcique melodia' they went from place to place with their message, the singing of the *Leisen* being led by two or three singers (*see* LEISE).

The *Leisen* can be divided into two groups, the songs sung while the flagellants were in procession or on pilgrimage, and those sung during the penances. Some were notated in neumes in the *Chronicon Hugonis sacerdotis de Rutelinga* (1349; *RUS-SPsc* O XIV, 6), a work in hexameters rediscovered in 1880. HUGO SPECHTSHART of Reutlingen was a Swabian priest and teacher, an exceptionally skilled musician and an acutely observant spectator of the processions. His claim to a place in the history of folksong collecting in Germany is that as a conscientious chronicler he was the first to take pains to notate exactly what he heard. He was also the first to notate the variants from strophe to strophe usual in living folksong, so that his record of what was actually sung in the 14th century has a unique documentary value. As he watched the processions, led by banners and crosses, Hugo heard the *cantica Nu ist diu betfart so here* (ex.1),



Maria muoter reiniu meit and *Maria unser vrouwe*. These are old pilgrims' songs, known over a wide area; they survived in the folksong of some Catholic regions until the 17th century. They are characterized by invocations to the Virgin and remembrances of Christ's sufferings, which are linked together by internal and final refrains to form stanzas, like a song.

Such formulae – invocations and recurrent rhyme patterns – are among the traditional components of European folksong that emerge from comparative melodic study of processional and dance-songs, and of songs connected with particular customs collected over a wide area. Like the old pilgrims' songs these too were in general metrically extendable, as the lead singers were allowed latitude to introduce variations within a well-known framework; the recurring refrains sung by the crowd were confined to simple formulae, which seem to have been the nuclei from which longer epic invocations and strophic songs of petition developed in the Middle Ages.

During the flagellation rituals performed in circles outside churches, songs made up on the journeys of flagellation ('in den geiselnfarten') were also sung. The principal song is believed to have been the eight-part 'cancio' *Nu tret her zů der büssen welle*, in which the singing was led by the best singers. During the singing the flagellants walked round and round, flung themselves on the ground, knelt down with raised hands and bemoaned the evil of the world. Parts of this ritual survived in the popular memory after the flagellant processions of 1349 had ceased, and became the object of mockery. In Switzerland in 1350, for instance, people are supposed to have danced to a song of which the original words were:

> Der unserr bůzze welle pflegen,
> Der sol gelten und wider geben.
> Er biht und lass die sunde varn,
> So wil sich got ubr in erbarn.

('Let him who wants to join our penance pay and give again, let him confess and renounce sin, then God will have mercy on him'), substituting the following text:

> Der unser Buss well pflegen
> Der soll Ross und Rinder nehmen,
> Gäns und feiste Swin!
> Damit so gelten wir den Win.

('Let him who wants to join our penance take horse and cattle, geese and fat swine! That's how we shall pay for the wine'). In the Middle Ages the fear of death is often juxtaposed with the lighthearted joy of existence in this manner.

The *Geisslerlieder* are medieval religious folksongs, of which the texts express the particularly urgent needs of the flagellants within a strophic framework characteristic of the genre as a whole, while the melodies are typical of

songs of pilgrimage and petition, which probably formed part of the general repertory of religious songs in the 14th century.

See also LAUDA SPIRITUALE.

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W. Salmen: *Tanz und Tanzer im Mittelalter und in der Renaissance* (Hildesheim, 1999)

WALTER SALMEN

Geist, Christian (*b* Güstrow, *c*1640; *d* Copenhagen, 27 Sept 1711). German composer and organist, active in Scandinavia. He probably received his early musical education from his father, Joachim Geist, Kantor at the cathedral school in Güstrow. In 1663 he applied for the position of Kantor at Hamburg; although Christoph Bernhard was chosen, Geist's music was commended for its delicate style. He was probably employed by Duke Gustav Adolph of Mecklenburg until 1669, when he first worked temporarily as a bass singer at the Danish court in Copenhagen and then, in June 1670, took a permanent position in Stockholm as a musician at the Swedish court under Gustaf Düben (i). He remained there until June 1679, when he was appointed organist at the German church in Göteborg. Unhappy with the conditions there he moved to Copenhagen in November 1684. There he succeeded J.M. Radeck as organist at the Helligaandskirke and at the Trinitatis Kirke, securing both positions by marrying Radeck's widow Magdalena Sibylla on 1 May 1685. He retained the first of these posts until his death but gave up the second after a few years. From 1689 he was also organist of the Holmens Kirke in succession to Johann Lorentz. He died of the plague along with his third wife and his children.

Virtually all of Geist's surviving works with Latin texts were composed during his years in Stockholm. Most are sacred works intended for court services, but there are some larger works written for royal ceremonies (e.g. *Quis hostis in coelis* and *Domine in virtute*, for the king's accession to the throne in 1672). Geist's Latin works, in the autographs consistently designated *motetto*, are clearly related to contemporary Italian concerted motets. Most of them are in distinct sections, alternating in scoring and texture, including vocal solos in arioso or aria style. Geist's expressive harmonic and melodic style and simple, flowing counterpoint is typically Italian, whereas the occasionally extravagant violin and viol parts bear witness to his German heritage. Geist's Latin pieces are closely related to the music of the Dresden Italians Peranda and Vincenzo Albrici, as well as to the vocal works of Kaspar Förster and Buxtehude. Six of the seven works with German texts stem from Geist's time in Göteborg. In contrast to the Latin works, they belong to typically German Protestant genres, with three chorale settings, three elaborate sacred arias and one concerto with aria (*Die mit Tränen säen*).

WORKS

all in S-Uu unless otherwise stated

Edition: *C. Geist: 15 Ausgewählte Kirchenkonzerte*, ed. B. Lundgren, EDM, 1st ser., xlviii (1960) [L]

SACRED VOCAL

Adiuro vos, o filiae Jerusalem, SSSB, 2 vn, bc; Alleluia, absorpta est mors, SSB, 2 vn, bc, L; Alleluia, de funere ad vitam, A, vn, bc, L; Alleluia, surrexit pastor bonus, SSTTB, 2 vn, bc; Alleluia, virgo Deum genuit, SSB, 2 vn, b viol, bc; Altitudo, quid hic jaces, SSB, 2 vn, bc, L; Beati omnes qui timent, B, 2 vn, bc, L

Die mit Tränen säen, SSATB, 3 viols, bc, L; Dieses ist der Tag der Wonne, SAB, 2 vn, bc; Dixit Dominus, SATB, 2 vn, bc, L; Domine in virtute tua laetabitur Rex, SSATB, 2 tpt, 2 vn, 2 va, b viol, bc; Domine ne secundum, SATB, 2 vn, vle, bc, L; Domine, qui das salutem regibus (i), SSATB, 2 vn, va, b viol, bc; Domine, qui das salutem regibus (ii), SSTTB, 2 tpt, 2 vn, 2 va, vle, bc; Domine, qui das salutem regibus (iii), SSATB, 2 vn, va, vle, bc

Emendemus in melius, SATB, 2 vn, bc; Es war aber an der Stäte, Mez/T/B, 2 viols, bc, L; Exaudi Deus orationem meam, SSATB, 2 tpt, 3 vn, vle, bc; Festiva laeta, SSB, 2 vn, b viol, bc; Haec est dies quam fecit Dominus, SSB, 2 vn, theorbo, bc; In te Domine speravi (i), SSB, 2 vn, b viol, bc; In te Domine speravi (ii), SATB, 2 vn, b viol, bc; Invocavit me, SSTB, 2 vn, b viol, theorbo, vle, bc; Jesu delitium vultus, SATB, 2 vn, bc, *D-F*, *S-Uu*

Laetemur in Christo redemptore, S/T, 2 vn, b viol, bc; Laudate pueri Dominum, SSB, 2 vn, bc; Laudet Deum mea gloria, SSB, 2 vn, b viol, bc, ed. B. Lundgren (Stockholm, 1953); Media vita in morte sumus, SSB, 2 vn, va, vle, bc; O admirabile commersium, SB, 2 vn, bc; O coeli sapientia, SSB, bc; O immensa bonitas, SSB, 2 vn, b viol, bc; O Jesu amantissime, SST, 2 vn, bc; O Jesu dulcis dilectio, SST, 2 vn, b viol, bc; O iucunda dies, SSB, 2 vn, theorbo, bc; O piissime Jesu, SATB, 2 vn, b viol, bc; Orietur sicut sol salvator mundi, SB, 2 vn, bc, L

Pastores dicite, STTB, 2 vn, bc, L; Quam pulchra es, SB, 2 vn, bc, L; Qui habitat in adiutorio, SATB, 2 vn, b viol, bc; Quis hostis in coelis, SSATB, 2 tpt, 2 vn, 2 va, bc; Resonet in laudibus, SSB, 2 vn, bc, ed. B. Grunswick (Neuhausen-Stuttgart, 1977); Resurrexi et adhuc tecum sum, S, 2 vn, b viol, bc; Skapa i mig Gud ett rent hjärta, SSB, 2 vn, b viol, bc, L; Schöpfe Hoffnung, meine Seele, SSATB, 2 vn, bc, L; Se huru gott och lustigt är det, B, 2 vn, b viol, bc; Selig, ja selig, wer willig erträget, SSTB, 2 vn, b viol, bc; Se univit Deus coeno, SSB, 2 vn, bc; Surrexit pastor bonus, SB, 2 vn, bc

Tristis anima, SATB, 2 vn, bc, *D-Bsb*; Vater unser, S, 2 vn, bc, L; Veni salus pauperum, SS, 2 vn, bc; Veni Sancte Spiritus, et emitte, SS, 2 vn, b viol, bc; Veni Sancte Spiritus, reple, SSB, 2 vn, bc; Verbum caro factum est, SS, 2 vn, b viol (ad lib), bc, ed. J. Foss (Copenhagen, 1948); Vide pater mi (i), SST, 2 vn, bc, *D-Bsb*, *S-Uu*; Vide pater mi (ii), S, 2 vn, bc [version of the former]; Wie schön leuchtet der Morgenstern, S, 2 vn, bc, L

SECULAR VOCAL

Io, musae, nova sol rutilat, SSAB, 2 vn, 2 va, b viol, bc

Zitto hoggi Faune, SSTB, 2 vn, bc

ORGAN

Allenaste Gud i himmelrik; Lovad vare du, Jesu Krist; O Jesu Krist, som mandom tog: all doubtful, ed. B. Lundgren, *Tre koralförspel* (Stockholm, 1943)

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T. Norlind: *Från tyska kyrkans glansdagar* [From the Golden Age of the German Church], iii (Stockholm, 1945), 144ff

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M. Geck: Review of EDM, xlviii, *Mf*, xvi (1963), 305–6

B. Grusnick: 'Die Dübensammlung: ein Versuch ihrer chronologischen Ordnung', *STMf*, xlvi (1964), 27–83; xlviii (1966), 63–186
F. Krummacher: *Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Praetorius und Bach* (Kassel, 1978), 149ff
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G. Webber: *North German Church Music in the Age of Buxtehude* (Oxford, 1996)
L. Berglund: *The Vocal Music of Christian Geist* (diss., U. of Uppsala, forthcoming)

KERALA J. SNYDER/LARS BERGLUND

Geistliches Konzert (Ger.: 'sacred concerto'). A term used principally in 17th-century Germany for a sacred vocal work, usually in several sections, setting a biblical text.
See MOTET, §III; CANTATA, §II; CONCERTO, §I, 2(ii).

Gelber, Bruno Leonardo (*b* Buenos Aires, 19 March 1941). Argentine pianist of Austrian and French-Italian origin. He was taught the piano by his mother from the age of three and by Vicente Scaramuzza from the age of five, making his début in Argentina in 1946. At seven he contracted polio and was confined to bed for more than a year, practising on a piano specially mounted over his bed, but the following year was able to give his first radio recital. At 15 he was given a grant to study in Paris, where he became the last pupil of Marguerite Long. A prize at the 1961 Marguerite Long-Jacques Thibaud Piano Competition launched his career, which has taken him to all the world's major music centres. His repertory extends from Bach to Schoenberg, but he is most admired for his interpretations of the great Germanic composers of the 19th century, most notably Beethoven (whose complete piano sonatas he has recorded), Schumann, Brahms and Liszt. He commands a wide tonal palette, which he uses with exemplary discretion, and a powerful sonority untainted by stridency. The finesse of his phrasing and melodic inflection is complemented by an equally impressive grasp of large-scale structures.

JEREMY SIEPMANN

Gelbrun, Artur (*b* Warsaw, 11 July 1913; *d* Tel-Aviv, 23 Dec 1985). Israeli composer and conductor of Polish origin. He graduated with honours in the violin (1935) and conducting (1936) at the Warsaw State Conservatory. Conducting studies continued at the Accademia S Cecilia (with Molinari) and the Accademia Musicale Chigiana, Siena (with Casella); later in Switzerland he studied conducting with Scherchen and composition with Burkhard. Gelbrun played the violin and the viola with the Warsaw PO (1935–7), for Radio Lausanne (1941–4) and with the Zürich Tonhalle Orchestra (1944–8). After emigrating to Israel in 1949 he devoted his time to conducting and composition. He was permanent guest conductor with the Israel RSO (1949–53), chief conductor of the Israel Youth Orchestra (1950–56) and chief conductor of the Inter-Kibbutz SO (1950–55); he was then made professor of composition and conducting at the Academy of Music of the University of Tel-Aviv.

Gelbrun's early output is essentially post-Romantic in style; of his instrumental pieces, his Violin Sonatina (1944) was influenced by Honegger, and the String Trio (1945) by Ravel, while his vocal music contains settings of, among others, Eluard and García Lorca. His *Lieder der Mädchen* (1945), to poetry by Rilke, was given its première in 1947 by the soprano Hilde Richlik and the Vienna SO with Gelbrun conducting. From 1957 on, he adopted, at times, the use of 12-note technique, for example in the Five Caprices (1958), Four Preludes (1959), *Three Prayers* (1959), and in the development sections of Symphony no.2 (1961). He also employed aleatory techniques in the Concerto-Fantasia (1963), and unmetred structures in the oratorio *The Scroll of Fire* (1964) and Symphony no.3 (1973). Of his some 50 Israeli works, 11 are vocal pieces which set biblical texts or Hebrew poetry and are nationalist in sentiment. Other source materials include a Mixolydian ancient hymn in the Woodwind Quintet (1971), a Yemenite folk theme in the Concertino for chamber orchestra (1974) and canticles from *Lamentations* in the Adagio for string orchestra (1974). Among the awards made to him was the Israeli Broadcasting Prize (1973).

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(selective list)

Ballet: Miadoux, 1967–8; Prologue pour Decameron, 1968; King Solomon and the Hopooes, 1976; Hedva, 1951
Orch: Suite, 1947; Preludio, passacaglia e fuga, 1954; Variations, pf, orch, 1955; Prologue symphonique, 1956; Sym., 1957–8, 5 Caprices, 1958; Sym., 1961; Vc Conc., 1962; 4 Pieces, str, 1963; Concerto-Fantasia, fl, hp, str orch, 1963; Piccolo divertimento, str, 1963; Sym. no.3: Jubilee, 1973; Adagio, str, 1974; 6 Bagatelles, str, 1974; Concertino, chbr orch, 1974; Hommage à Rodin, 1979–81; Conc., ob, str orch, 1985
Vocal: Lieder der Mädchen (R.M. Rilke), v, orch, 1945; 10 esquisses (Chin. poems), nar, fl, hp, 1946; Une longue réflexion amoureuse (P. Eluard), T, pf, 1947; Halleluja (Bible: Psalm 117), SATB, 1951; 2 Night Songs (L. Goldberg), Mez, pf, 1951; Lament for the Victims of the Warsaw Ghetto (Y. Katzenelson), B, SATB, orch, 1954; 3 Prayers, v, pf, 1959; Songs of the Jordan River (Goldberg), S, orch, 1959; The Scroll of Fire (orat, ps 13), S, A, T, B, SATB, orch, 1964; Salmo e alleluyah, S, chbr orch, 1968; Holocaust and Revival (cant. Biblical and Liturgical texts, M. Jatzrun, I.M. Lask and others), nar, SATB, orch, 1977–8; 3 Songs on My Wife's Poems, v, pf, 1983; Blessed Is … (H. Szenes, *Psalms* 86:16 [Askrei]), S, str qt, 1985
Chbr: Sonatina, 2 vn, 1944; Str Trio, 1945; Str Qt, 1969; Ww Qnt, 1971; Brass Trio, hn, tpt, trbn, 1972; Introduction and Rhapsody, hp, 1973; Pf Trio, vn/cl, vc, pf, 1977, rev. 1985; Aria e 3 frammenti, ob/fl, hp, 1982–3; Easy Variations, 2 rec, 1983; Picture of Faith, 2 pf, 1983; Septet, fl, cl, hp, str qt, 1984
Solo inst: 6 Encores, pf, 1943–52; Sonatina, pf, 1945; Sonatina, vn, 1957; 4 Preludes, pf, 1959; 5 Pieces, vc, 1962; 5 Messages, pf, 1965; Miniatures, bn, 1969; Partita, cl, 1969; Intrada and Passacaglia, org, 1982; Variations faciles, pf, 1982

Principal publishers: Israel Music Institute, Suvini Zerboni, Universal

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A. Tischler: *A Descriptive Bibliography of Art Music by Israeli Composers* (Warren, MI, 1988)

YOHANAN BOEHM/NATHAN MISHORI

Gelineau, Joseph (*b* Champs-sur-Layon, Maine et Loire, 31 Oct 1920). French Jesuit liturgical scholar and composer. He studied music at the Ecole César Franck in Paris and theology at Lyon-Fourvière. A member of the Society of Jesus since 1941, he was ordained in 1951 and has been active in liturgical development, both before and after the Second Vatican Council, producing a number of influential books and articles and a stream of liturgical compositions. In Paris he worked with the Centre de Pastorale Liturgique and was professor in liturgical and pastoral music at the Institut Catholique. He co-founded the international church music research group Universa Laus.

At the time of the Second Vatican Council (1962–5) there existed within the Roman Catholic Church two

musical camps, one concerned with the 'pastoral' aspect of liturgical music and the participation of the people, the other focussed on the 'sacred' dimension of traditional chant and polyphony and the idea of 'music-as-art'. Gelineau's writings from this period influenced the pastoral group. From his knowledge of liturgical history and a comparative study of non-Western rites, he argued for a radical review of the place of music in the reformed Catholic liturgy. In *Chant et musique dans le culte chrétien* (1962) he reappropriated the idea of liturgical 'art' music for the purposes of the pastoral camp by speaking of 'functional art', suggesting that the value of liturgical music be judged according to the capacity of such music to fulfil a ritual function. This function, he contended, should determine musical form: for example, when the priest represents God to the people and they respond, the result is dialogue. Thus, if everyone is to participate, only simple, monodic songs, with clear, rational meaning, can be considered strictly liturgical: 'art for art's sake', the esoteric (including wordless 'jubilus', with its sometimes unchristian, even 'magical' resonances) and styles with 'profane' associations are inappropriate within a liturgical context.

Gelineau concluded that the song forms traditionally regarded by the Church as ideally suited to the liturgy had in fact become adulterated over the centuries and that it was necessary to 'restore' their original function as popular chants. He wished, for example, to reintroduce the people's response in the graduals of the Mass. Restricted by the ornate style of Gregorian melodies, however, he developed his own form of responsorial psalmody for the French language that recaptures the poetic structure and imagery of the original Hebrew. This system, with its melodically simple tones designed to express the asymmetrical three- or four-line text structure, has come to be known as 'Gelineau psalmody'; widely adapted for use in other languages (in English as *The Psalms: a New Translation*, London, 1963), it has also been much imitated. In present-day celebrations of the Mass the traditional graduals are usually replaced by a responsorial psalm.

Although the 'pastoral' argument was not accepted *in toto* by the Second Vatican Council, its main principles were overwhelmingly adopted in practice. In Gelineau's later writings, therefore, especially *Demain la liturgie: essai sur l'évolution des assemblées chrétiennes* (1975), a different emphasis is evident. He argued that since the Church's traditional song had been swept away after the Council, new forms must be created, but he recognized that the nature of those forms could be determined only when the Christian Assembly itself had stabilized after a period of flux. From this it may appear that Gelineau was no longer seeking to 'restore' song forms that had been 'altered' in the Middle Ages. However, in 'Liturgical Music: France and Beyond' (1985) he was to question the use of 'everyday' music in worship, and the tendency of each culture to 'homogenize' the rich variety of song forms, which resulted, for example, in a preponderance of responsorial singing in Africa and the use of strophic forms in Europe. He has also expressed regret for such trends as the preference for hymns rather than a restoration of the singing of scriptural and liturgical texts, and the modern division between singing and speaking (see *Demain la liturgie*) that has led to the abandonment of the cantillation of scripture readings and prayers (a matter to which he had earlier devoted considerable attention; see especially *Chant et musique dans le culte chrétien*).

Gelineau's historical theories have found general acceptance among pastoral theologians, but the response of music historians has been mixed. Hucke (1980), following Gelineau, has emphasized the discontinuity of form between early eucharistic psalmody and 'Gregorian' graduals. Jeffery (1992), on the other hand, has rejected the premise that a division exists between 'sacred' and 'pastoral' music: he regards as anachronistic Gelineau's application of the label 'artistic' to 'Gregorian' chant (and draws attention to the links between the chant and 'folk' song); he questions whether responsorial psalmody was in fact the norm in the early Church, whether early singing was necessarily simpler in style than later singing, and whether each chant genre (e.g. introit) was of congregational origin; he is thus sceptical of the view that later chant necessarily represents a radical break from earlier chant.

As a composer, Gelineau is particularly known for his output of psalms and hymns, including *Psaumes* (1953–5, from the Jerusalem Bible) for unison voices and chorus, the well-known *Vingt-quatre psaumes et un cantique* (1953) and *Cinquante-trois psaumes et quatre cantiques* (1954), *Psaumes à quatre voix mixtes I et II* (1958), *Refrains psalmiques* (1963), *Dix hymnes du matin et du soir* (1968) and *Huit cantiques du Nouveau Testament* (1970). He has also written a setting for soloists and four-part choir of the *Cantique des cantiques* (1995), a number of masses, including the Latin *Messe responsoriale* (1953) for choir and congregation and the *Festival Mass* (1974), a liturgy of the Dead, *Qu'ils reposent* (1984–7), for four-part choir and orchestra (1984–7), as well as music in French Mass and Office books (*Missel noté*, 1988; *Le chant des Heures*, 1977–97).

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'The Rôle of Sacred Music', *The Church and the Liturgy*, ed. J. Wagner (Glen Rock, NJ, 1965), 59–65

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Dans vos assemblées: sens et pratique de la célébration liturgique (Paris, 1971)

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'Music and Singing in the Liturgy', *The Study of Liturgy*, ed. C. Jones and others (Oxford, 1978, 2/1992), 440–64

'Liturgical Music: France and Beyond', *Pastoral Music*, ix/4 (1985), 23–9

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'Cries of Supplication, Cries of Joy', *Pastoral Music*, xiv/1 (1989), 40–43

'The Path of Music', *Music and the Experience of God*, ed. M. Collins, D. Power and M. Burnim (Edinburgh, 1989)

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P. Jeffery: 'Chant East and West: toward a Renewal of the Tradition', *Music and the Experience of God*, ed. M. Collins, D. Power and M. Burnim (Edinburgh, 1989), 20–29
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PETER WILTON

Gelinek [Gelineck, Jelínek], **Josef** (*b* Sedlec, nr Sedlčany, 3 Dec 1758; *d* Vienna, 13 April 1825). Czech composer, pianist and piano teacher. He studied music at Sedlec and at the Jesuit college at Svatá Hora, near Příbram. At Prague, where he attended the university, he studied the organ and composition with J.N. Seger, whom he also assisted as organist. In 1783 he entered the Prague general seminary, and in 1786 was ordained priest. According to Dlabač, Gelinek met Mozart during the latter's visit to Prague in 1787, and after successfully improvising on a theme by Mozart in the composer's presence at the house of Count Philipp Kinsky, he was recommended by Mozart to the count. (This episode is not documented in the Mozart literature.) Gelinek went with Kinsky to Vienna (probably as early as 1789 but not later than 1792), where for about 15 years he was a domestic chaplain, piano teacher and tutor for the Kinsky family. He spent the rest of his life as a domestic chaplain to Prince Nikolaus II Esterházy.

After completing his studies in counterpoint with J.G. Albrechtsberger in Vienna, Gelinek became popular as a pianist, composer of variations and music teacher for noble families. In addition to his personal contacts with Mozart and Haydn, he was a friend of the young Beethoven. In about August 1793, after Beethoven's lessons with Haydn proved unsatisfactory, Gelinek introduced him to another teacher, J.B. Schenk. Despite later misunderstandings (see Schenk's memoirs and Tomášek's autobiography), the relationship between Gelinek and Beethoven could not have deteriorated by 1804 (as evidenced by Gelinek's piano reduction of Beethoven's First Symphony) or even as late as 1816 (his variations on the second movement of Beethoven's Seventh Symphony). Mozart's cadenzas K624/626*a* for piano concertos are dedicated to Gelinek, not by the composer but by the publisher Artaria (1801).

Most of Gelinek's works are piano variations based on melodies from stage works (by Gluck, Paisiello, Mozart, Salieri, Méhul, Cherubini, Weigl, Müller, Winter, P. Wranitzky, Gyrowetz, Boieldieu, Rossini, Weber etc.), instrumental compositions (Beethoven's Seventh Symphony, second movement), Viennese folktunes and his own themes. Their execution demands an advanced performer. They show considerable inventiveness and occasionally employ imitative counterpoint. They were appreciated by contemporaries both as agreeable music and for their pedagogical value, but were characterized as being 'without any special inner content' (*AMZ*, iii, 1800–01, col.804). In his variations and original compositions, pre-Romantic emotionalism in the form of chromaticism and a propensity for Beethovenian pathos sometimes occur (e.g. the slow introduction to the first movement of his Piano Trio op.21). Stylistic differences between Beethoven and him are most distinct when both composers wrote variations on the same subject (Beethoven, op.120 and WoO68, 70) or set the same text (WoO133). Gelinek's musicality and pianistic skill are well documented by his excellent transcriptions of Mozart's Quintet in E♭ K614 (1803) and Symphony in G minor K550 (1806), Haydn's String Quartet movement H III:80[1] (1802) and Beethoven's First Symphony (1804).

Most of Gelinek's compositions were printed during his lifetime. Many of the numerous variations, fantasias and potpourris attributed to him are spurious.

WORKS
(*selective list*)

printed works first published in Vienna unless otherwise stated

VARIATIONS

solo piano; thematic catalogue of 120 sets of variations in Proier

[10] on Là ci darem la mano (Mozart: Don Giovanni) (1791); [6] on Seid uns zum zweitenmal willkommen; [8] on Wie stark ist nicht dein Zauberton, [6] on Ein Mädchen oder Weibchen (Mozart: Die Zauberflöte (1792–3); [6] on Nel cor più non mi sento (Paisiello: La molinara) (1796); Andante avec variations (1799); [6] on march (Mozart: Die Zauberflöte) (Offenbach, 1805)
[6] on Ein Mädel und ein Glasel Wein (Müller: Die Schwestern von Prag) (*c*1810); [4] on Ah, perdona (Mozart: La clemenza di Tito) (1810); [8] on pas de deux (Haibel: Le nozze disturbate) (1811); on 2nd movt (Beethoven: Sym. no.7) (1816); on waltz, [6] on hunters' chorus (Weber: Der Freischütz) (1822); [1] on Diabelli's waltz (1824)

OTHER WORKS

Orch: 2 hpd concs., *CZ-KRa*
Over 30 chbr works, incl.: Sonata, hpd/pf (1795); Sonatina, leicht und angenehm, pf, no.2 (1795); Trio, hpd/pf, vn, vc, op.10 (1798), ed. in MVH, vi (1962); Sonate facile, hpd/pf, vn, op.11 (1798); Grand trio, hpd/pf, vn, vc, op.21 (1802); Sonata, pf, vn, vc (1805); Sonata, pf, fl/vn (1810); Rondo, pf (*c*1810); Rondo, avec la pédale nommée la musique turque, pf, no.3 (1812); Rondo, czakan, pf (*c*1813–14); Rondo ou Polonoise favorite, pf (*c*1813–14); Concertante variations, pf, fl/vn (1815); over 30 dances, hpd/pf/(vn, bass); marches, pf; variations, fl solo
Over 40 pf arrs. of works by Beethoven, Giuliani, Hänsel, Haydn, Mayseder, Mozart, Romberg, Viotti etc.
Vocal (1v, pf): Hymne guter Bürger (1799); In questa tomba oscura, arietta (1808); Il passeggio (canzonetta), La partenza, in *XXXIV canzonette o romanzi* (?*c*1808–15); 1 song in *6 deutsche Gedichte* (1815); other songs in collections

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MILAN POŠTOLKA

Gellert, Christian Fürchtegott (*b* Hainichen, Saxony, 4 July 1715; *d* Leipzig, 13 Dec 1769). German poet. His studies at Leipzig University were interrupted because of poverty, and not completed until 1743. From 1744 he taught poetry, rhetoric and later moral philosophy at Leipzig. He was the most important figure in the German Enlightenment before Lessing, and his simple, honest fables and songs had a broad appeal. His most important work is probably the novel *Leben der schwedischen Gräfin von G**** (1747–8); he also wrote plays and a quantity of verse, including *Lieder* (1743), *Fabeln und Erzählungen* (1746 and 1748) and the enduringly popular

Geistliche Oden und Lieder (1757), 55 of which were included in C.P.E. Bach's *Herrn Professor Gellerts geistliche Oden und Lieder mit Melodien* (Berlin, 1758; *Anhang*, 1764; WQ194–5). His Singspiel *Das Orakel* (1747) was eventually set by Fleischer and, incompletely, by Hiller. Beethoven's six Gellert songs op.48 (including 'Die Himmel rühmen des Ewigen Ehre'), four Haydn settings of the late 1790s, and songs by Loewe and Tchaikovsky, indicate the wide appeal of his verses to composers.

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PETER BRANSCOMBE

Gelmetti, Gianluigi (*b* Rome, 11 Sept 1945). Italian conductor. His first studies were at the Accademia di S Cecilia in Rome, from which he received a diploma in conducting in 1965. Gelmetti also worked with Franco Ferrara (1962–7) and Celibidache, and with Hans Swarowsky in Vienna. In 1980 he was appointed music director at Milan's Orchestra dei Pomeriggi Musicale, and from this period his national reputation developed. It led to his appointment (1982–4) as music director for RAI in Rome, and as music director at the Rome Opera (1984–5). Gelmetti took up the post of principal guest conductor at the Stuttgart RSO in 1987, and was its principal conductor from 1989 to 1995. In 1990 he also assumed the conductorship of the Monte Carlo PO, and held the post for two seasons. Since 1992 he has appeared as a guest conductor at La Scala, La Fenice and other leading European houses, at numerous festivals and with the Berlin PO, Munich PO and Dresden PO, among other orchestras. Gelmetti has developed a reputation as an accomplished Rossinian, as recordings of *Il barbiere di Siviglia* and *La gazza ladra* confirm, and in recent years has been closely associated with Siena's Accademia Musicale Chigiana.

CHARLES BARBER

Geltzmann [Gelzmann], **Wolfgang.** *See* GETZMANN, WOLFGANG.

GEMA [Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfältigungsrechte]. *See* COPYRIGHT, §VI (under Germany).

Gemblaco, Johannes Franchois de. *See* FRANCHOIS DE GEMBLACO, JOHANNES.

Gemell. *See* GYMEL.

Geminiani, Francesco (Saverio) [Xaviero] (*b* Lucca, bap. 5 Dec 1687; *d* Dublin, 17 Sept 1762). Italian composer, violinist and theorist. His contemporaries in England considered him the equal of Handel and Corelli, but except for the concerti grossi op.3, a few sonatas and the violin treatise, little of his musical and theoretical output is known today. He was, nevertheless, one of the greatest violinists of his time, an original if not a prolific composer and an important theorist.

1. LUCCA, ROME, NAPLES, 1687–1714. Although the exact date is not known, Geminiani was probably born two days before his baptism, on 3 December 1687, the feast day of St Francis Xavier. His father, Giuliano, a violinist in the Cappella Palatina of Lucca, may have been his first violin teacher. Several contemporary sources name Corelli, Alessandro Scarlatti and Carlo Ambrogie Lonati as his teachers. It is still not certain where and when he received his musical training, but we may assume it to have been when he was not in Lucca. His name figures in the register of S Maria Corteorlandini, the parish to which the Geminiani family belonged, between 1691 and 1704. In December 1706, and during the carnival of the following year, he was certainly in Naples: it is evident from a contractual document expiring on 17 March 1707 that he played first violin for a whole season at the Teatro dei Fiorentini. On 27 August 1707 he took over his father's position with the Cappella Palatina and remained there until September 1709.

Thus April 1704 to December 1706 is the period in which Geminiani was most likely a pupil of Corelli and Alessandro Scarlatti in Rome, though his name is not found in archival documents relating to musical activity there. The most plausible explanation for this is that he spent only a short time in Rome; perhaps the presence there of a fair number of highly regarded violinists, such as Giuseppe Valentini, Matteo Fornari, Domenico Ghirladucci, Giuseppe Mellini and Antonio Montanari, persuaded him to try his luck elsewhere. That he was, however, close to Corelli is beyond doubt. In the preface to *A Treatise of Good Taste in the Art of Musick* (1749) Geminiani said that he had the pleasure of discussing with Corelli the latter's 'Follia' (op.5 no.12) 'and heard him acknowledge the Satisfaction he took in composing it, and the Value he set upon it'. We have no knowledge of Geminiani between the end of 1709 and his departure for London, but it is not impossible that he took up his musical studies again, even though the high fees he earned in Lucca suggest that he was already a fully fledged artist. Naples brought humiliation; according to Burney, Geminiani was demoted from first violin to viola because of his inability to play in time, and this was perhaps one of the reasons that prompted the young and promising virtuoso to seek his fortune elsewhere. In 1714 he left Italy, perhaps never to return.

2. FIRST LONDON PERIOD, 1714–32. England was a particularly happy choice. Italian music was familiar all over Europe, but the English devotion to Corelli could not but favour a violinist trained in his school. England offered other advantages too. Violin technique was inferior to that in Italy, and it was not difficult for a pupil of Corelli to make his way as a virtuoso. Nor was there any lack of patrons whose love of Italy, inspired by the

Grand Tour, made them ready to take an Italian artist under their wing. Geminiani dedicated the op.1 sonatas (1716) to Baron Johann Adolf Kielmansegge, his first London patron. According to Hawkins, Kielmansegge favoured the composer by arranging a performance before the king in which Geminiani was accompanied on the harpsichord by Handel. With these sonatas, which clearly stem from Corelli, Geminiani presented himself to the public as Corelli's pupil. To judge by the number of editions and reprintings that followed the Meares edition, they enjoyed considerable success at the time, though Burney maintained that few players were capable of performing them. They must have been in Geminiani's repertory as a virtuoso from the time of his arrival in London, and may have been composed while he was still in Italy. His success was connected also with the performance of some concerti grossi, which were published only some years later as opp.2 and 3 (1732). He was admired principally as a player, even if his public performances were quite rare events. 'Geminiani', wrote Burney, 'was seldom heard in public during his long residence in England. His compositions, scholars, and the presents he received from the great, whenever he could be prevailed upon to play at their houses, were his chief support'.

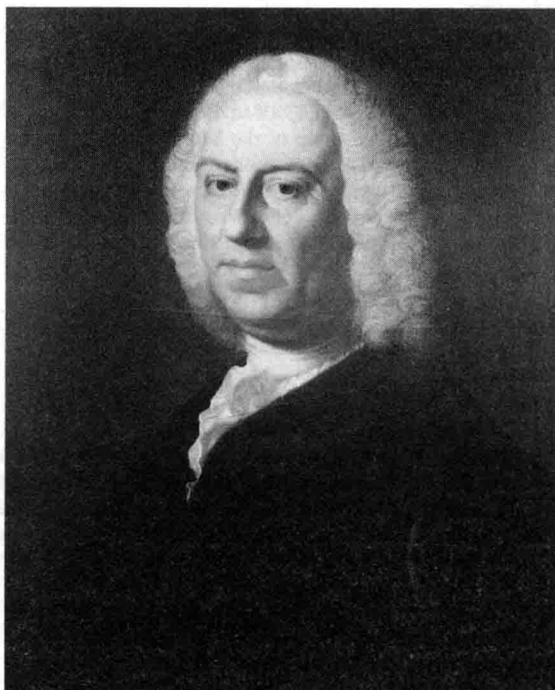
In 1725 Geminiani was one of the founder-members of the Philo-Musicae et Architecturae Societas, a masonic lodge known as Queen's Head; in confirmation of the distinction he had achieved during his more than ten years in London, he was awarded the office of Perpetual Dictator. The first decision of the lodge was to organize a subscription for printing Geminiani's concerto arrangements of the first six sonatas of Corelli's op.5. We do not know the specific aims of the lodge, but most probably it was a musical society with a masonic rite, rather than a corporate mutual assistance association on the lines of the Congregazione dei Musici di S Cecilia in Rome. The concertos, dedicated to the 'Sacra Maestà di Giorgio, Re della Gran Brettagna, Francia ed Ibernia' and subscribed to by leading members of the English nobility, were published in 1726 and enjoyed considerable success. The Philo-Musicae was not the only society to which Geminiani belonged; his name appears beside those of Giovanni Bononcini and Nicola Haym as one of the first members of the Academy of Vocal Music on 1 March 1726.

In the competition to appoint an organist of St George's Church on 19 November 1725, Geminiani was chosen as an examiner along with the most renowned musicians in London. Thus he was considered an authority in London musical circles even before the publication of the concerti grossi opp.2 and 3. His reputation rested also on his teaching, which, to judge from the number of his pupils alone, must have been one of his principal activities. Many of these achieved fame, including the violinist Matthew Dubourg, the composers Avison, Festing and Carey, the organists and composers Joseph Kelway and John Worgan, the singer Cecilia Young and the publisher Robert Bremner.

In 1728 William Capel, 3rd Earl of Essex, who had been a patron and pupil of Geminiani, offered him the possibility of becoming Master and Composer of the State Music in Ireland, but Geminiani declined since it was incompatible with his Catholic faith. The offer came at a delicate moment in his life. A time of relative stability was coming to an end, a period spent entirely in London, where the composer had enjoyed the highest esteem. He was now about to enter a much more difficult phase, characterized by frequent journeys between London, Paris and Dublin, by often risky commercial and editorial ventures, and by a period of intense musical activity in the wake of his success with the opp.2 and 3 concerti grossi – a success he would never quite match in the future.

At the end of 1731 Geminiani organized a series of 20 concerts in London at Hickford's Room. This was a concert season of the modern kind, lasting five months and run by subscription; the proceeds would help him to publish the concerti grossi the following year. These must have been played there regularly, as must have been the concerto transcriptions of Corelli's op.5, of which the second collection had appeared in 1729. The concerts began on 2 December 1731 and ran until the end of April 1732. On 22 April the *Daily Journal* announced the first Walsh edition of op.3, and on 8 June the *Daily Post* gave notice of the printing of op.2. These two collections of concerti grossi remained in his later years (and are again today) the most commonly performed and highly esteemed of Geminiani's works. Their publication brought his first London period to a close. From this point the composer's fortune went into a gradual and irreversible decline. It is true that his fame remained more or less intact in Europe up to his death, but this rested almost wholly on the fact that his op.3 became a classic, like the op.5 of Corelli and the op.6 of Handel.

3. London, Paris, Dublin, 1732–62. The year 1714 had been decisive in Geminiani's life, for it was then that he left Italy for good. 1732 was even more important, as it represented both the culmination of his fame and the start of his difficulties. Towards the end of this year he went to Paris and stayed there until 20 September 1733.



1. Francesco Geminiani: portrait by an unknown artist, c1735 (Royal College of Music, London)

This can be deduced from letters in the correspondence of William Capel which allow us to follow the composer's movements from Paris to London and then to Ireland. The letters also give us the name of his Irish patron, Charles Moore, Baron of Tullamore. Further, there are hints here for the first time of his activity as an art dealer, which was to become one of his chief occupations. In a letter dated 1 October 1733, sent to Capel from Paris by Thomas Pelham, we read, 'Geminiani went from hence about ten days ago with Ld Tullamore for England. I believe he got just money enough here, with the help of some Pictures, to defray his Expences'.

On 6 December 1733 Geminiani arrived in Dublin to join Moore's retinue, and on 15 December he gave his first public concert there. He opened a concert hall in Dame Street, Spring Gardens, later known as 'Geminiani's Great Room', which he used also for selling pictures. According to Flood, Geminiani gave two concerts in spring 1734 just before returning to London, and in 1737 he again settled in Dublin, where he remained until 1740. It was above all his publishing activities that took him from Dublin to Paris where his presence is documented from November 1740. The first indication is a request for a printing privilege, submitted by the composer in person on 17 November; it was obtained on 31 December. There followed soon afterwards the French editions of the concerti grossi op.3, and in 1743 the *Pièces de clavecin*. Geminiani spent about a year in Paris, time enough for the engraving and printing of his music and perhaps also for acquiring paintings for resale in England.

A letter from G.G. Zamboni in London to Michael Maittaire, dated 31 October 1741, tells us that Geminiani was in the English capital once again. Certainly he was there on 19 March 1742 to give a concert 'by command of their Royal Highnesses the late Prince and Princess of Wales' in the Haymarket Theatre. Shortly afterwards he dedicated to the Prince of Wales the concerto grosso arrangement of his second set of violin sonatas op.4, the original version having been published in 1739. These were years of intense compositional and publishing activity; in addition to the arrangement of op.4, the English edition of the *Pièces de clavecin* and numerous reprintings of earlier works, he had the op.5 cello sonatas in hand and a new collection of concerti grossi, op.7.

On 9 February 1745 Geminiani directed, at the New Theatre in Haymarket, *L'incostanza delusa*, a pasticcio opera which was not a success with the public. Between the acts he performed his new concerti grossi, which were published the following year as op.7. The engraving of the concertos and the op.5 cello sonatas was carried out in the Netherlands, where Geminiani went in 1746. The two new collections did not meet with the success he had hoped for, and from 1748 he devoted himself mainly to theoretical writings. Except for the arrangements of earlier works and the brief digression marked by *The Inchanted Forrest* (see below), his work as a composer was now effectively over.

In April 1750 Geminiani was once again in London to direct a *concerto spirituale* at the Drury Lane Theatre. According to Hawkins, the profits from the concert allowed Geminiani to indulge his passion for travel and to return to Paris. The first indication of this is again a request for a printing privilege, submitted on 7 October 1751. In the same year he was publishing at his own expense his treatise *The Art of Playing on the Violin* (op.9). A third stay in Paris lasted longer than the earlier two. Geminiani was again in the city on 31 March 1754 for the performance at the Théâtre des Tuileries of *La forest enchantée*, a pantomime for which he had written the music. On his return to London he published a concert version, which enjoyed only limited success. In spring 1759 he was back in Ireland, and established himself at Coothill as music master to Charles Coote, later Count of Bellomont. On 3 March 1760 Geminiani appeared in public for the last time at the Great Musick Hall in Fishamble Street. He died two years later, on 17 September 1762, 'at his Lodgings on College-Green', as the *Dublin Gazette* announced the next day. According to Flood, he was buried on 19 September 'in the Churchyard of St. Andrew, near College Green, the Church of the Irish Parliament'.

4. Reception. With few exceptions, contemporary criticism of Geminiani was quite favourable, and not only with regard to his own music. He was credited with having set English musical taste on the right path by encouraging the study and performance of Corelli's music, and with having made an important contribution to the forming of an English school of violinists and composers. The tone is frequently enthusiastic, as for example in the writings of Avison, John Potter and Jean-Adam Serre. Geminiani's name is often placed next to those of Handel and Corelli; even Burney, who was critical of him, wrote in a letter to Thomas Twining on 8 December 1781 that Handel, Geminiani and Corelli had been the only gods of his younger days. It is perhaps in the severe criticisms of Burney, partly anticipated by William Hayes (1753), that we may find the source of the poor esteem in which Geminiani's music is held in our own time. The main points of Burney's criticism were Geminiani's rhythmic and melodic irregularity, the asymmetry of his phrases, and above all 'a confusion in the effect of the whole, from the too great business and dissimilitude of the several parts'. Irregularity, asymmetry and confusion have remained the keywords in a critical tradition that has shown little interest in developing any greater depth of argument. To these has been added the epithet 'conservative', used in Geminiani's case in a pejorative sense. He was a conservative, it was claimed, because he did not contribute to the general renewal of instrumental forms, but remained bound to the Corellian tradition; he did not play any active part in the development of musical language. This charge has often rested on the premise that a work, to be valid, must necessarily be original and contribute something new. In fact, the use of terminology derived from the concept of evolution often tends to simplify what is in essence rather more complex. It would be hard to deny that Geminiani's earliest compositions drew inspiration from Corelli's works, as did those of many other composers of his generation. But Geminiani was also the composer of the cello sonatas op.5, the concerti grossi op.7 and *The Inchanted Forrest*. These works cannot be reduced to any precise model; they are certainly not Corellian.

5. Concertos. Geminiani composed 47 concertos; if we exclude the arrangements of Corelli's opp.1, 3 and 5 and of his own op.4, the number is just 23. In Geminiani's concerti grossi opp.2 and 3 (1732) Corelli is the principal point of reference, but Geminiani also demonstrated a style of his own. The concertos are in four movements on

the model of the Corellian *sonata da chiesa*, which has led critics to dismiss Geminiani as a conservative, as if this structure were itself sufficient grounds for a historical and aesthetic appraisal rather than merely a distinctive aspect of his Roman training. It is true that the concertos contain rhythmic and melodic formulae and harmonic formations that can be clearly linked to his teacher's style. There are, indeed, some genuine quotations: for example, the Adagio that opens op.3 no.3 clearly recalls the Allemande of Corelli's op.5 no.8. But the use of common components of musical language does not necessarily mean that the results are similar. Both in the homophonic movements and in the fugues Geminiani showed little regard for the structural value of themes and subjects. In the former he faithfully adhered to a principle of spontaneous germination, in which the initial phrase has no thematic or 'punctuating' function but is simply the antecedent of the next phrase, which in turn leads to the next, and so on. Similarly, in the fugues the subject rarely returns in full, and is often reduced to its initial notes. There is, however, no lack of unity in the music; the phrases are asymmetrical, but the total effect is far from chaotic. The irregularity of the phrases, and the rhapsodic effect that results from this, are tempered by rhythmic and melodic homogeneity.

Geminiani's concertos are characterized by firm harmonic stability. Modulations are frequent but usually transitory; however, they were perceived as individual and characteristic. 'It is observable', wrote Hawkins, 'upon the works of Geminiani, that his modulations are not only original, but that his harmonies consist of such combinations as were never introduced into music till his time'. It was the variety of transitory modulations that surprised Hawkins, rather than the harmonic organization of the whole movement, which was in itself unoriginal. The perceived novelty was not so much in the choice of new keys as in the way of arriving at them and in preparing the modulations.

Op.7 (1746) resulted from two contrasting tendencies in the composer. On the one hand, Geminiani had in mind a new and original kind of music not tied to the past; on the other hand, he intended to create a model such as Corelli's op.6 had been for half a century. This contradiction is the strongest characteristic of Geminiani's op.7, and was perhaps one cause of its failure. The first tendency may be seen in the third, fourth and sixth concertos, the second in the fugue of the first concerto and in the dedication. A work with claims to classicism could not but be dedicated to the Academy of Ancient Music and presented in terms of the final victory of a tradition firmly rooted in the past. In the sixth concerto 'a 5, 6, 7, 8 Parti reali', the experimental character of op.7 is particularly evident, and it was perhaps the composer's intention to impress the public with novelty. It consists of 14 'movements', varying in length, key, rhythm, form and instrumentation, which for the most part are not separated from each other by double bars.

6. Sonatas. The three principal collections of sonatas shared the same fate as the concerti grossi; they were reworked, transcribed for different instruments, and 'nuovamente ristampate e con diligenza corrette'. Of op.1 alone there were no fewer than five versions: the original one for violin (1716), the trio sonatas (in their turn performable as concertos by adding the ripieno parts provided), the edition of 1739 (fig.2), the transcriptions



2. Beginning of the first sonata from Geminiani's op.1, as revised in 'Le prime sonate' (London, 1739), with added ornaments and fingerings

for harpsichord and those for flute. The op.4 violin sonatas (1739), of which another version exists for concerto grosso, were transcribed almost unchanged for harpsichord. Op.5 (1746) was published at the same time in both its original version for cello and in a transcription for violin. The other sonatas, with few exceptions, are derived from earlier works: the two collections of *Pièces de clavecin* (1743, 1762) from opp.1, 2, 4, 5 and 7 and from the treatises for violin and guitar. Not counting the arrangements and transcriptions, Geminiani's sonatas number just 30: 24 for violin (opp.1 and 4) and six for cello (op.5). The first violin sonatas, or at any rate some of them, were probably composed in Italy and clearly show the strong influence of Corelli's op.5 (1700). With the second collection, published a full 23 years later, Geminiani distanced himself decisively from the Corellian model and appears to have drawn inspiration from contemporary French music. The cello sonatas are entirely original and it would be hard to refer these to any particular style or model.

In op.1, where his master's influence is particularly evident, Geminiani nevertheless reveals a style in some ways diametrically opposed to Corelli's; we need notice only the extreme irregularity of rhythm and melody, the asymmetry of the musical phrases and, above all, the greater complexity and variety of the harmony. The 12 sonatas follow the same ordering as Corelli's op.5: the first six are *da chiesa*, the others *da camera*. But Geminiani seems to have preferred the four-movement scheme of Corelli's *da chiesa* trio sonatas, and in this respect he did not follow the example of op.5. According to Burney, the sonatas were considered 'still more masterly and elaborate than those of Corelli' and few players were able to

perform them. This was not only because of the frequent double stopping, wide intervals and complex ornaments and arpeggios, but also because of the unusually wide compass, *g–a'''*. Despite the fact that they are relatively stable tonally, the sonatas are harmonically more complex than the concertos, and their modulations more frequent, more rapid and sometimes more daring. This is both the cause and the effect of an often irregular and involved melodic articulation.

In the op.4 violin sonatas Geminiani showed more interest in the expressive possibilities of the upper part; the prevalent idiom is decidedly homophonic, and there is not even a single fugue. Greater attention is paid to the internal organization of the movements, and there is a marked tendency towards cyclic forms. The influence of French music is evident in the frequent use of the rondo, of the *air tendre* in slow movements and of trios in parallel tonality, and it can be felt also in the use of particular harmonies. The most striking features of op.4 are the extraordinary abundance of ornamentation and expressive marks and a notable simplification of the bass line, both resulting from the adoption of a predominantly homophonic idiom.

The op.5 cello sonatas continue the lines of development initiated with op.4. But although the first subject has now assumed major importance, the compositional principle has not changed: the phrases succeed each other freely, and their rhythmic and melodic attraction is as between contiguous elements. Their irregularity or asymmetry depends not on the number of bars, but rather on the systematic use of elision, contraction, syncopation and retardation; the whole is further complicated by numerous embellishments and diminutions. This does not mean, as Burney put it, a 'confusion in the effect of the whole', because Geminiani created different points of reference by repeatedly restating the same rhythmic figurations and the same thematic motifs. It is in the cello sonatas, more than in op.7, that his mature style is fully revealed.

7. 'The Inchanted Forrest'. *La forest enchantée* was commissioned from Geminiani by the architect and theatre director Giovanni Niccolò Servandoni, one of the most interesting figures in late Baroque French theatre. He was known for illusionist effects in his spectacles, which he made use of in this pantomime, staged in Paris in the Salle des Machines at the Tuileries. The subject, from Tasso's *Gerusalemme liberata* (xiii, xviii), enabled Servandoni to realize some remarkable scenic effects; in the words of the review in *Annonces, affiches, et avis divers* (10 April 1754), 'Tous ce que l'Art de la Peinture, de la Perspective & des Méchaniques peut fournir de plus noble & de plus surprenant, est déployé dans ce Spectacle'. The show was not a success, however, and after the first performance an anonymous marquis published a letter in strongly ironic tones, apparently attempting to restore the play's fortunes. This made no mention at all of Geminiani's music, but in a review dated 15 April 1754 Friedrich Melchior Grimm stated that the pantomime 'is accompanied by bad music [une mauvaise musique] by M. Geminiani, which is meant to depict the various events'. It is hard to say whether or not the 'mauvaise musique' of Geminiani contributed to the show's failure. The composer was much appreciated in Paris, but his success there, as in London, was tied almost exclusively to the concerti grossi op.3, and his later compositions did not find favour with the public.

The play is in five acts; the first, third and fifth are set in the forest of Saron, the second in a mosque in Jerusalem and the fourth in the Christian encampment. The concert version, of which we have both the autograph score and the printed edition, is differently divided: there are two parts, the first in D minor and the second in D major. In this guise it certainly appears original, or at any rate unusual – a kind of programme music on a considerable scale. But if we examine the programme, the reviews and, above all, the verses of Tasso, we find something rather different. A comparison of the individual movements with the various scenes of the pantomime reveals that the music of the first four acts consists of four distinct concerti grossi. The final act is different: here the music more directly follows the action (Rinaldo's heroic exploit) and cannot be classified in terms of any normal concerto grosso form. What we have in the work as a whole is essentially an adaptation of previously composed music typical of Geminiani, or, if we allow that the music was newly composed for the occasion, evidence of his inability to conceive of compositional processes other than those of the concerto grosso. There is an obvious stylistic unity in *The Inchanted Forrest*, and it is therefore highly improbable that the music was composed at different periods, as were, for instance, the two collections of *Pièces de clavecin*. This is not programme music, but music adapted to a programme (the possibility that the music already existed does not affect the substance of this argument). It does not seek to imitate or describe anything, as Vivaldi did, for example, in the 'Four Seasons', but is simply a background for the pantomime. Many features of Geminiani's earlier compositions, especially the prevalence of contrapuntal writing, have now almost completely disappeared. Although the style of the composer is still recognizable, it has now changed profoundly, and in some respects could be described as *galant*.

8. Reworkings and transcriptions. The music reworked by Geminiani can be divided into three categories: transcriptions of his own compositions for various instruments, those of other composers' music, and works 'newly reprinted and carefully corrected'. To the first category belong the trio sonatas (*c*1742) taken from op.1, the two collections of *Pièces de clavecin* (1743, 1762) from opp.1, 2, 4, 5 and 7 and from the treatises on the guitar and the violin, the concerti grossi (1743) from the violin sonatas op.4, and the violin transcriptions (1746) of the op.5 cello sonatas. In the second category come the concerti grossi from Corelli's op.5 (1726, 1729) and opp.1 and 3 (1735), and the transcriptions reproduced in the treatises. In the third are the violin sonatas op.1 (1739) and the concerti grossi opp.2 and 3 in score (*c*1755). Comparing these with their respective originals, we find one common feature: with only a few exceptions, Geminiani tended to simplify his own music, to make it more easily playable. This is not to say that the original compositions are thereby impoverished; the simplification is often a means by which Geminiani sought to modernize his music. The work of transcription responds to an essentially practical purpose, and there is also the desire to keep music alive which has been otherwise judged to be out of fashion. Geminiani's motives for reworking pieces often overlap; there was the desire to improve a composition *tout court*, to update it for modern taste, to illustrate his own theoretical principles, to make the music enjoyable for a wider public, to keep his own reputation

alive and of course to make money. The emphasis differs from one case to another, but all factors are normally present in some measure.

9. Treatises. During the last 15 years of his life, between 1748 and 1762, Geminiani published no fewer than six treatises. Hawkins tells us that a seventh was stolen from the composer during his final stay in Dublin. A common feature in the treatises is extreme brevity in the non-musical text, limited for the most part to the preface and, in a few cases, some introductory rules. Rather than treatises as such, these are manuals of essentially practical application; and yet they are sources of great interest, not only because they clarify certain matters relating to Geminiani's style but also because they deal with important questions concerning performing practice, such as the use of vibrato, realization of continuo, and dynamic markings.

The aim of the first two treatises was to explain the most appropriate use of trills, mordents, turns, crescendos and diminuendos 'for playing any Composition in a good Taste'. Geminiani considered the correct performance of ornaments to be essential if a composition is to 'move the listener' and communicate 'the highest Degree of Pleasure'. In the *Treatise of Good Taste in the Art of Musick* (1749) he described the meaning of each embellishment and the sentiments it is supposed to express; he also gave a table 'of the elements of playing and singing in a good Taste'. Of particular interest is what he said about vibrato (he advised its use 'as often as possible'), and about dynamic signs and the acciaccatura.

In *The Art of Playing on the Violin* (1751) Geminiani offered a small number of precepts; for true knowledge of the instrument he resorted to notes rather than words. Much space is again devoted to ornaments, which are considered the chief vehicle for expressing the sentiments. Depending on its position and method of execution, a mordent can express 'Fury, Anger, Resolution', or 'Mirth, Satisfaction', or again 'Horror, Fear, Grief, Lamentation'; it is for the violinist to communicate one or another sentiment 'according to the intentions of the composer'.

In the eighth lesson Geminiani advised avoiding 'that wretched Rule of drawing the Bow down at the first Note of every Bar'. The main disadvantage of this rule, codified in France and deriving essentially from the need to keep time in dance music, lay in the inevitable consecutive bowings, whether up or down. Considering the normal brevity of the verbal text, relatively generous space is given to dealing with the still graver error of marking time with the bow. In this connection we must remember Burney's comment on Geminiani, that 'as a player he was always deficient in Time', and that at Naples, where he had been called to conduct, 'he was soon discovered to be so wild and unsteady a timist, that instead of regulating and conducting the band, he threw it into confusion; as none of the performers were able to follow him in his tempo rubato, and other unexpected accelerations and relaxations of measure'. Again, concerning the failure of the *concerto spirituale* that Geminiani directed at Drury Lane in 1750, Burney wrote that 'the unsteady manner in which he led seemed to confirm the Neapolitan account of his being a bad mental arithmetician, or calculator of time'. Thus we have, on the one hand, Geminiani maintaining that not every beat should be strongly marked (as was recommended in other contemporary treatises), and, on the other, his being criticized as 'a bad mental arithmetician' (i.e. not being able to keep time). Since there was also frequent criticism of his music for its rhythmic and melodic irregularity and asymmetry of phrases, we might conclude that Geminiani, as player, composer and theoretician, must have differed from his contemporaries in his ideas on rhythm. His objection to metrical accentuation, his tempo rubato and the rhythmic complexity of his music are three indications of the same concept of rhythm. As against the rigid grammatical scansion of accents, Geminiani advanced what Giulio Caccini called 'sprezzatura di canto' and Nicola Vicentino 'quel certo ordine di procedere nelle composizioni che non si può scrivere'; and for a regular organization of phrases and periods he substituted more involved and irregular rhythmic procedures.

Of the greatest interest, finally, are the indications he gave of the correct method of holding the violin and the bow, for the positions advised by Geminiani are one of the few points of reference for interpreting the post-Corellian string repertory. The treatise is, in fact, the first to be addressed to non-amateur players, and it was followed five years later by that of Leopold Mozart; therefore it is one of the few important sources on violin technique in use in the first half of the 18th century.

The *Guida armonica* (*c*1752) is the most original and least known of Geminiani's treatises. It is a kind of dictionary, designed by the author to offer composers a wider range of harmonies than was normally in use. On each of its 34 pages (except the first and last) there are 66 short passages of figured-bass, none exceeding five notes. The final note is marked with a number referring the reader to a page on which can be found the harmonic passages starting with this note. In this way one can continue 'from Passage to Passage to what Length you please'. The originality of the work lies precisely in the idea that the collage of harmonic passages is theoretically infinite, and is what determines the musical form. The composer has only to choose and combine an unlimited number of fragments from among the 2236 at his disposal, without concerning himself with the upper parts or the rhythm, as if once the bass is complete the composition can be considered effectively finished. Thus Geminiani's musical style and theoretical thought seem to agree; if a composition takes its form from a figured bass, the rhythm and melody will inevitably reflect this, and indeed it is the harmonic richness that is frequently praised in Geminiani's music, while censure has focussed on its formal irregularity and asymmetry.

The Art of Accompaniament (*c*1756) consists of a series of figured-bass patterns, each followed by several possible realizations. The same harmonic progressions are repeated several times, following a variation principle not unlike that of Corelli's 'Follia', with the aim of offering the beginner an ample repertory of scales, arpeggios, broken chords and different figurations that can be employed in harpsichord accompaniment. The basic principle of the treatise is summarized by Arnold as 'economy of the evanescent tone of the Harpsichord'; to prolong the sound of the instrument the player should not neglect the possibilities contained in a chord, but should know how to apply them economically.

The final treatise, *The Art of Playing the Guitar or Cittra* (1760), is devoted to the instrument known in England as the 'lesser guitar' or 'English guitar'. It consists of a short introduction followed by 11 sonatas that are

performable both on this instrument and on the violin. Unlike the compositions included in the violin treatise, these sonatas are of purely didactic value and inferior in quality to all the composer's other sonatas.

10. VOCAL MUSIC. Despite the scant interest Geminiani always showed in vocal music, some compositions attributed to him enjoyed wide circulation, as is shown by the many surviving manuscript and printed copies. But these are parodies or adaptations, in which the composer, notwithstanding his distinct inclination towards transcriptions, probably had no part. It was, in fact, common practice to set texts to successful instrumental compositions and publish them in miscellaneous volumes or in songsheets. The only certain example of Geminiani's vocal writing is a short cantata for soprano, *Nella stagione appunto*, probably composed in Rome or Naples before he left for London. It consists of two arias, each with preceding recitative; stylistically it resembles many Roman cantatas of the early 18th century. Nevertheless, one can recognize in both the vocal line and the lower parts the rhythmic and melodic mobility so characteristic of the composer.

WORKS

published in London unless otherwise stated

SONATAS

op.	
1	[12] Sonate (A, d, e, D, B♭, g, c, b, F, E, a, d), vn, vle, hpd (1716), rev. with added ornaments and fingerings, pubd as Le prime sonate (1739/*R*); ed. R.L. Finney (Northampton, MA, 1935), and ed. W. Kolneder (Mainz, 1961)
—	Six Solos … compos'd by Mr Handel, sigr. Geminiani, sigr. Somis, sigr. Brivio (1730), no.5 (D), vn, bc, by Geminiani
4	[12] Sonate (D, e, C, d, a, D, A, d, c, A, b, A), vn, bc (1739) [not the same as the rev. op.1 (1739), see above]
—	[6] Sonatas of three Parts, 2 vn, bc (*c*1742); pubd as Six Sonatas, 2 vn, vc/hpd (*c*1757) [arrs. of vn sonatas op.1 nos.1–6]
5	[6] Sonates (A, d, C, B♭, F, a), vc, bc (Paris, 1746); ed. W. Kolneder and W. Schulz (Leipzig, 1964)
5	[6] Sonates (A, f♯, C, D, B♭, d), vn, bc (The Hague, 1746), pubd as Le VI sonate (1747); ed. W. Kolneder (Leipzig, 1965) [arrs. of vc sonatas op.5]
—	VI Sonatas, 2 vn, bc (*c*1757) [arrs. of vn sonatas op.1 nos. 7–12, with some addl movts]

CONCERTOS

instrumentation listed in the order concertino; ripieno

op.	
—	[6] Concerti grossi … della prima parte dell'op.5 d'Arcangelo Corelli (D, B♭, C, F, g, A), 2 vn, va, vc; 2 vn, bc (1726) [arrs. of Corelli's op.5 nos. 1–6]
—	[6] Concerti grossi … della seconda parte del op.5 d'Arcangelo Corelli (d, e, A, F, E, d), 2 vn, va, vc; 2 vn, bc (1729) [arrs. of Corelli's op.5 nos. 7–12]
2	[6] Concerti grossi (c, c, d, D, d, A), 2 vn, va, vc; 2 vn, bc (1732; rev. edn in score, *c*1755); ed. H.J. Moser, *Musik-Kränzlein* (Leipzig, n.d.)
3	[6] Concerti grossi (D, g, e, d, B♭, e), 2vn, va, vc; 2 vn, bc (1732; rev. edn in score, *c*1755); ed. R. Hernried (Zürich, 1935)
—	[6] Concerti grossi … del op.3. d'Arcangelo Corelli (F, B♭, b, f, a, G), 2 vn, va, vc; 2vn, bc (1735); ed. M. Lütolf (Laaber, 1987) [arrs. of Corelli's op.3 nos. 1, 3, 4, 9, 10, and op.1 no.9]
—	[6] Concerti grossi … dalle sonate … dell'op.4 (D, B, e, a, A, c), 2 vn, va, vc; 2 vn, bc (1743) [arrs. of Geminiani's op.4 nos.1, 11, 2, 5, 7, 9]
7	[6] Concerti grossi (D, d, C, d, c, B♭), 2 fl, bn, 2 vn, va, vc; 2 vn, va, bc (1746)
—	The Inchanted Forrest, 2 fl, 2 hn, tpt, 2 vn, 2 va, vc; 2 vn, bc (*c*1756); ed. E. Careri (Lucca, 1996); as La selva incantata, *GB-Lcm**
—	Two Concertos (D, G), 2 vn, va, vc, bc (*c*1761)

MISCELLANEOUS

—	Pièces de clavecin tirées des differens ouvrages de Mr F. Geminiani adaptées par luy même, hpd (1743/*R*) [mostly arrs. from opp.1, 4]
—	*The Harmonical Miscellany*, i (1758) [periodical containing 14 pieces 'in the Tone Minor', 4 insts, basso ostinato]; ii (1758) [containing 16 pieces 'in the Tone Major', 4 insts, basso ostinato]
—	The Second Collection of Pieces … Taken from Different Works of F. Geminiani, and adapted by himself, hpd (1762/*R*) [arrs. from opp.1, 2, 4, 5, 7 and treatises for vn and gui]

Corelli's op.5 no.9, vn, bc, 'grac'd' by Geminiani, in *HawkinsH*, 904–7

Nella stagione appunto, cant., S, bc, *I-Bc*

Several minuets, with and without variations [probably incl. the 'favorite' minuet from op.2 no.1] pubd singly; numerous pieces pubd in 18th-century anthologies [complete list in Careri, 1993]

For further works see TREATISES below

TREATISES

op.	
8	*Rules for Playing in a True Taste* (*c*1748) [incl. 4 tunes, each with variations, solo inst, bc]
—	*A Treatise of Good Taste in the Art of Musick* (1749/*R* 1969 with introduction by R. Donington) [incl. 4 songs, solo v, 2 vn, 2 fl, va, bc; 3 'Airs made into Sonatas', 2 vn, bc; 4 'Airs', each with a variation, vn bc]
9	*The Art of Playing on the Violin* (1751, facs. ed. D.D. Boyden, London, 1952) [incl. 12 compositions, vn, bc]
10	*Guida armonica* (*c*1752)
—	*L'art de bien accompagner du clavecin* (Paris, 1754), rev. as op.11
11	*The Art of Accompaniament*, pts1–2 (*c*1756)
—	*A Supplement to the Guida armonica* (*c*1756)
—	*The Art of Playing the Guitar or Cittra* (Edinburgh, 1760) [incl. 11 sonatas]

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ENRICO CARERI

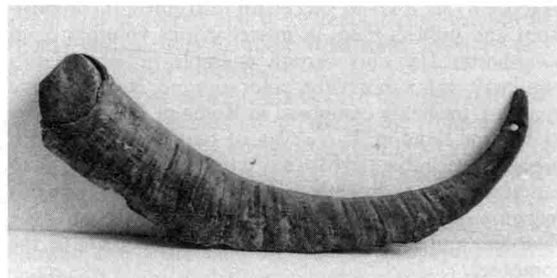
Gemmel. *See* GYMEL.

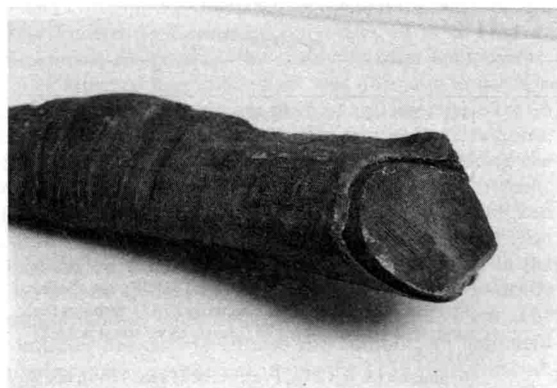
Gemshorn (Ger., from *Gemse*: 'chamois'). A medieval folk ocarina made originally from the horn of the chamois, though later from that of any convenient animal (it is classified as an AEROPHONE: DUCT FLUTE). Gemshorns were depicted by Virdung (1511) and Dürer (in a prayer book for Maximilian I, 1515) but seem not to appear thereafter, save in texts deriving from Virdung. From about 1450, organ builders imitated its characteristic ocarina-like quality with the short, wide-scale stop which bears its name; Schlick regarded it as the third most important rank of any organ (*see* ORGAN STOP).

The gemshorn is blown from the wider end of the horn, which is blocked with a plug of wood or other material, leaving a duct to lead the air to the mouth; the point of the horn is left intact. Virdung shows three finger-holes and a thumb-hole which, if correctly sized, would allow a range of about an octave; as with any other ocarina the pitch produced depends on the total area of the open holes. Thus holes of different diameter can be used in different combinations. The only known surviving gemshorn, in the Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung, Berlin, has six finger-holes and no thumb-hole (see illustration).

The gemshorn has been revived by the early music movement, initially by Horace Fitzpatrick, and is now available in a family of sizes, from descant to bass, usually of cowhorn, and with a fingering which, for the player's







Three views of the only known surviving gemshorn (Staatlichen Instituts für Musikforschung, Berlin)

convenience, has been brought close to that of the tin whistle, though the range is still limited to about an octave. The attractive tone quality and ease of fingering has given it a spurious popularity, far greater than it seems to have had in the 15th and 16th centuries.

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JEREMY MONTAGU

Gena, Peter (*b* Buffalo, NY, 27 April 1947). American composer and pianist. He studied composition with Feldman and Lejaren Hiller at SUNY, Buffalo (BA 1969, MA 1972, PhD 1976). His activities as a composer, teacher, performer and concert organizer have centred on Chicago since 1976; he has taught at Northwestern University (1976–83, 1992–6) and in 1982 joined the staff at the school of the Art Institute of Chicago. His position as a composer at a visual arts school speaks of

his long-held interest in cross-disciplinary studies. His compositions reflect also his study of literature and biological phenomena. As a concert organizer he was the motivating force behind the celebrated 1982 New Music America Festival in Chicago. Gena worked with John Cage, on whom he has written several monographs.

Gena's own music tends more towards the repetitive, minimalist style of his contemporaries, as in *Beethoven in SoHo* (1980), a quasi-satirical piece in which two pianists overlap and dovetail fragments from a Beethoven sonata. Although much of Gena's music is composed using computers or digital synthesizers, it is marked by melodic and lyrical concerns. In later works, and in collaboration with a geneticist, he has developed musical interpretations of DNA sequences; *For Yvar Mikhashoff* (1995), in particular, is based on digitally synthesized DNA sequences of the Human Immunodeficiency Virus. As a pianist Gena has performed the works of Cage, Cardew, Julius Eastman and Don Pullen.

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INGRAM D. MARSHALL

Gencebay, Orhan (*b* Samsun, Aug 1944). Turkish popular musician. Gencebay is widely credited as the inventor of *arabesk*, a popular genre which has dominated the Turkish recording industry since the mid-1970s and which has been widely condemned by the Turkish nationalist intelligentsia (*see* TURKEY, §V, 3). As a child, he received an early training in the religious repertory and Western art music from his family circle. He studied the reformed rural music genre at local music societies, played guitar in a rock band while at *lycée* and learnt the popular dance band hits of the day as a saxophonist during military service at an officers' club in Istanbul. In 1967 he was recruited to the Istanbul radio station but resigned a year later to continue his work in the popular market as a singer and film star, in 1973 managing his own recording company, Kervan.

Gencebay's early work, characterized by his first Columbia recording of 1968, *Bir teselli ver* ('Console Me'), was an eclectic mix of Western rock, Turkish art and folk music and Egyptian popular dance styles, initially much inspired by his mentor, Ahmet Sezgin. The lyrics of the songs are typical of the *arabesk* repertory as a whole, dealing with the fated love of the virtuous poor man. While his songs follow the broad outlines of urban art music *şarkı* form (*see* TURKEY, §IV, 4), Gencebay composes at the *bağlama* (the rural long-necked plucked lute) and combines modal structures in ways which are incompatible with art music theory, but demonstrate considerable wit and sophistication. (M. Özbek, *Popüler kültür ve Orhan Gencebay arabeski*, Istanbul, 1991)

MARTIN STOKES

Gencer [Ceyrekgil], **(Ayshe)** (*b* Istanbul, 10 Oct 1928). Turkish soprano. A pupil of Giannina Arangi-Lombardi, she made her début at Ankara in 1950 as Santuzza, the role of her Italian début at the Arena Flegrea, Naples, in 1953. She sang at La Scala in 1957 as Madame Lidoine in the world première of Poulenc's *Dialogues des Carmelites*. Subsequently she appeared throughout Europe and America, but until her retirement in 1983 was most often heard in Italy. Although her voice was limited in volume and not very even, she was able, thanks to her technique, strong temperament and theatrical intelligence, to tackle with success such dramatic roles as Gioconda or Aida. Lighter roles such as Gilda and Amina made the best use of her vocal flexibility and impressive soft singing; but her interpretative powers found most scope in the dramatic coloratura repertory, particularly in Donizetti and early Verdi: *Elisabetta, regina d'Inghilterra*, *Anna Bolena*, *Maria Stuarda*, *Lucrezia Borgia*, *Attila*, *I due Foscari* and *La battaglia di Legnano*.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Gendang. (1) A generic Indonesian and Malaysian term for any double-headed laced drum, cylindrical or conical. Other cognate terms are *gandang* (in the Dayak areas of Kalimantan and in west and north coastal Sumatra), *gimar* (among the Tanjung Benua people of east Kalimantan), *gondang*, *gordang*, *gonrang* and *genderang* (Batak languages), *geundrang* (Acehnese), *ganrang* (Makassarese and Buginese) and *gandar* (Flores).

(2) Term used in Sumatra and Malaysia for various instrumental pieces in which the *gendang* (1) is prominent and hence for the ensembles that play them.

□

Gender. The cultural, social and/or historical interpretation of the biological and physiological category of sex. Nearly every experience of music, including its creation, performance and perception, may incorporate assumptions about gender; and music itself can produce ideologies of gender. Uncovering the workings of gender in even the most 'absolute' musical contexts has thus emerged as a basic task of the critical exploration of music.

Gender, like sex, is often taken to be a category ruled by and reducible to a simple binary division, the 'man' and 'woman' of sex translating into the 'masculine' and 'feminine' of gender. But recent thinking, supported by the systems of gender used in different times and cultures, has called this foundational dimorphism into question. This suggests, to critics of ideological aspects of contemporary systems of gender, historical and cross-cultural models that undermine the perceived constraints on identity implicit in modern categories of masculine and feminine.

Scholars have also challenged the chain of reasoning that might lead to the supposition that biological categories of sex 'translate' into cultural categories of gender. This goes beyond the commonsensical observation that

men and women may in equal measure embrace 'feminine' and 'masculine' habits. Critics increasingly doubt that the meanings of gender derive from any kind of core premises, claiming instead that gender signifies in culture by means of 'performative' (Judith Butler) or 'representational' (Teresa de Lauretis) practices that produce gendered identities by means of their persistent repetition. This does not render it any less real or concrete than if the term were grounded in an essential, fixed definition; instead, a performative or representational model draws attention to gender as a learnt phenomenon. This model begins to account for why concepts of gender alter over time and take on different shapes in diverse cultural contexts.

Gender is a relational phenomenon. For any historical moment, the terms within a system of gender are measured against one another in various, sometimes contradictory ways, allowing the analysis of both individual and larger cultural patterns of validation, marginalization and rejection. Certain trends recur, in particular the repeated devaluation, across a wide range of time and societies, of cultural productions and utterances understood to be 'feminine'. Although this has normally led to the devaluation of the work of women, it would be an oversimplification to collapse 'feminine' into the category of 'woman', for men too have had their expressions labelled 'feminine'. Indeed, from as far back as the time of Plato and Aristotle, the entire category of 'music', gauged against such domains as science and the military, has commonly been viewed as a feminine realm of human activity. Critics, particularly feminist critics, have studied the hierarchical implications of gender, not only to expose accounts of exclusion on a gendered basis but also to discover where individuals have escaped the control of the dominant, usually patriarchal tradition.

Exploring concerns related to gender permits fresh critical perspectives on music, ones that complement traditional formal, source-critical, historical and biographical approaches, even as they may partake of and even reinforce these traditional modes of enquiry. Early investigation into the effects of gender in music resulted mostly from the efforts of feminist scholars engaged in the study of the lives and works of marginalized women composers from past eras. Uncovering forgotten biographical narratives and compelling compositions have led critics to reflect on the societal constraints that originally obscured these particular composers and their works. From such reflections followed inquiries into the gendered nature of musical education, the various obstacles, including parental, institutional and financial, that until well into the 20th century have hindered the access of women to the kinds of educational resources routinely granted men and into the roles of gender in both the constitution of core musical repertories and in the conceptions of musical talent and creativity.

What has more substantively transformed thinking about music are studies in which the sounds themselves – considered both from the perspectives of the composer who creates them and the listener or performer who interprets them – have come under scrutiny from the standpoint of gender. Most such inquiries broach the topic of gender through some kind of semantic content attached to or construed in the musical work. The words of texted works provide the most obvious source because they may introduce ideas about gender that the critic or historian may 'read back' into the music. Not surprisingly, then, most critical enquiry into gender in music focusses on texted repertories, especially opera and song from the 17th century to the present, with a smaller but important corpus of work on earlier texted repertories. A signal achievement of gender criticism in music is the demonstration that the music of such works as Schumann's *Frauenliebe und -leben* or Bizet's *Carmen,* both as crafted by their composers and sung and played by their performers, contributes with complexity and force to the signification of gender in culture writ large.

For instrumental music, the search for semantic content can be more difficult. Many critics turn to passages where commentators have invoked gendered language of some kind, and then extrapolate these gendered terms on to an analysis of the formal and technical structure of particular works. For example, several theorists, from the 19th century onwards, have described the relationship between first and second subject material in sonata forms in terms that invoke gender (A.B. Marx and Vincent d'Indy portrayed a contrast of 'masculine' and 'feminine' thematic character; Schoenberg construed the tonic key of the first theme as a 'patriarchal ruler'). Judging such formulations to reflect generally upon beliefs held during the eras from which they emerged, critics have used them to inform otherwise traditional formal analyses that then reveal dialectics of gender at work in particular symphonic movement by such composers as Beethoven, Schubert, Brahms and Tchaikovsky. When such approaches take care to ground the extrapolation of gender on to the formal constructs in solid networks of historical context, they can shed significant light on the way that 'pure' sound can become gendered. The danger remains, however, that filtering gender through the formalistic vocabularies of modern musical analysis could perpetuate anachronistic interpretations for eras in which concerns with form remained secondary to other kinds of musical engagement.

Recognizing this risk, some critics prefer to seek gendered meanings in instrumental music by plumbing musical categories that in the past held a broader currency in society at large. Important insights have followed from investigating such notions as 'character' (the later Enlightenment notion that music could encompass human characteristics) and genre (when properly construed as a communicative rather than classificatory phenomenon), musical categories defined by a convergence of musical and social thought. The study of genre, a notion with broad chronological relevance, can be particularly profitable to students of gender. Evidence of its value has begun to emerge from research on instrumental music from the first half of the 19th century. Learning, for example, that the audience for the nocturne was understood to be primarily female may help explain the kinds of decision composers made when writing such works: when Chopin chose to include sharply contrasting, agitated middle sections in some of his nocturnes, he may have wished to distance the genre from the exclusively feminine sphere. It may also help account for listeners' reactions when hearing nocturnes: its construal as 'feminine' contributed to the aesthetic devaluation of the genre in the 19th century. Similar kinds of evidence help identify a range of possible associations with gender in this period. Hence the battle piece has been upheld as an epitome of 'masculine' music, the symphony as an amalgamation of

feminine and masculine, and 'fairy music' as an evocation of gender ambiguity.

The idea that discourse about music might contain clues about gendered meanings also resonates for present-day musical cultures. Celebrations of and conflicts about gender permeate all manner of musics, from the popular (Madonna) to the symphonic (the reluctance of some orchestras to admit women members); scholarship on these contemporary composers, performers and institutions tends to follow the parameters outlined above for music and musicians of the past. Investigations that interrogate the gendered natures of some of the scholarly disciplines devoted to music offer a somewhat different view of contemporary engagements with gender and music. The study of music theory, for example, has been criticized for the 'masculine' orientation of its scholarly discourse, the tendency to prefer a scientific tone of objectivity over one that explores the passionately experiential nature of music. Conversely, and with a less confrontational goal, ethnomusicologists have been likened to feminine midwives, figures who bring traditions and beliefs from the periphery of awareness to the centre of attention. While both kinds of study derive to some extent from the demographics of the respective professions (more men than women are music theorists, more women than men are ethnomusicologists), both properly separate the purported gendering of discourse from the sexes of actual writers. In effect, such investigations return to a basic set of concerns: how music and discourse on music signify gender, even when the ostensible subject may cloak its relationship to the topic.

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JEFFREY KALLBERG

Gendèr. Multi-octave METALLOPHONE of Java and Bali. In the Central Javanese gamelan it usually has 12 to 14 bevel-edged keys suspended over individual tube resonators and is played with two padded disc-shaped mallets, using an elaborate damping technique. In a complete gamelan there are three *gendèr barung* (lower-pitched *gendèr*, approximately 105 cm long) and three *gendèr panerus* (higher-pitched, approximately 90 cm long), one of each type for the *slèndro* tuning and two of each type for the *pèlog* tuning (one for the *pèlog* sub-scale *bem*, featuring pitches 12356, and the other for *barang*, featuring pitches 7̣2356). (For further information on Central Javanese performing practice, *see* INDONESIA, §III and MODE, §V, 4(ii)).

Balinese *gendèr* are metallophones with bevel-edged, bronze keys suspended over tuned, bamboo resonators and played with two disc-headed mallets. The damping technique required is technically demanding since the sound must be stopped by the same hands that are striking

the keys. Tuned to pentatonic *slendro*, a pair or quartet of ten-key *gendèr wayang* (the second pair tuned one octave higher and doubling the lower pair) accompany *wayang kulit* (shadow puppet theatre) and ceremonies for tooth-filing and cremation. Compositions are mostly contrapuntal and intricate, with stratified textures and rapid tempos typical of larger ensembles. Balinese musicians consider this to be one of the most difficult instruments to master. In slow pieces both hands play in parallel octaves or *empat* (the interval spanning four keys, approximately a 5th) with delicate grace notes and rubato. This latter technique is typical of *gendèr* in the larger *gamelan palegongan*, where a pair or quartet of 13-key *gendèr rambat*, tuned to a pentatonic *pèlog*-derived tuning, play a leading melodic role.

In a more general sense, *gendèr* denotes a metallophone family of the same construction common to many ensembles (e.g. *gamelan semar pagulingan*, *gong kebyar*). These instruments vary in size and register from the large *jegogan* through *jublag*, *penyacah*, *ugal*, and *gangsa pemade* to the highest *gangsa kantilan*, with a single or double-octave range. They are struck with a single mallet (*panggul*) held in the right hand and damped with the left-hand thumb and forefinger. All *gendèr* exist in pairs (*see* INDONESIA, §II, 1(ii)(c)).

MARGARET J. KARTOMI/LISA GOLD

Gendre, Jean le. *See* LE GENDRE, JEAN.

Gendron, Maurice (*b* Nice, 26 Dec 1920; *d* Grez-sur-Loing, Seine-et-Marne, 20 Aug 1990). French cellist and conductor. He entered the Nice Conservatoire when he was 12, and went to Paris five years later, where he studied with Gérard Hekking at the Conservatoire and was awarded a *premier prix*. His international career began in the postwar period with a London visit in 1945, when he gave the first performance in western Europe of Prokofiev's Cello Concerto op.58 with the LPO, and two recitals with Britten as the pianist.

Gendron later appeared on several occasions with Britten at the Aldeburgh Festival, and with Menuhin at the Bath Festival; together with Yehudi and Hephzibah Menuhin he formed a distinguished trio that toured widely. He taught at the Menuhin School in England and in 1954 initiated a masterclass at the Hochschule für Musik in Saarbrücken. From 1970 to 1987 he was a professor at the Paris Conservatoire. Gendron also developed a secondary career as a conductor, working particularly with the Saar Chamber Orchestra and the Bournemouth Sinfonietta. He continued to enjoy wide renown as a cellist, both as a soloist of elegant style whose playing was full of life and resonance, and as a responsive partner in chamber ensembles. In 1975 his career was interrupted by a car accident, but he successfully resumed playing in 1984. He played a Stradivari cello, and his outstanding recordings include the Bach suites, concertos by Haydn and Boccherini (directed by Casals) and 20th-century French music.

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NOËL GOODWIN

Genée, (Franz Friedrich) Richard (*b* Danzig [Gdańsk], 7 Feb 1823; *d* Baden, nr Vienna, 15 June 1895). German conductor, librettist and composer. He was the son of Friedrich Genée (*b* Königsberg, 1796; d Berlin, 1859), conductor at a theatre in Danzig, and, although first intended for the medical profession, took up music, studying with A. Stahlknecht in Berlin. Between 1847 and 1867 he was successively Kapellmeister at theatres at Reval (now Tallinn), Riga, Cologne, Düsseldorf, Danzig, Mainz, Schwerin and Prague. In 1868 he became conductor at the Theater an der Wien, Vienna, and in the following years was increasingly involved with not just the musical but also the literary side of the works produced there. At first concerned with adapting foreign works for production, he became much in demand as a clever writer of operetta librettos. This side of his activities developed particularly through his association with Johann Strauss (ii) who, being unfamiliar with writing for the theatre, used Genée not just as a lyricist but for the detailed working out of his melodic ideas. Thus Genée's handwriting is to be found extensively in the autograph score of *Die Fledermaus*. Genée's work as librettist reached its height in his collaboration with F. Zell (Camillo Walzel), the latter concerning himself more with the plots and the final elaboration of the librettos of their works while Genée concentrated on the lyrics. They went on to write librettos for Suppé and Millöcker, as well as for Genée's own compositions, often making use of French sources. In 1878 Genée was able to retire from conducting to his villa at Pressbaum, near Vienna. His translations include the librettos of several works by Lecocq, Offenbach and Sullivan.

Genée's own operettas rarely attained more than an ephemeral success, though *Der Seekadett* (1876) and *Nanon, die Wirtin vom goldenen Lamm* (1877) made a considerable hit at the Theater an der Wien and travelled as far afield as America. Both had librettos attributed to Zell, though almost certainly Genée wrote the lyrics, as usual. Genée also wrote many partsongs, among which one for male voices, *Italienischer Salat*, is most amusing in its satire on the older style of Italian operas, being sung to nonsense words. His brother Rudolf (*b* Berlin, 12 Dec 1824; *d* Berlin, 19 Jan 1914) also wrote some librettos.

WORKS
(selective list)

all stage works, in order of first performance; for more detailed list and for list of librettos see GroveO

Polyphem [Ein Abenteuer auf Martinique] (komische Oper), 1856; Der Geiger aus Tirol (komische Oper), 1857; Der Liebesring (romantische Oper), 1860; Ein Trauerspiel (Operette), 1860; Ein Narrentraum (Karnevalsposse), 1861; Der Musikfeind (Operette), 1862; Der Generalprobe (Operette), 1862; Die Herren von der Livree (Posse),1862; Die Talismänner (Karnevalsposse), 1863; Rosita (romantische komische Oper), 1864; Der Zopfabschneider (Operette), 1866; Der schwarze Prinz (komische Oper), 1866; Am Runenstein (romantische Oper), 1868, collab. F.A.F. Flotow; Schwefeles, der Höllenagent (Operette), 1869; Der Hexensabbath (Int), 1870; Cleopatra [Drei Jahrtausende] (Burleske), 1875; Luftschlösser (Posse), 1876; Fliegende Blätter (Quodlibet), 1876

Der Seekadett (komische Operette), 1876; Nanon, die Wirtin vom goldenen Lamm (Operette), 1877; Im Wunderlande der Pyramiden (Singspiel), 1877; Die letzten Mohikaner (Operette), 1878; Nisida (komische Operette), 1880; Rosina (Operette), 1881; Eine gemachte Frau (Posse), 1885; Die Zwillinge (Operette), 1885, collab. L. Roth; Die Piraten (Operette), 1886

Die Dreizehn (Operette), 1887; Signora Vendetta (Vaudeville-Operette), 1892; Rotkäppchen (Vaudeville-Posse), 1892; Die Mädchen-Schule (Vaudeville-Posse), 1892; Die wachsame Schildwache (Zwischenspiel), 1893; Freund Felix (Operette), 1893

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ALFRED LOEWENBERG/ANDREW LAMB

Generalbass (Ger.: 'thoroughbass' or CONTINUO). The term itself was taken by Niedt (*Musicalische Handleitung*, i, Hamburg, 1700) to reflect the fact that the continuo bass line contains all or nearly all the other parts *generaliter* or *insgemein* ('in common'). Earlier, in 1611, C. Vincentius had called a bass part he added to Schadaeus's *Promptuarium musicum* the *basin vulgo generalem dictam*. But *generalis* is not German and cannot be a translation of 'continuo'; rather it was one of the optional names for figured or unfigured bass parts, like *basso principale* (Orfeo Vecchi, *Missarum liber secundus*, 1598 and *In septem Regii Prophetae psalmos*, 1601), *basso generale* (Fattorini, 1600; Billi, 1601), *sectione gravium partium ad organistarum usum* (Zucchini, 1602), *basso continuo* (Viadana, 1602) and *basso continuato* (Girolamo Calestani, 1603). That Viadana's so-called continuo bass part was, unlike the others, independent of the vocal bass may or may not be significant in this respect. Praetorius (*Syntagma musicum*, iii, Wolfenbüttel, 2/1619) headed his chapter on this subject 'De basso generali seu continuo', and he may have meant to give the two as optional alternative names; later German theorists such as Johann Staden (*Kurz und einfältig Bericht*, Nuremberg, 1626), Heinrich Albert (prefaces to *Arien*, i–ii, Königsberg, 1638–40) and Wolfgang Ebner (1653) either followed Praetorius in using both terms or kept only *bassis generalis*, in which they were followed by all later writers. The term Generalbass became a kind of synecdoche for the science of harmony in general; to learn Generalbass (or, as in France after Rameau, the *basse fondamentale*) meant to learn the science of tonal harmony, made more direct and clear by figured harmony than by the old German keyboard tablatures. Many writers from 1650 to 1850 scarcely mentioned the art of figured bass accompaniment in their treatises on the terms.

A further instructive use was as the basis for keyboard improvisation, either in the form of PARTIMENTO (as in Mattheson's *Exemplarische Organisten-Probe*, Hamburg, 1719) or as a harmonic framework on which to build a free improvisation (as in Niedt's *Musicalische Handleitung*, ii, Hamburg, 1706 and C.P.E. Bach's *Versuch*, ii, Berlin, 1762). Conversely, a composition could be reduced to its underlying harmonic structure in the form of a FUNDAMENTAL BASS, as demonstrated by Rameau (1722 onwards) and J.A.P. Schulz (1773). Instructive and analytical uses of Generalbass continued throughout the 19th century, as reflected by the large number of Generalbass and thoroughbass tutors published in Germany and England. Many composers also continued to use it as a form of shorthand notation in the process of composition. It gained new impetus in the theory of analysis through the influence that C.P.E. Bach's discussion of improvisation and the *Generalbassregeln* attributed to J.S. Bach had on the development of Heinrich Schenker's system. More recently it has lent itself again to instructive use in educational computer programs. For further analytical uses of figures *see* NOTATION, §III, 4(viii).

See also THOROUGHBASS.

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PETER WILLIAMS/DAVID LEDBETTER

Generali, Pietro (*b* Masserano, nr Vercelli, 23 Oct 1773; *d* Novara, 3 Nov 1832). Italian composer. His surname was Mercandetti until his father changed it when, bankrupt, the family moved to Rome. There Generali studied counterpoint with Giovanni Masi, interrupted by four months spent at the Conservatorio di S Pietro a Majella at Naples. He graduated from the Congregazione di S Cecilia in Rome and began his career as a composer of sacred music, producing his first opera only in 1800 (*Gli amanti ridicoli*). His first great success was *Pamela nubile*, composed for Venice in 1804 and repeated in Vienna in 1805. This was followed by other comic operas and farces which were widely performed in Italy and abroad (*Le lagrime d'una vedova*, *Adelina*, *La Cecchina*, *La vedova delirante*, *Chi non risica non rosica*, *La contessa di Colle Erboso*). He did not attempt *opere serie* until 1812 with *Attila*, but thereafter produced a considerable number; one of the most successful was *I baccanali di Roma* (1816), which was in demand for many years. In spring 1817, when his popularity began to be obscured by Rossini's successes, he went to Barcelona as director of the opera company at the Teatro de la S Cruz. He held the position for about three years, often travelling in Italy and abroad, and contributed one original work (*Gusmano de Valhor*, 1817) and some revivals. From late 1820 to 1823 he was in Naples, composing several operas and teaching; Luigi Ricci was among his pupils.

With the Naples period his activity as an opera composer came virtually to an end. In 1823 he became music director of the Teatro Carolino in Palermo. In spring 1825 he was replaced by Donizetti; he returned to his post the following season, but in 1826 he was charged with being *maestro venerabile* of a masonic lodge and expelled from the kingdom. In poor health and disappointed by the cold reception of his works, he returned to the north of Italy and in 1827 became *maestro di cappella* at Novara Cathedral, a position he held until his death. In his last years he had a few *opere serie* performed, without much success.

Generali composed at least 55 operas as well as sacred works and cantatas. Contemporaries had conflicting opinions of his work. His early comic operas sounded 'moderne' and even 'stravaganti' in their vigorous and brilliant orchestration and a certain unusual harmonic richness. But at the end of his career, like many composers of the same generation, he appeared a pale imitator of Rossini. In 1828 Tommaso Locatelli wrote of *Francesca da Rimini*: 'There prevails a certain carelessness, a certain triviality of style, as if the maestro had been working almost *per otium*' (*Gazzetta di Venezia*). In fact, in spite of their fine melodic qualities and effective delineation of character, his works sometimes lack substance and structural coherence and do not always escape a certain stylistic standardization, partly the result of completing many operas during rehearsals. His use of dramatic orchestral effects (including the crescendo) anticipates Rossini, but the attribution to Generali of the invention of the orchestral crescendo, as stated on his commemorative tablet in Novara and repeated by Pacini in his memoirs, would seem to be an exaggeration.

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*c*55 operas, 1800–33, incl. Pamela nubile (farsa, 1, G. Rossi, after C. Goldoni), Venice, S Benedetto, 12 April 1804, as La virtù premiata dall'amore, Vienna, Burg, 20 July 1805; Le lagrime d'una vedova (farsa, 1, G.M. Foppa, after C. Federici), Venice, S Moisè, 26 Dec 1808; Adelina [Luigina; Luisina] (farsa, 1, Rossi, after S. Gessner), Venice, S Moisè, 15/16 Sept 1810; La Cecchina suonatrice di ghironda (farsa, 1, Rossi), Venice, S Moisè, 26 Dec 1810; La vedova delirante (ob, 2, J. Ferretti), Rome, Valle, Jan 1811, as Bernardino, Barcelona, S Cruz, late 1815; Attila (os, Rossi), Bologna, Comunale, sum. 1812; Bajazet (os, 2), Turin, Imperiale, 26 Dec 1813; La contessa di Colle Erboso, ossia Un pazzo ne fa cento [La contessa di Colle Ombroso; Tutti matti; La finta contessa] (dg, 2, Foppa), Genoa, S Agostino, Dec 1814; I baccanali di Roma [I baccanti; Le baccanti di Roma] (os, 2, Rossi), Venice, La Fenice, 14 Jan 1816, vs (Bonn and Cologne, ?1818), rev. as Die Bacchanten, Vienna, An der Wien, 12 June 1820, as I baccanali aboliti, Milan, Re, sum. 1832; Gusmano de Valhor (os, ?Peracchi, after Voltaire: *Alzire*), Barcelona, S Cruz, 1 Dec 1817; Chiara di Rosemberg (op eroicomica, 2, A.L. Tottola), Napes, Nuovo, Dec 1820; Elena e Olfredo [Alfredo], Naples, S Carlo, 9 Aug 1821; Jefte [Il voto di Jefte] (azione tragico-sacra, 2, ?Foppa, ? after F. Gnecco), Florence, Pergola, 11 March 1827; Francesca da Rimini (os, P. Pola, after Dante: *Commedia*), Venice, Fenice, 26 Dec 1828, excerpts (Milan, 1831)

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ANDREA LANZA

Generalpause (Ger.). A rest for the whole orchestra, usually unexpected and sometimes marked with the letters 'GP'.

Genesis. English progressive rock band. It was formed when its members were at Charterhouse School, Surrey. Its first recording was in 1967, but the first 'mature' offering was *Trespass*, released in 1970, after PHIL COLLINS (drums) had joined PETER GABRIEL (vocals), Tony Banks (*b* 1950; keyboards) and Mike Rutherford (*b* 1950; bass guitar); Steve Hackett (*b* 1950; guitar) was recruited soon after. Their early style was marked by extended structures frequently shunning verse-refrain patterns, with a heavy reliance on keyboards (particularly the mellotron) and some extended tonal harmonic patterns. They were criticized for dispensing with blues scales and rhythms in favour of showy instrumental virtuosity. Their subject matter was typically progressive, with a general avoidance of love songs and with tales redolent of science fiction (*Return of the Giant Hogweed*, *Watcher of the Skies*), surrealism (*Supper's Ready* and much of the album *Selling England by the Pound*) and allegory (the concept album *The Lamb Lies Down on Broadway*). Their initial stage presence was marked by Gabriel's outrageous costumes, illustrative of the songs. After five studio albums in this style, Gabriel went solo (1975), Hackett followed, and the remaining trio began the move towards middle-of-the-road, soul-influenced stadium rock, and far greater commercial success. Bestselling albums included *Duke* (1980), *Abacab* (1981), *Genesis* (1983), *Invisible Touch* (1986) and *We Can Dance* (1991). These later works retained some stylistic fingerprints, particularly in the realm of harmony, but lyrics have become straightforward, textures thicker and rhythmically anticipatory bass and drum-kit lines the norm. Banks, Collins and Rutherford have all maintained separate recording careers since 1979, with Collins making several film appearances.

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ALLAN F. MOORE

Genest, Charles-Claude (*b* Paris, 17 Oct 1639; *d* Paris, 20 Nov 1719). French poet and playwright. He was squire to the Duke of Nevers and tutor to Mlle de Blois, and was accepted into the Académie Française in 1698. He became abbot of St Vilmer Abbey. The regent awarded him a pension of 2000 livres. His *Divertissements de Sceaux* (Paris, 1712) is a primary source for the divertissements composed and performed for the Duchess of Maine prior to her famous 'Grandes nuits de Sceaux' (1714–15). These *fêtes*, 'pure amusement, unrehearsed ... a type of impromptu entertainment', were performed in Châtenay, near Sceaux, at the château of Nicolas de Malézieu. Jean-Baptiste Matho composed three 'petits opéras' (music lost) for these divertissements. Genest's book provided the texts for all the vocal music and describes the theatre, a tent of 'prodigious size' seating 300 spectators.

JAMES R. ANTHONY

Genet, Elzéar. *See* CARPENTRAS.

Geneva (Fr. Genève; Ger. Genf). Swiss city. In the Middle Ages, after the Roman occupation, the practice of church

music there differed slightly from that of Rome, possibly through the influence of the abbey of Solesmes. Calvin organized church music during the Reformation (from 1536): psalm singing took the place of the Mass and he had editions made of psalters such as the one by Clément Marot, which was continued by Théodore de Bèze and set to music by two French refugees, Guillaume Franc and Loys Bourgeois. Calvin railed against musical amusements, including dancing, which had hitherto been a favourite pastime, a sort of round-dance called a virolt being performed in the squares on summer evenings and nights. He had all the organs demolished or sold. The bands of fifes and trumpets disappeared and satirical and frivolous songs were condemned.

A musical renaissance began in the 18th century. In 1738 the theatre was established; in 1756 the organ in the cathedral of St Pierre was reconstructed and Gaspard Fritz, a violinist and composer born in Geneva, of a Hanover family, enlivened local music. He took part in concerts organized by Thomas Pitt, brother of the English statesman, and played before Voltaire. During this period famous musicians visited Geneva; for example, Mozart went there in 1766, and at about the same time Grétry wrote his opera *Isabelle et Gertrude* there. Rousseau wrote a *Lettre sur les spectacles* complaining about abuses in the theatre, which he wanted replaced by collective festivals. There was a considerable expansion of the arts in the 19th century: in 1826 there were 20 music teachers in Geneva; the Société de Chant Sacré was founded in 1827; in 1835 the Conservatoire de Musique was established and in its first winter had the attraction of a free course given by Liszt; an increasing number of concerts was promoted by the Société Musicale de Genève, founded in 1823 by the violinist Christian Haensel. Charles Samuel Bovy-Lysberg, François-Gabriel Gras and Hugo von Senger, instigators of several winegrowers' festivals in Vevey, Otto Barblan and Emile Jaques-Dalcroze, inventor of eurhythmics, also contributed to the increase of music in Geneva.

Spurred by the inauguration of a purpose-built concert hall and the founding of the city's first permanent orchestra, musical activity developed rapidly in the 20th century, matching Geneva's growth and importance as a seat of international organizations. The 1700-seat Victoria Hall, presented to the city in 1894 by a British patron of the arts, Daniel Barton, has an ornate shoebox design and fine acoustics. Most of the world's great orchestras, conductors and soloists have played there, and it has been the home of the internationally renowned music competition, the Concours International d'Exécution Musicale CIEM-Genève, since 1939, when the 19-year-old Arturo Benedetti Michelangeli won first prize. It has also been extensively used for recordings. The hall was devastated by fire in 1984, but such was the affection in which it was held by the Geneva public that it was restored to the original design.

Ernest Ansermet founded the Orchestre de la Suisse Romande in 1918 and remained music director for 50 years. During that period he was the city's presiding musical spirit, introducing much new music, attracting high-calibre soloists and developing the orchestra's international reputation through tours and recordings. He excelled in his interpretations of Debussy, Ravel and Stravinsky, and championed the music of Frank Martin. Ansermet's successors were Paul Kletzki (1967–70), Wolfgang Sawallisch (1970–80), Horst Stein (1980–85), Armin Jordan (1985–97) and Fabio Luisi (from 1997). The orchestra divides its time between concerts (with occasional visits to other French-speaking Swiss towns), opera and studio work for Swiss Radio. Despite Ansermet's pioneering efforts, the Geneva public is conservative in its musical taste.

The opera season has steadily grown in stature. Performances are given in the Grand Théâtre, which opened in 1879 and was severely damaged by fire in 1951, not reopening until 1962. Ansermet conducted there regularly from 1915, and many neglected and unfamiliar works were performed while Herbert Graf was director in the late 1960s. Under Hugues Gall, director from 1980 to 1995, the theatre won international acclaim for its imaginative casting and balanced repertory. Rolf Liebermann's fifth opera, *La forêt*, had its première there in 1987.

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PIERRE MEYLAN/ANDREW CLARK

Gengenbach, Nikolaus (*b* Colditz, Saxony, *c*1590; *d* Zeitz, 4 Sept 1636). German music theorist and teacher. From 1609 he attended the Thomasschule, Leipzig, under Sethus Calvisius. About 1613 he became Kantor at Rochlitz, near his birthplace, and in 1618 at Zeitz. He is known by a school textbook, *Musica nova, Newe Singekunst, so wol nach der alten Solmisation, als newen Bobisation und Bebisation* (Leipzig, 1626/*R*). It begins with traditional elementary rules, but as early as the first theoretical part, solmization is contrasted with the new seven-step systems of bocedization (described by Calvisius) and bebization (after Hitzler), through which the difficulties of mutation could be avoided. The treatment of organ tabulation is also unusual for a school textbook. As the second, practical part Gengenbach published a self-contained collection of practice examples graded from the simple to the difficult. In the third part, which became a pattern for numerous appendixes in later school treatises, he explained Greek, Latin and Italian musical terms; he relied here on the third volume of Michael Praetorius's *Syntagma musicum* (2/1619) for ideas about the *stile nuovo*. He could justifiably call his book *Musica nova* because he no longer directed his students to Lassus but to Schütz, Schein and Viadana. *Musica nova* is a complete, gradated primer for music instruction which shows Gengenbach to be, along with Calvisius, Hitzler and others, one of the more progressive educators of the early 17th century.

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MARTIN RUHNKE/DALE ALLEN SCOTT

Genin, Vladimir Mikhailovich (*b* Moscow, 31 March 1958). Russian composer. He graduated from the Moscow Conservatory (1983) and completed his postgraduate training in 1990 with Ledenyov (composition), Il'ya Klyachko (piano) and Yury Butsko (orchestration). He composes in various genres, showing a predilection for vocal music. He is frequently attracted by historiographical sources, old Russian literature, the Old Russian chronicles, the lives of the saints and the supernatural as the basis for his works.

Combining elements of various techniques of composition (tonal, polytonal and modal), Genin has developed the traditions of Sviridov, particularly in his colourful harmonic treatment of ancient folklore and old Russian motifs; it was to Sviridov that Genin devoted one of his published articles.

The work which brought the composer acclaim and recognition was *Plach po Andreyu Bogolyubskomu, Velikomu knyazyu Vladimirskomu* ('Lament for Andrey Bogolyubsky, Grand Prince of Vladimir'). The work was commissioned by the Vladimir Chamber Choir and composed in 1987 to mark the millennium of Russia's adoption of Christianity; it has been performed extensively and recorded by Melodiya (Moscow). In its use of choral recitative (a recitative based on chords) the work highlights the composer's individualized and expressive inflection. His next opus *Ispoved' blazhennogo Avgustina* ('The Confession of St Augustine') represents an original genre which may be described as musical hagiography. In 1992 Genin orchestrated Musorgsky's cycle *Pesni i plyaski smerti* ('Songs and Dances of Death') for the singer Hvorostovsky; it received its première in St Petersburg in 1993.

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(selective list)

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YURY IVANOVICH PAISOV

Genis (It.). *See* TENOR HORN.

Genis corno (It.). *See* MELLOPHONE.

Genishta, Iosif Iosifovich (*b* Moscow, 13/24 Nov 1795; *d* Moscow, 25 July/6 Aug 1853). Russian composer, conductor, pianist and cellist. Born into a musical family, he took lessons in keyboard and composition with J.W. Hässler (1747–1822) and by the early 1820s had gained a reputation as a skilful pianist as well as a composer. As a performer he was a renowned exponent of Classical music, and was responsible for bringing much of Beethoven's orchestral and instrumental music to the attention of Russian audiences for the first time. The earliest performances in Russia of Beethoven's piano concertos were the result of his skills as a promoter of large-scale musical events.

Genishta composed in a variety of genres, often in collaboration with other leading Muscovite composers of his day, but his success in his lifetime was principally for short vocal compositions. He composed a number of opera-vaudevilles, including *Bal'donskiye vodï* ('The Baldon Waters'; St Petersburg, 1825), a satire on fashionable health resorts, *Syurpriz* ('The Surprise'), based on a libretto of I. Velikopolsky (1829), and *Starïy gusar, ili Pazhki Fredrikha II* ('The Old Hussar, or Pages of Frederick II'), a collaboration with Alyab'yev, Maurer and Shol'ts. His songs are in a Romantic though generally unsentimental vein and include several to words by Pushkin, a set of five to texts by Victor Hugo (1842), arrangements of two Russian folktunes and Vasily Zhukovsky's *Mladïy Roger svoy ostrïy mech beryot* ('Young Roger seizes his sharp sword') (1824), an early example of the heroic songs which became popular towards the mid-19th century.

Genishta's instrumental music, in contrast to his songs, is based more firmly in a Classical idiom. Among his most noteworthy compositions are three sonatas for cello and piano (op.6, 1834; op.7, 1837; op.13, 1847), the second of which was particularly praised by Schumann, and a set of nocturnes for cello and piano (1841). He composed at least two string quartets, a sextet for piano, two violins, viola, cello and bass, and a piano sonata in F minor (1840), based loosely on Beethoven's 'Appassionata' Sonata op.57 and favourably mentioned by Schumann in one of his surveys of European keyboard music.

Genishta remained a dominant force in Moscow musical life up to his death, apparently becoming noted as a teacher during the 1840s. Berlioz, in his *Mémoires*, relates how, in 1847, Genishta acted as his rehearsal accompanist in the preparations for a concert performance in Moscow of his revised version of *La damnation de Faust*.

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GEOFFREY NORRIS/NIGEL YANDELL

Genlis [née Ducrest de Saint-Aubin], **Stéphanie-Félicité**, Countess of (*b* Champcéry, nr Autun, 25 Jan 1746; *d* Paris, 31 Dec 1830). French writer, educationist and harpist. She received a thorough education in singing, dancing and in playing several instruments; her performances on the harp attracted attention in Paris while she was still a child. Her charm, wit and skill enabled her to make her way in salons as well as in public as a performer. At 16 she married the Count of Genlis, to whom she bore three children. In later years she became the mistress of the Duke of Orléans, the 'Philippe-Egalité' of the revolutionary period, whose legitimate children she brought up with her own. Her gifts as a teacher brought her (in the face of much opposition) the post of governess to the family of the Duke of Chartres; for her charges she wrote several comedies, and anticipated modern methods by fieldwork in botany and by the use of lantern slides. A painting by Mauzaisse shows her giving a harp lesson (see illustration); as one of the most intelligent and beautiful women of her day, she was much in demand by painters and sat for Romney as well as many others.

In 1791 she was forced to leave France for Switzerland and Germany, where she earned her living from harp lessons, writing and painting. Napoleon welcomed her back to France in 1802; she brought with her the eight-year-old Casimir Baeker, alleged descendant of a noble Berlin family, and devoted herself to his education as a virtuoso harpist. In 1811 her niece Georgette Ducrest married the harp virtuoso Bochsa; they were later divorced.

Mme de Genlis' voluminous writings, which reflect her sharp intelligence and independence of mind, include essays, novels, popular romances, plays, poetry, her memoirs and a manual of harp instruction (Paris, 1802, 1811/*R*); she also wrote songs with harp accompaniment, and a ballet. Her pedagogical works advocate novel methods of education and original music theories; her harp manual contains instructive practice material and innovatory methods of touch and technique, among which her efforts to accommodate the fifth finger are especially noteworthy. Her theory of harmonics incited La Borde to write his *Lettre à Mme de Genlis* (1806). Wilhelm Raabe mentioned her capacities as an educationist in his novel *Der Schüdderump* (1869).



Stéphanie-Félicité Genlis giving a harp lesson to her daughter and Princess Adélaïde of Orléans: painting by Jean-Baptiste Mauzaisse after ?Jean-Antoine-Théodore Giroust, 1830s (Château de Versailles)

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HANS J. ZINGEL

Gennrich, Friedrich (*b* Colmar, 27 March 1883; *d* Langen, nr Frankfurt, 22 Sept 1967). German musicologist and philologist. He studied Romance philology with Gröber and Bédier and musicology with Ludwig in Strasbourg and Paris (1903–10), and took the doctorate at Strasbourg in 1908 with a critical edition of *Le romans de la dame à la lycorne et du beau chevalier*; he subsequently held university posts at Strasbourg (1910–19) and Frankfurt (from 1921). After completing the *Habilitation* in 1927 he taught at Frankfurt University until 1964, occupying a titular chair from 1934. His extensive library and scholarly papers were destroyed during the war, but he continued to work, instituting two privately published series, the Musikwissenschaftliche Studien-Bibliothek (1946–65) and the Summa Musicae Medii Aevi (1957–67). These constitute some 40 volumes in all; he edited and wrote them entirely by himself, showing remarkable tenacity and energy in his 70s and 80s. From 1938 he also edited the series of monographs Literarhistorisch-musikwissenschaftliche Abhandlungen (Würzburg), and contributed over 70 articles to the first edition of *Die Musik in Geschichte und Gegenwart*.

Gennrich's lifelong interest was in the secular poetry and monophonic music of France and Germany in the Middle Ages. His greatness lay in the equally high level of his skills as palaeographer, philologist and musicologist. His bibliographical work on manuscript sources, his classification of poetic and melodic forms, and the extension of rhythmic modal theory in his transcriptions are particularly important; in all these the influence of Ludwig is evident, most clearly in the first, which is much in the tradition of Ludwig's monumental *Repertorium* (1910). Gennrich's *Rondeaux, Virelais und Balladen* (1921–63), his *Bibliographie der ältesten französischen und lateinischen Motetten* (SMM, ii, 1957) and his *Der musikalische Nachlass der Troubadours* (SMM, iii–iv, xv, 1958–65) are representative of his work in this field. His bibliographical scholarship rests on two fundamental and highly influential principles: his belief in the unity of words and music in medieval song, and his 'repertory theory' which accounts for the many variants of these songs by maintaining that the great manuscript chansonniers which now survive were a late codification of an

oral tradition and reflect directly the repertories of medieval musicians.

His *Grundriss einer Formenlehre des mittelalterlichen Liedes* (1932) was the culmination of his early work on structure and form and a serious attempt to apply concrete scientific principles to the phenomenon of melody. In it he classified songs as litany-type, rondel-type, sequence-type and hymn-type, positing strong influence of sacred on secular music. His work on rhythm represents the most uncompromising continuation of Ludwig's, Beck's and Aubry's early rhythmic modal theories applied to secular song. He adhered exclusively to triple metre, but developed a highly sophisticated system of rhythmic 'progressions' to reflect the inner metre of the poem from line to line. This system, which involved three levels of rhythm – 'Distinktion (D-Rhythmik)', 'Einheiten (E-Rhythmik)' and 'Tongruppen (G-Rhythmik)' – is set out in his edition *Übertragungsmaterial zur Rhythmik der Ars Antiqua* (1954), his two books (1951, 1953–6) exemplify its final form.

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IAN D. BENT/R

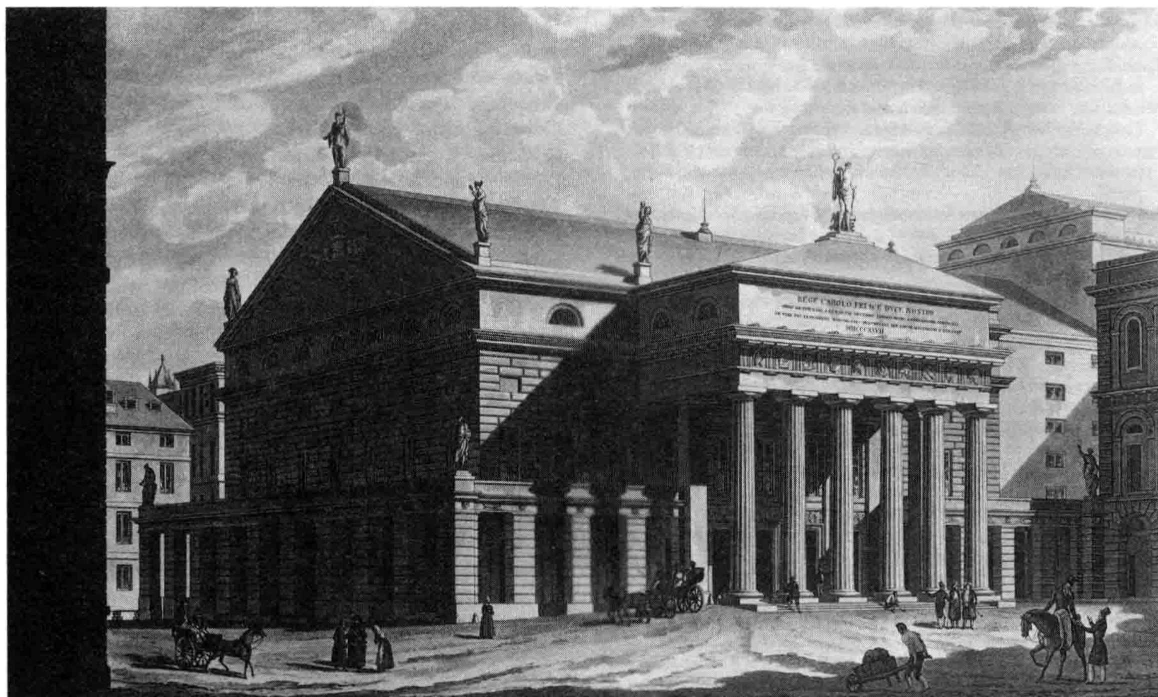
Genoa (It. Genova). Italian city, capital of Liguria. The earliest recorded musical activity in Genoa dates from the Middle Ages, with documented references to troubadours (Bonifacio Calvo, Lanfranco Cigala), devotional songs (*cantegore*) and liturgical music. Early evidence for the cultivation of music includes the 12th-century neumatic codex in S Maria delle Vigne, the presence of organs, and the legacy of Bertolino Fieschi (1313), which ensured that singing was taught to clerics and boys in the cathedral of S Lorenzo. The Adorno family brought Franchinus Gaffurius to the city (1478), and Paolo Campofregoso (1494) established a choir in the cathedral where polyphony was taught.

More documents survive from the 16th and 17th centuries. A *cappella* of wind players was established in the Palazzo Ducale in 1540; in the 17th century this was augmented by singers and string instruments. Musicians who worked there include Ferdinando Pagano (1590–92), Francesco Guami (1594), Marco Corrado (1594–1625), Simone Molinaro (1625–36), Giovanni Paolo Costa (1636–8), his brother Giovanni Maria Costa (1640–56) and Giovanni Stefano Scotto (1659–74). The directors of the choir of the cathedral (founded by Lorenzo Fieschi) were Vincenzo Ruffo (1544), Andrea Festa (1552–9), Antonio Dueto (1576–84), Giovanni Battista Dalla Gostena (1584–9), his nephew Molinaro (1601–17), Carlo Abbate (1640–61) and Agostino Guerrieri. Organists at the two organs (built by Giovanni Battista Facchetti, 1554, and Giuseppe Vitani, 1604) were the Parma-born Orazio Briolano and the Genoese Lelio Rossi (de Rubeis), assisted by his nephew Michelangelo, Giovanni Battista Strata and Scotto. Music was important in the various churches, convents and monasteries: Francesco Antonio Costa worked in S Francesco di Castelletto, while Francesco Righi, Pietro Simone Agostini, Giovanni Maria Pagliardi and Matteo Bisso directed the choir (founded 1609) of the Jesuit church, S Ambrogio; Giovanni Battista Rossi and Giovanni Battista Bianchi belonged to the Somasci and Augustinian orders respectively, and in the monasteries of S Leonardo and S Bartolomeo the outstanding figures were Anfione Ferrabosco's daughters Elena and Laura. Willem Hermans from Flanders built organs for the churches of S Ambrogio, S Maria Assunta in Carignano and S Maria Maddalena. Printed editions for the *Dottrina Christiana* and the Piarists testify to the singing of *laude* in the city.

The Genoese publishing trade in the 16th and 17th centuries rivalled that of Venice and Rome; the leading printers included Girolamo Bartoli, Giuseppe Pavoni and the Calenzani family. Molinaro edited Gesualdo's *Partitura delli sei libri de madrigali a cinque voci*, published by Pavoni in 1613, and opened a music-printing business in Loano, whose management he entrusted to Francesco Castello.

The Genoese nobility fostered the cultivation of secular music: the Doria family maintained a choir directed by Ruffo (1545–6); Andrea Bianchi worked for the Cybo family (1611); a group of aristocrats brought Giulio Caccini to Genoa in 1595, while Francesco Rasi was a guest of the Grimaldis (1607) and Francesca Caccini of the Brignole Sale family (1617). Genoese citizens heard many musical events: at the port, in the streets and during processions, particularly of the confraternities (the *casacce*) and the city authorities. Performances were given by the academies, particularly the Accademia degli Addormentati (1587), to which Angelo Grillo (Livio Celiano), Gabriello Chiabrera and Ansaldo Cebà all belonged. The lutenists Marco Corrado, Dalla Gostena and Molinaro were active in Genoa. Many eminent composers, singers and instrumentalists born or educated in Genoa worked elsewhere, including Johannes and Antonius de Janua in the 14th and 15th centuries and, in the 16th and 17th centuries, Giovanni Battista Pinello di Ghirardi, Bernardino Borlasca, Michelangelo Rossi, Claudio Cocchi, Giovanni Battista Fossato, Giovanni Filippo Cavalliere, Giovanni Francesco Tagliavacca and Pietro Reggio.

Around 1640, when public theatres were beginning to develop in Venice, the Teatro del Falcone opened, presenting operas by Righi, Giovanni Maria Costa, Carlo Ambrogio Lonati and Alessandro Stradella. In 1677 the theatre, originally owned by the Adorno family, was acquired by a group of noblemen who opened its doors to a more popular audience. In 1680 it was taken over by the Durazzo family, who ran the theatre until it was acquired by the Savoia family in 1824. In the meantime, more theatres opened: S Agostino in 1702, the Teatro delle Vigne (*c*1730), and theatres in the summer retreats of Albaro, Sampierdarena, Sestri Ponente and Voltri. Featured composers were Pasquale Anfossi, Cimarosa, Isola, Luigi and Giocondo Degola. The opening of the Oratorio di S Filippo Neri (for which Boccherini wrote *Giuseppe riconosciuto*) encouraged the performance of oratorios and vocal and instrumental music, by composers



Teatro Carlo Felice, Genoa: engraving by G. Cattaneo after Orsolini

such as Domenico Balduino, Antonio Maria Tasso, Nicolò Uccelli, Luigi Cerro and Giacomo Costa.

In the 18th century a school of violin playing developed in Genoa; among its leading exponents were Martino Bitti and Giovanni Antonio Guido. Paganini began his career as composer and performer in the city at the end of the 18th century, but in later years appeared in Genoa only sporadically. After Paganini, the violinists Camillo Sivori, Nicola and Domenico De Giovanni, Agostino Dellepiane and Giovanni Battista Pedevilla all gained an international reputation.

Opera in Genoa received a new impetus in 1828, when the Teatro Carlo Felice (see illustration) opened with Bellini's *Bianca e Fernando*. The theatre hosted other important premières by composers including Donizetti (*Alina, regina di Golconda*, 1828), Mascagni (*Le maschere*, 1901) and Malipiero (*Giulio Cesare*, 1936); the Italian première of Strauss's *Arabella* was given at the Carlo Felice in 1936. The theatre was destroyed by bombing in September 1943; it reopened with *Il trovatore* in October 1991. Orchestral and chamber concerts are given by a number of organizations, notably the Giovine Orchestra Genovese, founded in 1912.

In 1829 Antonio Costa founded the Scuola Gratuita di Canto for the training of opera singers; after various transformations it became the present Conservatorio di Musica N. Paganini. The library holds autograph scores by Galuppi and valuable letters, documents and papers of Paganini. Musicological associations in Genoa include the Instituto di Studi Paganiniani (founded in 1972 and run by the city since 1990), and the Associazione Ligure per la Ricerca delle Fonti Musicali (1990). The Premio Paganini international violin competition has been held regularly since 1954, and the Festival Internazionale del Balletto di Nervi was inaugurated in 1955.

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MARIA ROSA MORETTI

Genouillère (Fr.). *See* KNEE-LEVER.

Genovés (y Lapetra), Tomás (*b* Zaragoza, 29 Dec ?1806; *d* Burgos, 5 April 1861). Spanish composer. He was a choirboy in Zaragoza and later moved to Madrid, where he gave singing lessons. Under the influence of Rossini, he set Romani's libretto *Enrico e Clotilde, ossia La rosa bianca e la rosa rossa* (previously set by Mayr), from an episode in the Wars of the Roses. In 1832 he wrote numbers for the zarzuela *El rapto*, to a text by the journalist Mariano José de Larra. Awarded a pension by the Spanish government, Genovés went to Italy in 1834, residing first at Bologna, where he wrote religious compositions, operas and programmatic orchestral works, the last with such bellicose titles as *Numancia destruída, Los últimos días del sitio de Roma* and *El sitio de Zaragoza*. Ricordi published his collection of ballads and duets, *Sere d'autunno al Monte Pincio* which were praised for their melodic appeal.

Genovés's first opera performed in Italy was *Zelma* (1835, Bologna); its agreeable melodies are said to have pleased a public that desired easy amusement. Other operas of his Italian years were *La battaglia di Lepanto* (1836, Rome), *Bianca di Belmonte* (1838, Venice) and *Iginia d'Asti* (1840, Naples). He continued to be influenced by Rossini, but employed musical themes reminiscent of the Spanish zarzuela. *Luisa della Vallière* (1845) brought him modest success when it was performed at La Scala. In 1846 he returned to Madrid, where *Luisa della Vallière* had four performances at the Teatro de la Cruz in February and March.

He married the singer Elisa Villó in 1851 and spent his last decade mostly at his retreat in Burgos.

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JOHN DOWLING

Genre. A class, type or category, sanctioned by convention. Since conventional definitions derive (inductively) from concrete particulars, such as musical works or musical practices, and are therefore subject to change, a genre is probably closer to an 'ideal type' (in Max Weber's sense) than to a Platonic 'ideal form'.

Genres are based on the principle of repetition. They codify past repetitions, and they invite future repetitions. These are two very different functions, highlighting respectively qualities of artworks and qualities of experience, and they have promoted two complementary approaches to the study of genre. The first is properly a branch of poetics, and its students have ranged from Aristotle to present-day exponents of an analytical aesthetic. The second concerns rather the nature of aesthetic experience, and is best understood as an orientating factor in communication. This perspective has been favoured by many recent scholars of literature and music, and reflects a more general tendency to problematize the relation between artworks and their reception.

1. TYPOLOGIES. Since Aristotle, a central concern of Western poetics has been with the classification of works of art. The principal role of classification is arguably pragmatic – to make knowledge both manageable and persuasive – but its effect can be to shape, and even to condition, our understanding of the world. In this sense the underlying tendency of genre is not just to organize, but also to close or finalize, our experience. This implies a closed, homogeneous concept of the artwork, where it is assumed to be determinate and to represent a conceptual unity. Only then is it readily classifiable.

In literary studies, and in studies of operatic and other vocal music from the Western tradition, typologies have been conditioned in large part by the philological orientation of scholarly inquiry, at least until relatively recently. This has privileged classical genres such as tragedy, comedy, epic and lyric, with the novel a more recent addition. A classical emphasis has likewise shaped ethnological classifications, foregrounding genre titles such as ballad, legend, proverb and lyric folksong, all of which have been used extensively as a focus for the collection and classification of folk poetry and folk music. In the late 18th and early 19th centuries some of these genre titles began to infiltrate art music, where they joined functional titles such as those associated with courtly, rural or (increasingly) 'national' dances. Since these genres, like key characteristics and affective figures, were part of a larger complex of representations with a basis in rhetorical concepts, they had an explicit communicative function. This function was rather less apparent (though it was by no means excluded) when the genre title referred to a work of so-called 'absolute music'. Titles such as sonata, symphony and quartet did, after all, mark a quest for autonomy within instrumental art music.

The repetition units that define a musical genre can be identified on several levels. In the broadest understanding of the concept, they may extend into the social domain, so that a genre will be dependent for its definition on context, function and community validation and not simply on formal and technical regulation. Thus the repetitions would be located in social, behavioural and even ideological domains as well as in musical materials. The lyric piano piece of the early 19th century might be considered an undivided genre in these terms, and so might contemporary rock music. A narrower understanding of genre, and a more common usage, separates musical works from the conditions of their production and reception, and identifies genre as a means of ordering, stabilizing and validating the musical materials themselves (the lyric piano piece has its own constituent genres, as does contemporary rock). This was largely the understanding of *Gattung* promoted by Guido Adler in his influential scheme for *Musikwissenschaft*. Yet even here repetition units would normally reach beyond 'the notes themselves', embracing instrumentarium and performance-site, as well as less tangible qualities such as 'tone' and 'character'. Formal archetypes and stylistic schemata may well be constitutive of a genre, but they are not in any sense equivalent to it. Indeed a genre, working for

stability, control and finality of meaning, might be said to oppose the idiomatic diversity and evolutionary tendencies characteristic of both form and style.

The classification of genres – essentially a systematic activity – begs larger historical questions. How are genres created, and why? Within literary criticism, several evolutionary models have been proposed (see Bovet and Brunetière). Of these, one of the most persuasive was the theory developed by Russian Formalist critics such as Shklovsky, Tïnyanov and Tomashevsky. Here the governing principle is one of 'struggle and succession' (Shklovsky), a process, internal to the art, in which the dominant or canonized line comes into conflict with co-existing minor lines and is eventually overthrown by these minor lines, now duly canonized. New genres emerge, then, as accumulating minor devices acquire a focus (a dominant), and challenge the major line. An alternative view, and one applied more directly to music, emerges from Adorno's *Aesthetic Theory*. Here the dialectic is not between major and minor lines, but between Universal and Particular, where deviations from a schema in turn generate new schemata. Moreover, the deviations are seen as indispensable to the function and value of the schema in the first place. 'Universals such as genres . . . are true to the extent that they are subject to a countervailing dynamic'.

Unlike the Russian Formalists (or for that matter New Critical students of genre such as Northrop Frye), Adorno located artistic genres within a larger social dialectic, and for that reason his analysis is historically contingent. Thus he could refer to 'nominalism and the demise of artistic genres' in the 19th century. Similar arguments were presented by Irving Babbitt and Croce, and they were made specific to music by Carl Dahlhaus, who claimed that from the early 19th century onwards musical genres rapidly lost substance. The suggestion here is that the performance- and genre-orientated musical culture of the 18th and early 19th centuries was increasingly undermined by a swerve towards the musical work. This work-centred perspective (the product of a more general intellectual shift from doctrinal to rational knowledge) was ultimately formalized in the discipline of music analysis, which tended to minimize the power of genre in its discourses. Musical works, in other words, were less concerned to exemplify genres than to make their own statement. It is notable, then, that genre definitions and classification systems have played a subsidiary role in discussions of 20th-century art music, though 'the quest for norms' (Ki Mantle Hood) continues to inform the work of folklorists and ethnologists such as Alan Dundes and Dan Ben-Amos.

2. Genre and social practice. From the mid-1960s a very different approach to the study of genre developed, due in large part to a shift in critical perspective from the nature of artworks to the nature of aesthetic experience. That shift was accompanied by a parallel shift in the understanding of genre from the classification of historically sedimented categories towards a more fluid, flexible concept concerned above all with function, with the rhetoric or 'discourse' of genre within artistic communication and reception. The simplest semiology recognizes the 'sign' as bipartite, with both parts essential to its meaning. Thus a genre title is integral to an artwork and partly conditions our response to its stylistic and formal content, but it does not create a genre. Nor will a taxonomy of shared characteristics of itself define a genre. It is the interaction of title and content that creates generic meaning. Clearly, within this interaction, the content may subvert the expectations created by the title, though it can do so only where a sufficient correspondence of title and content has been established in the first place. In this sense, as Heather Dubrow has noted (in her chapter 'The Function of Genre'), a genre behaves rather like a contract beween author and reader, a contract that may be purposely broken. Genre, in short, is viewed as one of the most powerful codes linking author and reader.

While this approach was developed above all in literary studies, it very soon found applications in ethnology and in art music. A seminal ethnological study was William Hanks's 'Discourse Genres in a Theory of Practice', where a genre is viewed as a pairing of (socially and historically produced) conventions and expectations. This highlights the 'communicative properties' of genre. Genres, according to Hanks, 'consist of orienting frameworks, interpretive procedures, and sets of expectations', and as such they may be manipulated for a wide variety of communicative ends. This more flexible, open-ended conception of genre has also been developed in recent writing by musicologists. One signal of a renewed interest in the subject was a group of papers on genre at the Annual Meeting of the American Musicological Society in 1986, given by Leo Treitler, Anthony Newcomb, Laurence Dreyfus and Jeffrey Kallberg. Kallberg in particular went on to develop the notion of genre as contractual in two influential papers: 'Understanding Genre: a Reinterpretation of the Early Piano Nocturne', and 'The Rhetoric of Genre: Chopin's Nocturne in G minor'. By revealing that Chopin subverted genre titles in ways that created specific historical meanings, he demonstrated that the communicative properties of genre depend not only on a consensual code that enables meaning to be created, but also on the 'reconstruction of contexts' in a historiographical sense.

An attractive aspect of this understanding of the concept has been its capacity to accommodate the mixing or blending of genres, a device that might well confuse the classifier, but which greatly strengthens the communicative and programmatic potential of genre. Since genres possess certain recognizable identifying traits (genre markers), they can be counterpointed within an artwork to generate a 'play' of meanings which may, in some later style systems, extend into irony or parody, or even point beyond the work into the sphere of referential meaning. Thus in the 18th century a sequence of generic 'topics' (Leonard Ratner), closely tied to conventional affective meanings, might well have registered more forcefully with contemporary listeners than any sense of the work as a unified structure. The work, in other words, would have been heard in sequential terms – less a structure than a succession. In the 19th century there was a greater degree of cross-fertilization, as emotionally loaded, popular genres increasingly penetrated the world of the symphony, the sonata, the quartet. In such cases an ironic mode may be introduced. The work is not itself a march, a waltz or a barcarolle but rather refers to a march, a waltz or a barcarolle. The popular genre is part of the content of the work rather than the category exemplified by the work.

By the end of the 19th century this counterpoint of genres could be a powerful agent of expression, strongly suggestive of reference. Robert Samuels has suggested (in his chapter 'Genre and Presupposition in the Mahlerian

Scherzo') that the play of three generic types in the Scherzo of the Sixth Symphony (march, ländler, folkdance) succeeds in 'teasing out' a referential meaning which is neatly embodied in the topos of the Dance of Death, itself a resonant allegorical motif in Western culture. The strength of genre for Samuels's purpose is its double existence as a musical category and a social construct, inviting a journey through musical intertextuality to the world beyond the notes. What the analysis demonstrates is that the 'demise of artistic genres' is real only to the extent that an *auteur*-based model of history is allowed to dominate, and with it a one-sided understanding of genre as a generalized typology of shared materials. The recognition that a social element can participate in both the definition and the function of genre releases its energy and confirms its continuing value for our culture.

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JIM SAMSON

Gens, Véronique (*b* Orléans, 19 April 1966). French soprano. Having won prizes in her native city, and in early music at the Paris Conservatoire, Gens made her début with Les Arts Florissants in 1986. Under William Christie's guidance she quickly became a proficient and appealing interpreter of, among others, Purcell, Lully and Rameau, including appearances at the Aix-en-Provence Festival in *The Fairy-Queen* (1989) and *Castor et Pollux* (1991), both recorded. She sang in Lully's *Phaëton* at the reopening of the Lyons Opera in 1993, followed at the same theatre with Countess Almaviva (1994). The same season she took part in a production, jointly staged by the Théâtre du Châtelet and Covent Garden, of Purcell's *King Arthur*. She has since added Idamante, Donna Elvira and Lully's Galatea to her stage repertory. In addition to Christie, Gens has worked with such conductors as Minkowski, Malgoire, Herreweghe, Jacobs and Rousset in the Baroque repertory, and in 1998 recorded an admired Fiordiligi in Jacobs's set of *Così fan tutte*. With Herreweghe, in concert and on disc, she has undertaken Mary in *L'enfance du Christ*. She is also a sympathetic, involving interpreter of French *mélodies* as can be heard on a disc of Fauré, Debussy and Poulenc. Her flexible, finely tuned voice, deployed with an innate sense of style, is used with eloquence and a strong sense of dramatic purpose.

ALAN BLYTH

Gent (Flem.). *See* GHENT.

Gentian [Gentien, Gentiam] (*fl* ?Paris, 1538–59). French composer. 20 of his extant chansons appeared in Attaingnant's publications in Paris between 1538 and 1549. Moderne of Lyons printed one song, *Du fons de ma pensée* (Marot's version of the psalm *De profundis*), in 1544, and Granjon printed four in his first and second *Trophée de musique* (RISM 1559[14], 1559[15]). Most of the texts are anonymous *épigrammes* or *voix de ville* composed in a largely homophonic manner akin to that of Sandrin. O *foible esprit* represents one of the first French settings of a complete sonnet; this one is to a text by Du Bellay. The popularity of three of Gentian's chansons is attested by their intabulations for lute by Alberto da Ripa, Guillaume Morlaye and Julien Belin. Three chansons (*Si quelque fois*, *Toutes les fois* and *Vous qui voulez*) were reprinted by Le Roy & Ballard with attributions to De Bussy.

WORKS

all for four voices

Celle qui a fascheux mari, 1543[8], ed. in Call, ii; C'est trop pensé, 1545[12]; C'est ung grand cas, Onziesme livre contenant xxviii chansons nouvelles, 4vv (Paris, 1541); De ce brandon, 1543[7-8], ed. in Call, ii; De faire bien et servir loyaulement, 1543[8]; Dieu qui conduictz, 1549[24] (intabulation in 1562[27]); Dieu te garde bergiere, 1552[4]; Du fons de ma pensée, 1544[9]

J'ay supporté son honneur, 1547[8]; Je sens mon heur, 1545[12]; Je seuffre passion, 1549[20]; Je suis Robert, 1549[20], ed. in Call, ii; La loy d'honneur, ed. PÄMw, xxiii (1899); La peine dure, 1549[20], ed. in Call, ii; Le temps peult bien, 1548[4]; O foible esprit, 1549[22], ed. in Dobbins (arr. insts in C. Gervaise: Quart livre de danceries, Paris, 1550; intabulation in 1552[32]); O temps qui est vaincueur, 1549[20]

Si de mon mal, 1548[4]; Si quelque fois devant vous, 1545[12], ed. in Call, ii (intabulation in 1554[35]); Toutes les fois que je pense au tourment, 1547[11]; Une dame par ung matin, 1540[12] (attrib. Belin in 1538[14]), ed. in Call, ii; Vous qui voulez, 1559[14]; Voyez le tort, 1559[14]

L'eccho, intabulation (of Dieu qui conduictz) in 1554[34]

Doubtful: Qui souhaittez avoir tout le plaisir, attrib. Sandrin in 1549[20], attrib. Gentian in 1556[31] (intabulation), 1559[14], 1586[23] (intabulation); Voyez le tort, attrib. Sandrin in 1538[10], attrib. Sandrin in 1559[14]

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SAMUEL F. POGUE/FRANK DOBBINS

Gentile, Ada (*b* Avezzano, 26 July 1947). Italian composer. She took diplomas in piano playing (1972) and composition (1974) and then took Petrassi's postgraduate composition course at the Accademia di S Cecilia in Rome

(1975–6). She made her name in various international competitions (Gaudeamus 1982, ISCM, Budapest 1986 and Essen 1995), and was honoured 'for cultural services' by the Polish Ministry of Culture in 1988. In parallel with her compositional activities she has been adviser of the Venezia Biennale Festival (1993–7) and artistic director of various musical institutions: Nuovi Spazi Musicali, Rome (since 1979), the Goffredo Petrassi Chamber Orchestra, Rome (1986–8) and the opera house in Ascoli Piceno (1996–9). She was appointed to teach at the Rome Conservatory in 1978. Her music displays an experimental attitude towards timbre and sounds are often presented at the limit of perceptibility. The cornerstone of her expressive idiom is an ethereal soundworld in which the tiniest gestures emerge elegantly from silence while the musical texture is continually fragmented and recomposed. Her work is notable for structural unity and a stylistic security. In her chamber and orchestral pieces, she aims to create a counterpoint of diffused sounds which work against each other in extremely rapid rhythms to produce a kaleidoscopic, continually changing web of sound.

WORKS
(*selective list*)

Chbr op: La liberazione di Ruggiero dall'isola di Alcina (after L. Ariosto: *Orlando furioso*), 1992, Munich, Biennale, 30 April 1994 [free reconstruction of F. Caccini op]

Orch: Veränderungen, 1976; Flighty, 1982; Criptografia, va, orch, 1985; 2 episodi, 1v, org, orch, 1988; Shading, gui, chbr orch, 1988; Concertante, fl, gui, orch, 1989; Conc., female v/cl, orch, 1993; Adagi, str, 1993–6; Conc., cl, orch, 1995; Adagio per un'estate, fl, str, 1998

Chbr and solo inst: Str Qt no.1, 1978; Str Qt no.2, 1980; Misty, fl, hn, 1981; Come dal nulla, cl, 1983, arr. b cl, 1991; Around, fl, cl, va, 1984; Insight, 2 vn, va, 1984; Small Points, fl, ob, cl, vn, va, vc, pf, 1984; In un silenzio ordinato, fl, cl, 2 perc, vn, pf, 1985; Flash back, fl, vc, 1986; Quick Moments, fl, gui, 1990; Ricordando un suono, fl, cl, 2 perc, db (5 str), pf, 1990; Landscapes of the Mind, cl, str qt, 1991; Il flauto di Vertebre (V. Mayakovsky, trans. I. Ambrogio), spkr, fl, ob, cl, a sax, vn, perc, 1994; Nonsense, hpd, 1994; Animali di Stranalandia (S. Benni), spkr, bar sax, 1995; Zapping, fl, cl, vn, va, 1995; Studietti di Betty Boop, pf, 1997

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Principal publishers: Ricordi, Edipan

SUSANNA PASTICCI

Gentile, Ortensio (*fl* 1616). Italian composer. He is known only by his *Il primo libro de madrigali a cinque voci* (Venice, 1616), which he dedicated to the Duke of Mantua. It includes one madrigal with continuo ('in modo di sinfonia') and a setting over the romanesca. The first madrigal in the book abounds in syncopation and textural contrasts but includes some unusual harmonic effects suggesting that Gentile found five-part writing difficult.

COLIN TIMMS

Gentili, Giorgio (*b* Venice, ?1669; *d* ?Venice, after 1730). Italian composer and violinist. Appointed as a violinist to the ducal chapel of S Marco on 10 July 1689, he acquired the duty of playing solos for the Elevation in 1693. He remained in the same post until at least 1731, in which year he was one of the signatories to the document attesting Lotti's authorship of the disputed madrigal *In una siepe ombrosa*, styling himself first violinist in the ducal chapel. The few written references to Gentili in the intervening years confirm his continuing attachment to S Marco, though from about 1702 to about 1717 he also held the post of *maestro di istromenti* at the Ospedale dei Mendicanti.

Gentili left six collections of printed instrumental music comprising 72 works. Externally similar (and perhaps not coincidentally so) to works in the same genres by his fellow citizen and contemporary Tomaso Albinoni, they reveal a competent but not very individual creative personality, although the violin technique required is rather more demanding than that in Albinoni's works of the same period. The trio sonatas of Gentili's op.1 (1701) command interest through their absorption of display elements associated with the solo sonata and concerto genres and the presence of 'solo' and 'tutti' cues in three slow movements, which suggests performance with doubled instruments. Both features are exploited more fully in the two sets of concertos, opp.5 and 6, the 'concerti' of op.2 being chamber sonatas. (*MoserGV*; *ScheringGIK*)

WORKS
all published in Venice

[12] Sonate a tre, op.1 (1701)
[12] Concerti da camera a tre, op.2 (1703)
[12] Capricci da camera a violino e violoncello o cimbalo, op.3 (before 1706)
[12] Sonate a tre, op.4 (1707)
[12] Concerti a quattro e cinque, op.5 (1708)
[12] Concerti a quattro, op.6 (1716)

1 conc. in a transcr. for org attrib. to J.G. Walther pubd in DDT, xxvi–xxvii (1906), 303

MICHAEL TALBOT

Gentilucci, Armando (*b* Lecce, 8 Oct 1939; *d* Milan, 12 Nov 1989). Italian composer and writer on music. He studied composition at the Milan Conservatory with Donatoni and Bettinelli, and received the diploma in 1963. Gentilucci also took diplomas in the piano (1961) and choral music and direction (1962) and courses in conducting with Votto there. He taught at the conservatories in Bolzano and Milan from 1964 to 1969, when he became director of the Instituto Musicale in Reggio nell'Emilia, a post which he held until 1989. During the 1970s he was one of the organizers of Musica/Realtà, and one of the founders of the journal of the same name which he also edited.

His musical and critical output of the 1960s is characterized by the search for a musical idiom beyond both Adorno's idea of the Stravinsky–Schoenberg conflict, and aleatory procedures, maintaining a strain of contemporary music which has its roots in composers such as Bartók, Varèse, Ives and Dallapiccola. From his earliest works Gentilucci's concern is with sound, understood as a synthesis of timbre, harmony and melody; out of this he derived a compositional process which evolves from moment to moment. He was critical of the 'aesthetics of negativism and informality' in music, with a point of reference for his own development lying in the work and ideas of Nono. Following Nono's example, at the beginning of the 1970s he linked his pieces to political and social themes (e.g. *Canti di Majakovskij*, *Cile*). An important aspect of this phase, which came to an end with *Che voi pensiate* in 1975, was an enriched conception of sound, including electronic manipulation (as in *Come qualcosa palpita nel fondo*) and Ives-like quotations in the famous *Studi per un Dies irae*. The large amount of music produced from 1976 to 1978 is a witness to a final maturity, with a wide variety of source material taken as a point of departure. His approach could embrace echoes

from the past (contrapuntal techniques, quotations, quasi-tonal centres) as much as avant-garde procedures and sounds, while retaining a coherent style far from the spirit of collage. The first significant work of this last period was *Il tempo sullo sfondo* for orchestra of 1978, the year he wrote his long essay *Oltre l'avanguardia: un invito al molteplice*, which during the 1980s became a reference point of musical theory for the new generation of Italian composers. Central too in these years were his opera *Moby Dick* (1986–8), his passionate, lyrical works for women's voices and his many pieces for solo instruments.

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(*selective list*)

Stage: Che voi pensiate (azione musicale), tape, Bologna, Comunale, 25 June 1975; Moby Dick (azione musicale), 1986–8, unperf.

Orch: Conc., pf, str, perc, 1962; Fantasia [no.1], fl, str, pf, perc, 1963; 3 movimenti sinfonici, 1963; Ov., 1963; Figure, 32 insts, 1966; Sequenze, chbr orch, 1967–8; Fantasia no.2, fl, str, perc, 1968; Phonomimesis, chbr orch, 1969; Studi per un Dies irae, 1971–2; Coinvolgimento, 2 vn, va, small orch, 1974; In divenire, vn, orch, 1975–6; Scontri, vn, chbr orch, 1976; Il tempo sullo sfondo, 1978; Voci dal silenzio, 1981; Ritorno di un canto dimenticato, ob, small orch, 1983; Azzurri abissi, cl, orch, 1986; Frammenti sinfonici da Moby Dick, 1988

Str ens: Diario, 1965; Rifrazioni, 1969; Mensurale, 1977

Vocal: Canti da Estravagario di Neruda, Bar, ob qt, 1965; Strofe di Ungaretti, 6 solo vv, 1967; Siamo prossimi al risveglio (anon., Novalis), Bar, pf, perc, db, 1968; Canti di Majakovskij, spkr, S, 23 insts, 1970; Lied senza parole, S, pf, 1977; Le secrete vie, chorus, orch, 1981; Ramo di foglia verde, 2 solo vv, orch, 1982; Canto notturno, S, orch, 1983; Il chiarore dell'Utopia, S, orch, 1985; Sparì la luna, S, gui, 1985; 2 arie cameristiche e coro da Moby Dick, S, chorus, insts, 1988; Nell'ombra della tua notte, chorus, 1988; Frammenti poetici di Marina Cvetaeva, S, insts, 1989; Oltre il mare aperto, S, Renaissance insts, 1989; Rien de plus, S, insts, 1989

5–11 insts: Conc., 5 insts, 1966; Contrasti, 7 insts, 1966; Diacronie, vn, 9 insts, 1970; Diario II, wind qnt, 1971; Cile, wind qnt, 1973; Trama, 2 wind qnt, 1977; Haleine, 2 tpt, 2 trbn, tuba, 1980; Nei quieti silenzi, wind qnt, trbn, str qt, db, 1983; Un mutevole intreccio, 2 wind qnt, 1983; Specchi della memoria, fl, pic + a fl, cl, b cl, hn, pf, 1984; Una trasfigurata rievocazione cubana, fl, cl, hn, vn, va, pf, cel, 1988

2–4 insts: Elegie, pf trio, 1966; Momenti, str qt, 1966; Epitaffio per C. Pavese, cl, vn, vc, 1967; Diagramma, cl, vn, pf, 1970; Crescendo, pf trio, 1971; Come qualcosa palpita nel fondo, vn, tape, 1973, rev. 1980; . . . e ho alzato gli occhi . . . , 2 vn, va, 1973; Tensioni, va, pf, 1976; Molteplice, vn, va, vc, tape, 1977; Gesti e risonanze, cl, perc, 1980; Intervalli del tempo, str qt, 1981; Un traccia sommessamente, vn, pf, 1981; Le clessidre di Dürer, cl, vn, vc, pf, 1985; Selva di pensieri sonanti, cl, pf, 1988

Solo inst: Iter, pf, 1969; Dal suono al suono, pf, 1977; Oh, voce che mi sfuggi, fl, 1981; Polifonie per Andrea Centazzo, perc, 1981; Memoria di un Gondellied, pf, 1982; Al telaio del tempo, cl, 1983; Frammenti di un diario d'autunno, pf, 1983; In Lebenfluten, ob, 1983; Dal fondo di uno specchio, inst, 1984; Metafore del tempo, pf, 1984; Dove non sono confini, vc, 1985; Fibre di una tela all'orizzonte, db, 1985; In acque solitaire, fl, 1986; Metamorfosi su un alleluja, bn, 1986; Le trame di un labirinto, sax, 1986; Lo scrigno dei suoni, pf, 1989

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H.W. Heister: 'Scrigno dei suoni e Chiarore dell'utopia: aspetti dell'opera di Armando Gentilucci', *Musica/Realtà*, xi (1990), 117–32

GIORDANO FERRARI

Gentlemen's Concerts. A concert series given in Manchester from 1770. *See* MANCHESTER, §2.

Genuino, Francesco (*b* ?Naples, *c*1580–85; *d* ?Naples, before 1633). Italian composer. A member of a prominent family in Naples, he may have been identical with, or related to, the abbot Francesco Genoino, imprisoned in 1620 with other relatives of Giulio Genoino, who led an uprising against Cardinal Borgia, the Viceroy of Naples. Girolamo Genuino's book of anagrams of names, *Metamorphoses nominum* (Naples, 1633), contains one for Francesco Genuino in the past tense, praising his musical ability. The first and fourth of Genuino's five books of five-voice madrigals are lost. The remaining books show that the style of his madrigals changed little over his career. They are serious works, with only a few chordal phrases in triple metre and no fast declamation on repeated notes. Their textures, more than those of any other Neapolitan madrigals of the period, avoid the lightness of the canzonetta. Almost two thirds of the phrases are points of imitation, whose rhythmically nervous motifs are often crowded together, when not doubled in 3rds or 10ths. Neither these motifs nor the chordal phrases are as melodically cogent as those of Fontanelli, Gesualdo or Nenna. Genuino's second book (1605), to texts by Guarini and Tasso among others, shows less contrapuntal mastery than the later books; there are several parallel octaves and duplicated contrapuntal lines. *Altri goda al tuo canto* is partly modelled on Fontanelli's setting of the same text of 1595. There is only a little chromaticism of the type Gesualdo used. The third book (1612) has none of the earlier contrapuntal crudities. It is the most imitative of the three extant books and includes less repetition than do other Neapolitan madrigal books of the time. Poets represented include Marino and Rinuccini along with Guarini.

There are more *durezze e ligature* than in the earlier book. The madrigals in the fifth book, to texts by Guarini, Marino and Murtola, are shorter than other Neapolitan madrigals but more complex than most. Incessant rhythmic activity, in which all the lower voices take part, makes the points of imitation quite involved. Dissonances are handled freely, and there are some striking deceptive cadences, original *durezze e ligature* and novel entry effects.

WORKS

Libro secondo di [22] madrigali, 5vv (Naples, 1605)
[21] Madrigali, libro terzo, 5vv (Naples, 1612), inc.
[22] Madrigali, libro quinto, 5vv (Naples, 1614); 1 ed. in G. Watkins: *Gesualdo: The Man and His Music* (London, 1973, 2/1991)
4 madrigals, 5vv, 1615[14], 1622[13]

KEITH A. LARSON

Genus (Lat., pl. *genera*; Gk. *genos*, pl. *genē*: 'kind'). A term in the tradition of ancient Greek music theory defining various dispositions of (1) the two movable notes within the tetrachord and (2) patterns of rhythm. The term is also used in its common logical sense to define other distinct groupings that appear from time to time in the theoretical tradition.

There were three basic genera of the tetrachord: diatonic, chromatic and enharmonic; the diatonic and chromatic genera could also exhibit various 'shades' (*chroai*) or 'species' (*eidē*). In the treatise of Aristoxenus, it is clear that these shades are merely abstractions of the possibility for nearly infinite variation in the pitch of the two movable notes, as long as they remained within a certain region and retained a proportionate relationship to each other and to the two outer notes of the tetrachord. Nevertheless, in the later theoretical tradition the six shades assume the status of specific subcategories of the genera (for a chart of the six shades *see* GREECE, §I, 6(iii)(c)). In patterns of rhythm ARISTIDES QUINTILIANUS defined three genera: equal, sesquialteran and duple; but he conceded that some add a fourth, sesquitertian. Dactylic or anapestic rhythms are equal; paeonic, sesquialteran; and iambic and trochaic, duple. (*See also* GREECE, §I, 7(ii).)

THOMAS J. MATHIESEN

Genzmer, Harald (*b* Blumenthal, nr Bremen, 9 Feb 1909). German composer. He studied theory with Hermann Stephani in Marburg (1925–8) and composition with Paul Hindemith at the Berlin Hochschule für Musik, where his teachers also included Rudolph Schmidt (piano), Alfred Richter (clarinet), Curt Sachs and Georg Schünemann (musicology). After completing his studies, he worked as chorus répétiteur and vocal coach at the Breslau Opera (1934–7). From 1938 to 1940 he was on the staff at the Volkmusikschule, Berlin-Neukölln. He later served as professor of composition and acting director at the Musikhochschule, Freiburg (1946–57) and chair of composition at the Hochschule für Musik, Munich (1957–74).

Unlike many of his contemporaries, Genzmer was not interested in composing abstract music; instead, he consistently placed the human being at the centre of his compositional activity. Erich Valentin aptly described Genzmer as a 'humanist among musicians', a title originally given to Paul Hoffhaimer. An interest in amateur music-making, particularly music involving young people, has been an enduring aspect of his huge output (over 300 works). Combining Hindemith's craftsmanship with the emotive aural sensuality of Richard Strauss, the expressive character of his works is as important to his style as harmonic, melodic and rhythmic elements. His technique of motivic development places him among the Classical symphonic composers. In spite of its technical and aesthetic demands, his music is accessible and remains intelligible to a wide range of audiences.

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(*selective list*)

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Orch: Trautonium Conc. no.1, 1939; Concertino no.1, fl/vn, pf, str, 1946; Pf Conc., 1948; Vc Conc. 1950; Trautonium Conc. no.2, 1952; Fl Conc., 1954; Sym. no.1, 1957; Sym. no.2, 1958; Conc. da camera, vn, chbr orch, 1959; Concertino, pf, str, 1963; Vc Conc. no.2, vc, wind, 1969; Musik für Orchester nach einem Fragment von Friedrich Hölderlin (1977–8); Conc., org, str, 1980; Conc., vc, db, str, 1985; Sym. no.3, 1986; Sym. no.4, 1990
Vocal: Mass, E, S, A, Bar, vv, orch, 1953; Südamerikanische Gesänge (V.G. Kemp, N. Guillen, L. Lugones, M.G. Najera), 4–9vv, 1957; Irische Harfe (anon., Macleod, Young, J. Joyce), 4–8 mixed vv, 1965; Kantate 1981 (Eng. Baroque poetry), S, mixed chorus, orch, 1981; Petrarca-Chöre (Petrarch), SATB, 1973–4; many works for vv, orch; lieder; solo cants.
Chbr: Pf Trio no.1, F, 1944; Septet, fl, cl, hn, str trio, hp, 1944; Trio, fl, va, hp, 1947; Str Qt no.1, 1949; Pf Trio no.2, 1954; Str Qt no.2, 1954; Wind Qnt, 1957; Nonet, ob, cl, bn, hn, str qt, db, 1962; Kammermusik, cl, pf trio, 1964; Sextet, 2 cl, 2 bn, 2 hn, 1966; Qt, vn, va, vc, db, 1967; Musik, 2 tpt, 2 trbn, 1968; Wind Qnt, 1970; Partit á tre, tpt, trbn, org, 1986; many sonatas for solo inst and pf; works for dulcimer/glass hp
Kbd: Pf Sonata no.1, 1938; Tripartita, F, org, 1945; Pf Sonata no.2, 1950; Org Sonata no.1, 1953; Org Sonata no.2, 1956; Org Sonata no.3, 1963; Adventskonzert, org, 1966; Die Tageszeiten, org, 1968; Pf Sonata no.3, 1981; Pf Sonata no.4, 1982; Pfinstkonzert, org, 1983; Pf Sonata no.5, n.d.

Principal publishers: Schott, Peters

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H. Müllich: 'Zum Wort-Ton-Verhältnis in Harald Genzmers Chorschaffen', *Musik in Bayern*, xxviii (1984), 27–44

JÖRG RIEDLBAUER

Geoffroy, Jean-Baptiste (*b* diocese of Clermont, 1601; *d* Paris, 30 Oct 1675). French composer. He entered the Jesuit order as a novice in 1621, studied grammar, the humanities, rhetoric and philosophy at Paris, and from 1660 until his death directed the music at the convent of his order in Paris (see A. de Backer and others: *Bibliothèque de la Compagnie de Jésus*, ed. C. Sommervogel, iii, Brussels, 1892). Three volumes of sacred music by him are known to have been published in Paris: *Musicalia varia ad usum ecclesiae* (1650, lost); *Musica sacra ad vesperas aliasque in ecclesia preces* for one, two and four voices with organ (1659); and a companion volume to the latter, *Musica sacra ad varias ecclesiae preces ... pars altera* (1661), for four voices. It is noteworthy that he allowed the works in these last two books to be sung either by a solo voice (accompanied or unaccompanied) or by a group of solo voices contrasted with a full chorus (see D. Launay: *La Musique religieuse en France du Concile de Trente à 1804*, Paris, 1993, p.322). There are a few other sacred works in manuscript.

□

Geoffroy, Jean-Nicolas (*d* Perpignan, 11 March 1694). French composer, organist and writer. He was the author of the largest collection of harpsichord music of 17th-century France. The only reliable information about him is given on the title-page of his harpsichord book and in a few archival documents at Perpignan. There are a number of references to 'Geoffroy' or to 'Nicolas Geoffroy' in Parisian documents between 1658 and 1713, suggesting that at least two musicians of this name were active there, but it is impossible to know how many more there were or how they were related. Jean-Nicolas was organist of St

Nicolas du Chardonnet in Paris, probably until 1690. In that year his name first appears in documents at Perpignan and he was there accused by the cathedral organist, Villeneuve, of having usurped his functions and perhaps his salary. Geoffroy may have been engaged for his technical knowledge, since Jean de Joyeuse, builder of the new organ, had failed despite his best efforts to instruct Villeneuve in the maintenance of the organ, especially the Parisian-style reed stops. At any rate, on 8 April 1691, 'Jean-Nicolas, dit Jofré' took over Villeneuve's post by mutual consent and was formally installed as organist of the cathedral on 15 August 1692. At his death, Villeneuve returned, and the organ no doubt fell into disrepair.

The only music clearly ascribed to Jean-Nicolas is a manuscript copy, *Livre des pieces de clavessin de tous les tons naturels et transposéz* (*F-Pn* Rés. 475; ed. J. Frisch, Bourg-la-Reine, n.d./*R*), made after his death and once owned by the choir school at Rouen, of no fewer than 213 pieces 'drawn from his works', of which 42 exist in a second, transposed version. Most are grouped into 16 harpsichord suites (including four transpositions), but there are also a few pieces for viols, dialogues for viols and harpsichord, and organ pieces.

Although most of his pieces are typical of the period and resemble those of Lebègue as much as anyone's, their style and particularly their harmony reveal Geoffroy as an extraordinarily inventive and even experimental composer. However, he had little ability to control his ideas and many of his startling dissonances and chromatic inflections have an arbitrary effect instead of intensifying the expression of the music. He was fond of mixing the major and minor scales and was prodigal with the resulting false relations; the part-writing is often harmonically out of phase, producing anticipations, retards and clashing 2nds; his textures sometimes generate complete 7th and 9th chords in such a way as to make them sound like chords in their own right. When by chance or by extra care his experiments succeed, the effect is arresting, expressive and forward looking. Another volume that belonged to the choir school at Rouen (*F-Pn* Rés 476) has often been misattributed to Geoffroy but there is no musical connection.

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B. De Boer: *The Harpsichord Music of Jean Nicolas Geoffroy* (diss., Northwestern U., 1983)

DAVID FULLER (with BRUCE GUSTAFSON)

Geoffroy-Dechaume, Antoine (*b* Paris, 7 Oct 1905). French musicologist, organist and harpsichordist. He studied the organ with Eugène Gigout and composition with Georges Caussade at the Paris Conservatoire (1923–31). He was organist at Notre-Dame de Pontoise (1922–37), professor at the Collège de Normandie (1937–9) and harpsichordist with such societies as Ars Musica before becoming a professor at the Schola Cantorum in Paris (1962–4) as well as professor of interpretation and harpsichord at the university and conservatory in Poitiers (1967). In 1968 he was a visiting fellow at University College, Cambridge, and was awarded the Cambridge MA.

Geoffroy-Dechaume's interest in early music and its interpretation was stimulated by Arnold Dolmetsch, a family friend from the time of his residence in Fontenay-sous-Bois (1912) and one who continued to influence his musical development through personal and scholarly contact. Geoffroy-Dechaume's studies relate in particular to Rameau and Couperin as well as to more general questions of performing techniques (notably for the organ and harpsichord), transcription, realization and interpretation. He has applied the results of his research – with a rigour which sometimes arouses controversy – to the preparation of many concerts of early music given by the BBC, the ORTF, the Orchestre de l'Opéra, and the Orchestre National de Paris (1947–52), by the Société de Musique d'Autrefois (from 1955), and at the Aix-en-Provence (1955), Bath (1965) and English Bach festivals (Oxford, 1965 and 1968).

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Editions of works by Rameau, Rebel and D. Scarlatti

CHRISTIANE SPIETH-WEISSENBACHER

George, Michael (*b* Thetford, 10 Aug 1950). English bass-baritone. A chorister at King's College, Cambridge, he later studied at the RCM with Gordon Clinton, making his début in 1972 at The Maltings, Snape, in Handel's *Saul*. He has sung regularly with the Academy of Ancient Music, English Baroque Soloists, the Sixteen, the King's Consort and other groups in concerts throughout the world. His repertory, much of which he has recorded, stretches from medieval music to Stravinsky and Pärt (whose *Miserere* he sang at the 1990 Proms), and includes Bach's B minor Mass and the Passions, most of Handel's oratorios and Haydn's *Creation*. He has also performed and recorded many of the odes, anthems and stage works of Purcell. George's operatic recordings include Monteverdi's *Orfeo* and Handel's *Ottone*. An intensely musical singer with a firm, agile voice, he has deep understanding of the varied stylistic demands of composers in different periods.

ELIZABETH FORBES

George, Stefan (Anton) (*b* Rüdesheim, nr Bingen, 12 July 1868; *d* Minusio, nr Locarno, 4 Dec 1933). German poet. He attended the Gymnasium in Darmstadt before matriculating at Berlin University, though he soon abandoned his studies. Possessed of ample means (his father was a prosperous Rhenish wine merchant), he began a life of travel that took him throughout Europe. From 1889 to 1893 (and again in 1896) he resided in Paris, where his intimacy with Mallarmé exerted a long-term influence. Later in life he began to accept the public attention and adulation that he had avoided earlier. The so-called

George-Kreis, a group of younger poets that included Friedrich Gundolf, Karl Wolfskehl and, briefly, Hugo von Hofmannsthal, helped to spread his fame. From 1892 to 1919 he edited the influential *Blätter für die Kunst*. The publication of *Das neue Reich* (Berlin, 1928) led to a perceived association with the emergent Nazi party, though he refused an invitation to become president of the new Academy of Poetry.

George's literary output was almost entirely confined to lyric verse. His earliest collections, *Hymnen* (1890) and *Pilgerfahrten* (1891), were printed privately for distribution to his friends; these already reveal the characteristics of his best-known works: emphasis on art for art's sake, a restricted range of subject matter, formal perfection, beauty of presentation and the avoidance of capital letters except at the start of a line. Many of his poems were set by composers of the Second Viennese School: Schoenberg's Second String Quartet includes settings of *Litanei* and *Entrückung*; Webern's songs opp.3 and 4 are also to George's verse; and Berg's *Der Wein* is a setting of George's translation of Baudelaire. Best known of all of the George settings, however, is Schoenberg's *Das Buch der hängenden Gärten* (1908–9). Other composers who set his verse include Cyril Scott, Clemens von Franckenstein and Gerhard Frommel.

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PETER BRANSCOMBE

Georgescu, Corneliu Dan (*b* Craiova, 1 Jan 1938). Romanian composer and ethnomusicologist, active in Germany. After early musical training at the Popular School of Arts in Craiova (1949–55) he studied composition with Andricu, Mendelsohn and Olah at the Bucharest Academy (1955–61). He was a researcher at the Institute of Ethnomusicology and Dialectology (1962–83), editor of the journal *Muzica* (1983–4) and a researcher at the Institute of Art History (1984–7). In 1987 he moved to Germany, becoming naturalized in 1996. His comprehensive knowledge of Romanian folklore and traditional music informs his compositions, which are particularly inventive and rich in fantastical elements. Drawing on such traditions as monody, *ison* and isorhythm, he has also undertaken research into timbre and the harmonic series. Georgescu has developed a personal variety of minimalism, rich in arabesque-like figuration.

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Schiţe pentru o frescǎ [Sketches for a Fresco], chorus, orch: 1 Colinde [Carols] (cant.), 1972; 2 Imnuri [Hymns], 1978; 3 Et vidi caelum novum (cant.), 1996

ORCHESTRAL

Motive Maramureşene [Motifs from the Maramureş], 1962; Partita, 1968

Jocuri [Plays]: 1 Plays, 1962; 2 Bihor Landscape, 1964; 3 Festive Plays, 1965; 4 Collages, 1966; 5 Refrains, 1967; 6 Pianissimo, 1972; 7 Long Songs, 1973; 8 Variants of a Dance, 1974; 9 Dance Echoes, 1982; 10 Manifold Plays, 1982

Models: 1 Yellow Black, 1967; 2 Continuo, 1968; 3 Zig-Zag, 1969; 4 Rubato, 1970

Homage to Ţuculescu: Sym. no.1 'Armonii simple', 1982, Sym. no.2 'Orizontale', 1980, Sym. no.3 'Privirile culorilor' [The Looks of the Colours], 1985

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G. Tartler: *Melopoetica* (Bucharest, 1984)

OCTAVIAN COSMA

Georgescu, George (*b* Sulina, 12 Sept 1887; *d* Bucharest, 1 Sept 1964). Romanian conductor and cellist. He began violin lessons at the age of five, but turned to the cello (under Constantin Dimitrescu) at the Bucharest Conservatory, continuing under Hugo Becker at the Berlin Hochschule für Musik (1910–14), where he also studied composition and conducting. His first success was as a cellist and member of the Marteau Quartet, 1911–16, but a physical handicap forced him to abandon the cello and, on the advice of Richard Strauss, he sought a career as a conductor, taking further coaching from Nikisch in Leipzig. After a successful début with the Berlin PO in 1918, he returned to Romania and founded the Bucharest PO (1920; now the Enescu PO), of which he remained chief conductor until his death. In addition he was musical director and conductor of the Romanian Opera at various periods between 1922 and 1940, and a professor at the Bucharest Conservatory, 1950–53. He raised the Bucharest PO to international standard, performing with such musicians as Cortot, Rubinstein, Casals, Richter and Menuhin, and toured with the orchestra in the USSR and Europe, making his British début at the Royal Festival Hall in 1963. He was admired for his eloquence and style across a wide repertory, especially in Strauss and Enescu. As a guest conductor Georgescu toured throughout Europe and in the USA. He was made a member of the Légion d'Honneur in 1929, received the Romanian State

Prize in 1949 and 1957, and was made a People's Artist of the Romanian People's Republic in 1954.

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VIOREL COSMA

Georgia. Country in Transcaucasia. An independent kingdom for over 2000 years, it adopted Christianity in the 4th century CE while under Byzantine influence. It was invaded by the Mongols in 1234 and thereafter became subject to incursions by Arabs, Turks and Persians. It was annexed by Russia in the 19th century. After a brief period of independence (1918–20), it was renamed the Georgian Soviet Socialist Republic in 1921. With the collapse of the Soviet Union it declared itself an independent republic in April 1991.

I. Art music

The development of Georgian art music followed a course characteristic of many Eastern European schools of composition during the end of the 19th century and the first half of the 20th century. A few decades saw a rapid advance from the first experiments in composition and an amateur musical culture to a thoroughly professional approach to composition in the context of increased musical activity in the concert hall and opera house. The evolution of Georgian music from the 1960s to the 90s had much in common with that of Western music in the late 20th century.

The incorporation of Georgia into the Russian Empire in 1801 created permanent links with European musical culture. In the second half of the 19th century, alongside the continuing oral medieval Orthodox tradition, conditions gradually emerged for a new art music in the European tradition. From 1851 Tbilisi, which had become the musical centre not only of Georgia but of the whole of Transcaucasia, staged productions of operas by Donizetti, Rossini, Bellini and Verdi, adding works by Russian composers from the 1880s onwards. During this period music-making reached beyond the aristocratic salons to other levels of society. A new musical culture sprang up in Tbilisi, a city at the crossroads of Europe and Asia, unique in its mingling of many different national styles. Melodies borrowed from Italian opera and Russian romances and mediated through Georgian traditional music took on exotic colouring from the eastern cultures represented in the city's population. This complex folk amalgam later became a potent source for Georgian art music.

Georgian composers forged an independent style through a synthesis of Western music with national elements. Until the 1960s the latter consisted primarily of traditional music of various kinds. The period from the 1890s to the early 1930s was dominated by the first generation of composers, founders of the new era of professional music in Georgia: prominent among these were Meliton Balanchivadze, Dimitri Arakishvili, Viktor Dolidze and Niko Sulkhanishvili, with the figure of Zakharia Paliashvili occupying a special place.

These composers devoted themselves in particular to vocal music, especially opera, which developed along 19th-century Romantic lines. In 1897 an excerpt from Balanchivadze's opera *Tamar tsbieri* ('Perfidious Tamar') was performed in St Petersburg (the opera was retitled *Darejan tsbieri* in 1937). In 1919, an important year for Georgian music, the first Georgian operas were performed at the Tbilisi Opera Theatre: Arakishvili's lyrical opera *Tkmuleba Shota Rustavelze* ('The Legend of Shota Rustaveli'), Paliashvili's monumental operatic saga *Abesalom da Eteri* ('Abesalom and Etery') and Dolidze's comic opera *Keto da Kote* ('Keto and Kote'). Between these years Sulkhanishvili also composed choral music and Arakishvili and Balanchivadze songs. The first period of Georgian opera culminated in the 1920s with productions of operas by Paliashvili, Arakishvili, Dolidze and others. Among these Paliashvili's *Daisi* ('Twilight') ranks with *Abesalom da Eteri* as one of the peaks of Georgian opera. Paliashvili's operas draw on an international musical language, and their style established the general Western orientation of 20th-century Georgian composers.

In the decades after the establishment of Georgian national opera the symphony became the leading genre in Georgian music. Instrumental art music was developed by the second generation of Georgian composers, in parallel with a rapid growth in opportunities for performance. A symphony orchestra and a string quartet were formed early in the Soviet era (1924), but the first essays in instrumental music in Georgia, especially in the symphony, were modest. The leading representatives of the second generation of composers were Shalva Mshvelidze, who composed his symphonic poem *Zviadauri* in 1940, and Andria Balanchivadze, whose First Symphony (1944) represents a milestone in the history of the Georgian symphony. In their combination of Classical-Romantic symphonic principles with national traditions, Georgia's second-generation composers showed an affinity with 19th-century Russian composers, above all The Five.

During the war years (1941–5) Georgian symphonies became predominantly heroic and epic in tone, a trend that predominated up to the end of the 1950s. In the immediate postwar years a third generation of Georgian composers emerged, continuing in the direction taken by Mshvelidze and Balanchivadze. The aesthetic and technical principles of the Georgian national school held sway in their work in the major genres: symphony, concerto, symphonic poem, chamber music, ballet, opera and oratorio. The shared ideals among composers of the second and third generations makes it natural to view Georgian music composed between the 1930s and the 50s as forming a single stylistic period.

Between the 1930s and the 50s socialist realism dominated every aspect of art in the Soviet Union. Art music was systematically 'democratized', and composers were required to create music that was national in form and socialist in content. The hero of this new art was the Soviet people, and personal feelings were replaced by those of 'the people' as a whole. This principle was profoundly inculcated into all aspects of Georgian music. Most works composed during the period 1930 to 1960 had national and popular foundations, manifested primarily through the extensive use of traditional music. Composers either quoted folktunes directly or composed melodies in the style of folksongs and folkdances. At the same time, Georgian composers drew increasingly on the Romantic symphonic tradition, using its schemes and structural principles with some freedom and variety.

The most notable Georgian compositions from the 1930s, 40s and 50s include Mshvelidze's symphonic poems *Zviadauri* and *Mindiya*, Andria Balanchivadze's first and second symphonies and Third Piano concerto, Alexi Machavariani's Violin Concerto and ballet *Otello*, Otar Taktakishvili's First Piano Concerto and opera *Mindia*, David Toradze's ballet *Gorda* and opera *Chrdiloetis patardzali* ('Bride of the North'), the symphonic piece *Sachidao* by Revaz Lagidze, A. Chimakadze's cantata *Kartlis guli* ('The heart of Kartli') and Sulkhan Tsintsadze's miniatures for quartet and Fourth String Quartet. However, with these few exceptions, the music composed in Georgia during this period has merely local significance.

The 1960s and 70s saw an intensive upsurge in all genres as Georgian art music engaged fully with 20th-century ideas. This development arose directly from the cultural liberalization following the 21st Party Congress of 1959. Increased contacts with other cultures enabled musicians to take part in international festivals of contemporary music. The freer social climate and access to contemporary European music provided a stimulus to Georgian composers. The history of Georgian music during these years shows the speed with which Georgian composers assimilated the major innovations of 20th-century music. New ideas were especially striking in the work of younger composers, Bidzina Kvernadze, Giya Kancheli, Nodar Mamisashvili, Natela Svanidze, Sulkhan Nasidze and Nodar Gabunia, and later Felix Glonti, Vazha Azarashvili, Mikhail Shugliashvili, Teimuraz Bakuradze, Ioseb Bardanashvili and Tengiz Shavlokhashvili. All these composers wrote primarily in instrumental genres, and their works display a new emotional and intellectual complexity, eschewing the neo-Romanticism characteristic of the preceding decades.

The high level of performers graduating from the Tbilisskaya Gosudarstvennaya Konservatoriya (Tbilisi State Conservatory), founded in 1918, significantly contributed to Georgia's musical development. There were several orchestras active in Tbilisi at this time, the foremost of which was the Georgian State SO. A number of Georgian singers, instrumentalists and conductors gained worldwide reputations. Choral music, which had the richest of traditions in Georgia, developed greatly.

From the beginning of the 1960s Georgian composers began to separate into three distinct groupings. The first of these, associated with the work of the composers of the second and third generations, remained within the traditions of the Georgian Romantic school. One of the achievements of this period was the creation of a national style of declamation in both vocal and instrumental music, rooted in the stresses and cadences of folk music. Works that exemplify this development are the oratorios *Rustavelis nakvalevze* ('In the steps of Rustaveli') and *Nikoloz Baratashvili* and the cantata *Guruli simgerebi*) ('Gurian Songs'), by Otar Taktakishvili, works for unaccompanied chorus by Ioseb Kechakmadze, the oratorio *Pirosmani* by Svanidze, the opera *Iko mervesa tselsa* ('And in the Eighth Year . . .') by Kvernadze, and the fifth, sixth and seventh string quartets by Tsintsadze.

Another grouping was represented by the fourth generation of Georgian composers, the so-called 'Shestidesyatniki' ('1960s group'), whose work displayed an assimilation of new influences, most significantly the music of Bartók and Stravinsky. Best known among the works of the 'Shestidesyatniki' are Gabunia's *Igav-araki* ('Fable'), Kancheli's first and second symphonies, Nasidze's first and second string quartets and Chamber Symphony, Tsintsadze's fifth, sixth and seventh string quartets, and Kvernadze's *Koreograpiuli novelebi* ('Choreographic Novellas') and his ballet *Berikaoba*. Works by composers of the older generation, including Revaz Gabichvadze's *Rostock* Symphony, Toradze's Second Symphony *Kebatakeba Nikortsmindas* ('In Praise of Nikortsminda') and Machavariani's Second Symphony, also showed major stylistic advances.

The 1970s saw a spate of symphonic works by the two major figures, Kancheli and Nasidze. With his Third Symphony, Kancheli began to receive general recognition as one of the foremost representatives of Georgian music, while Nasidze won deserved success with a triad of symphonies (nos.5, 6 and 7) and his Double Concerto. Other notable symphonic works were Glonti's Sixth Symphony (*Vita nova*) and Azarashvili's Cello Concerto.

Georgian composers devoted less attention to experimental music, although new musical thinking and the influence of the postwar Western avant garde found a partial reflection in the third grouping of composers who emerged in the 1960s and 70s: Bakuradze, Shugliashvili, Bardanashvili and others, to whom may be added Svanidze and Mamisashvili of the older generation. These composers made adventurous use of a variety of techniques – total serialism, aleatorism, collage, minimalism and electronics. For a long time the experimentalism of these composers baffled listeners, limiting their audience to a small number of intellectuals.

At the end of the 1970s a synthesis began to emerge between various compositional styles and techniques in Georgian music, a process that continues to this day. Indicative of this is the use of the polystylistic method, in allusion, quotation and collage. Baroque and Classical stylistic features have been absorbed organically into the Georgian national style. This has produced many different, sometimes highly original, kinds of stylistic fusion, in the work, for example, of Kancheli, Nasidze, Kvernadze, Mamisashvili, Bakuradze and Bardanashvili, and also of one of the leading figures of the youngest generation, Z. Nadareishvili. In Kancheli's symphonies and chamber music the sense of memory, free association, temporal stasis and effects of time arrested or tightly compressed are akin to developments in contemporary cinema and theatre.

Between the 1960s and the 80s opera was considerably less significant than instrumental music. Two representative operas of this period are Kvernadze's *Iko mervesa tselsa* and Kancheli's *Da ars musika* ('Music for the Living'). Among operas by composers working in a traditional idiom, Lagidze's *Lela*, with its wealth of expressive melody, has proved the most popular.

Georgian composers have also been productive in the fields of ballet (beginning with Andria Balanchivadze's *Mzechabuki* of 1936), operetta, musicals, film and theatre music and popular music. The works of Azarashvili, V. Kakhidze and others reveal an interesting combination of serious and lighter styles.

In the 1990s chamber music became increasingly important, reflecting the broader cultural climate. Several composers of chamber music adopted elements of minimalism. Outstanding works of these years include Kancheli's cycle *Sitsoskle shobis gareshe* ('Life without

Christmas'), Nasidze's Fifth String Quartet and Piano Trio *Antiphonie*, and Bakuradze's *Ori tsigni kvintetisatvis* ('Two Books for a Quintet').

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II. Orthodox church music

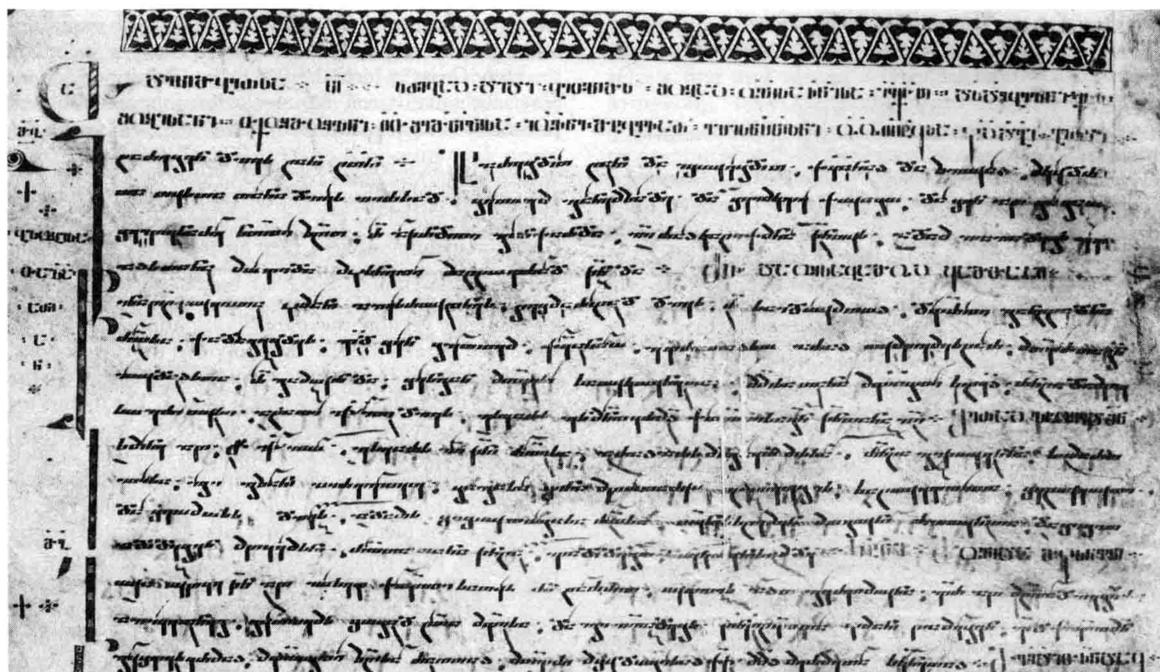
1. History. 2. Liturgical books. 3. Hymnody. 4. Theory and style. 5. Notation.

1. History. Georgia formally converted to Christianity in 337 as a result of the missionary activity of St Nino. The east and south of the country were influenced by Syria at this time, and Byzantium influenced the west (Colchis). The earliest records of the Georgian language date from the 5th century, and it was during this century that King Vakhtang I (446–99) established the office of 'catholicos' (patriarch). After the Council of Chalcedon (451) Georgia, like Armenia, embraced monophysitism, but in about 600, under Catholicos Kirion I (595–610), the country turned to Chalcedonian Orthodoxy and hence Byzantine influence (*see* Syrian church music, §1). The subsequent development of Georgian church music was strongly influenced by the activity of Georgian monasteries and other religious centres outside Georgia, including the Holy Cross in Jerusalem, St Sabas (Palestine), Mount Sinai, Bithynia, Iviron (Mount Athos; founded 980) and Bachkovo (Bulgaria; founded 1083).

2. Liturgical books. Georgian liturgical books generally correspond to those of the Byzantine rite, but because of the great age of the Georgian liturgy and the activity of Georgian hymnographers, their arrangement and content display certain peculiarities. The Georgian oktōēchos, manuscripts of which survive from the 9th century, and its enlarged version the *paraklitoni*, equivalent to the Byzantine paraklētikē, are each divided into two books: the *khmani* and the *gverdni*, containing respectively the chants in the authentic and plagal modes. The hymns for Lent and Easter were originally collected in a book known as the *khvedrni* ('share'); this collection was later divided into the *markhvani* and *zatiki*, corresponding respectively to the Byzantine triōdion and pentēkostarion. The 12 volumes of the mēnaia were first introduced into Georgia by Georgy Mtatsmideli ('from the Holy Mountain', *d* 1065), under the name *ttueni atormetni*. They have never been published in their entirety, and the excerpts from them contained in the *gamokrebuli ttueni* (corresponding to the anthologion) thus represent an important source of the chant.

The Georgian equivalent of the Byzantine stichērarion is the *iadgari* ('memorial'). A notable example of this collection is a manuscript, with neumes, dating from 978–88 (fig.1), containing many Proper chants composed by one of the greatest hymnographers of the Georgian Church, Mikayel Modrekili, who was probably the brother of St Euthymius (Eqvtime) of Iviron (*d* 1028). The heirmologion may have been translated into Georgian as early as the 8th or 9th century at the monastery of St Sabas near Jerusalem, but the earliest surviving examples date from the 10th century. The Georgian heirmologion is termed the *dzlispirni da gmrtismshoblisani* ('heirmoi and theotokia'), since it contains, unlike the Byzantine heirmologion, both the *heirmoi* and the corresponding *theotokia*. In Greek heirmologia before the 13th century, the *heirmoi* were arranged according to the akolouthiai (in an order often given the symbol *KaO* in modern literature; *see* Heirmologion, §2), but the arrangement of the Georgian heirmologia followed the *ōdai* (symbol *OdO*) as early as the 10th century.

3. Hymnody. According to a Georgian version of the Great Lectionary of the Church of Jerusalem, Georgian hymnography originated between the 5th and 8th centuries. The first compositions were akolouthiai for national saints to be added to the mēnaia. The *iadgari* of Grigol of Khandzta (759–861) was praised by his biographer. In the 10th and 11th centuries Mikayel Modrekili in south Georgia and Ioanne Minchkhi at Mount Sinai supplemented the Georgian mēnaia and oktōēchos with their own compositions. At the same time, many texts were translated into Georgian at the Georgian monastery of Iviron on Mount Athos, by Euthymius and Georgy Mtatsmideli, and on the Black Mountain near Antioch, by Ephrem Moire (*d c*1100). These translations retained the isosyllabic structure and metre of their Greek originals, sometimes at the expense of correct word order; and the oldest manuscripts of the Georgian heirmologion cite the original Greek incipit, in phonetic transliteration, before



1. *Hymns from the Office of Christmas, with neumatic notation, from the Iadgari of Mikayel Modrekili, 978–88* CE *(Tbilisi, Institute of Manuscripts, Georgian Academy of Sciences, S.425, f.78r)*

each *heirmos*. Thus the Georgian hymns must originally have been sung to their Greek melodies. However, these cannot have been the only melodies of the Georgian Church: indigenous Georgian hymns of the same period were composed according to Georgian metrical principles, iambic dodecasyllabic verses being the most common.

4. THEORY AND STYLE. A notable characteristic of Georgian liturgical music, evident since the 12th century at least, is the use of three-voice polyphony. The three voices are known as *mzakhr* (in modern terminology: *tqma*), *zhir* (modern: *mozahili*) and *bami* (modern: *bani*); the *mzakhr* has the main melody and may extend in range to an octave, but the three voices together do not exceed a major 10th. The rhythm of the *mzakhr* and *bami* is virtually the same, but it may differ from that of the *zhir* (ex.1).

Georgian liturgical music has a system of eight modes that corresponds overall to the Byzantine system; diatonic intervals are used in modern practice only. There are similarities between the liturgical melodies and those of traditional music, suggesting that the two genres may share a common origin; in performance, however, the tempo of the church melodies is generally slower.

5. NOTATION. In the 10th century the Georgian Church adopted Byzantine ekphonetic notation for the liturgical recitation of the Bible. Manuscripts of the 11th, 12th and 13th centuries contain tables of ekphonetic signs. The 'Synodikon' for the Sunday of Orthodoxy is an important example of a text marked throughout with such signs. A system of notation was also developed for hymns (fig.1): the neumes, which are written above and below the text, indicate melodic formulae rather than fixed tones, as in

Ex.1 from W. Gwacharija, *BMw*, ix (1967), 296



Byzantine chant of the same period. The occasional use of two or three signs above a single syllable may prove that polyphony was in use as early as the time of Mikayel Modrekili, who was active in the 10th century. With the decline of monasticism, Georgian hymn notation gradually fell into disuse (as was the case in the Armenian and Byzantine systems). (Ingoroqva's interpretation of this notation is now considered unsatisfactory.)

A new system of 24 signs or *chreli*, indicating the intonation formulae of the chants, was introduced in the 17th and 18th centuries, but it is not known how this system relates to the earlier one. The term *chreli* is also used in the sense of PAPADIKĒ. In the 19th century Ioane Bagrationi introduced yet another notational system, although it never became popular. It is based on the first eight letters of the old Georgian alphabet (*a*, *b*, *g*, *d*, *e*, *v*, *z*, *ey*) and uses supplementary dots and other signs; each letter signifies a fixed pitch and the melodic rise and fall is indicated by means of dots above or beneath the letter. Other systems of notation, whose purpose was to remind the cantor of the melodic outline and the intonation formulae of the chants, are found in Georgian manuscripts of the second half of the 18th century and the 19th century.

The transmission of Georgian liturgical music throughout its history depended more on oral tradition than on written notation. When, however, during the 19th century, Old Church Slavonic replaced Georgian as the language of the liturgy, the oral tradition of chanting began to decline. A committee for chant restoration was therefore founded in 1860 to transcribe the entire liturgical repertory into staff notation. The chant collections, organized according to the *oktōēchos* system, consist of music for three voices: the principal melody is assigned to the first voice, with the supporting voices conforming to Georgian theoretical principles. Active attempts have been made during the post-Soviet period to restore the authentic Georgian repertory; the scholarly and practical endeavours of M. Erqvanidze together with his male choir Anchiskhati (founded 1989) have been particularly notable in this respect.

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III. Traditional music

The history of Georgian traditional music is primarily that of Georgian folksong: the vocal repertory, with or without instrumental accompaniment, is particularly rich and there are also many types of traditional instruments. Polyphonic singing, complex musical structures and variety of styles distinguish Georgian folksong from the basically monodic styles of states long connected with Georgia economically, politically and culturally. Complex

choral polyphony is characteristic of Georgian folk music. Folksong traditionally accompanies work, hunting, weddings, burials, historic or heroic events, military campaigns, popular entertainments and dancing. Each ethnic group – the Khevsur, Tush, Pshav, Mokhev, Mtiul, Kartlian-Kakhetian and Meskh in eastern and south-western Georgia, and the Rachian, Svan, Imeretian, Guria, Megrel and Acharian in western Georgia – has its own musical style that is different in form, structure and manner of performance.

Traditional polyphonic songs are performed by a chorus in which the higher parts are sung by soloists and the bass part by a group. Unison singing is rare. Solo songs can be divided into three categories: work songs for unaccompanied solo male voice; women's solo songs, mainly lullabies; and lyrical, historical, heroic and humorous songs performed by both men and women accompanied by various instruments. Georgians do not usually sing in mixed ensembles: polyphonic songs are performed by a chorus of one sex, usually male. In families that have preserved and transmitted their own musical traditions, however, all members, irrespective of age or sex, perform the choral songs. Singing (and dancing) in mixed ensembles is usual among the Svan and Rachian. The limited repertory for female chorus includes songs connected with family life and ritual songs. The traditional styles of eastern and western Georgia differ: in eastern Georgia folk music is characterized more by monodic songs and two-and three-part songs as, for example, among the Kartlian-Kakhetian; in western Georgia three- and four-part singing predominates.

1. Regional and ethnic traditions: (i) Eastern Georgia (ii) Western Georgia. 2. Polyphony. 3. Instruments. 4. Urban and contemporary songs: (i) Eastern and Western influences (ii) The Soviet Union. 5. Sources, history, studies.

1. Regional and ethnic traditions.

(i) Eastern Georgia. Ethnic groups in eastern Georgia fall into three groups: the Khevsur, Tush, Pshav, Mokhev and Mtiul in the mountainous north-east, the Kakhetian and Kartlian in the central plains, and the Meskh in the south-west. In Georgian folklore studies, it is customary to classify the Khevsur, Tush and Pshav as one sub-group. The Khevsur, living in the gorges of the Caucasian range, used to be isolated from urban life and have retained old vocal forms, reflecting the difficult conditions of their former life. Khevsur songs are mainly monodic, performed solo or to the accompaniment of the *panduri* (three-string lute). The Russian *balalaika*, played like the *panduri*, appeared recently. Songs are simple in structure and the melodic material, which uses much glissando, often resembles agitated, heightened speech. Many are variants of a single melodic formula, that is, a downward progression from a 7th (or a 6th and sometimes the octave) to the lowest point in the scale. In such two-part singing (ex.2), the basses enter in unison with the top voice only at the end of every line, emphasizing the tonic (which also shows the downward progression of the melodic line).

The Khevsur are gifted poets for whom singing, which is used only for declaiming verse, is of secondary importance. They often sing different texts to the same tune. The number of genres is limited, the main types being work, ritual and heroic song. Women's genres are even more restricted, comprising songs of family and

Ex.2 *Perkhisa* ('Round dance'); rec. Sh. Aslanishvili



everyday life and ritual songs but they are more developed in intonation than men's songs. Lullabies are usually in 6/8 metre and consist of frequent repetition or variation of a basic melodic formula. Ritual laments occupy an important place in the traditional music of the Khevsur. They are performed in a quiet narrative style reminiscent of sing-song speech; the metre depends on the text and phrases end with a descending line. They may also be performed as a 'lament with singing voice', *khmit tirili*, with a professional female mourner, *motirali*, alternating with a unison chorus.

The Tush live close to the Khevsur. They are shepherds who spend much of the year in the northern Caucasus or in Azerbaijan and consequently some of their performance styles show influences from those areas. For example, the *dala* (lament for the dead) which is performed alternately by soloist and unison chorus parallels the song styles of the peoples of the northern Caucasus. Certain Tush melodies also have rhythmic structures, such as 3 + 5 and 5 + 3, not generally used in Georgian traditional music. Themes of the solo songs are ritual, historical, heroic, lyrical or pastoral and some are accompanied by the *panduri* (three-string lute) or the accordion (mostly played by women), which is now well established among the mountain people of eastern Georgia. Songs of different genres have similar melodic characteristics and songs that differ in form and content are sometimes sung to the same tune, as in Khevsur folksong. Descending melodic lines and the variation of a basic melodic phrase are also typical of Tush songs, although the melodies and rhythms are more complex than those of Khevsur songs. Two-part Tush songs have simple structures, consisting basically of a solo voice performing the melody and a drone sung by a group. Such songs are usually in the A mode and the drone is usually on the tonic and seventh degree (A–G–A); cadences are approached from below. The *salamuri* (flute) is played commonly by shepherds.

The Pshav, neighbours of the Khevsur and the Tush, also perform two-part songs. Specific characteristics of these are the use of two-part drone polyphony that changes its pitch in the range of a major 2nd, the alternation of two soloists against a drone bass sung by a chorus, and use of the Frigian mode with a major 6th customarily known as the Pshav scale (ex.3). Together

Ex.3 The Pshav scale



with the Khevsur, the Pshav are the most skilful creators of oral poetry in Georgia. The texts are in couplets and often take the form of a poetic contest, *kapiaoba*, during which the two performers improvise. The *panduri* is popular.

Ex.4 *Mgzavruli* ('Travelling song'); rec. G. Chkhikvadze (excerpt)



The Khev and Mtiul share many characteristics in both music and everyday life. Both have been affected economically and culturally by the mountain road, built more than 200 years ago, that traverses their regions and connects the trans-Caucasus with Russia. Mokhev and Mtiul folksongs are melodically richer and more varied than those found in other mountainous regions of eastern Georgia. Mokhev songs are mostly in two or three parts; solo songs are performed exclusively to the accompaniment of the *panduri*. Unlike the Khevsur and Pshav songs and short two- or three-bar phrases, in Mokhev songs the melody is developed throughout the stanza. The song types of the Mokhev include work, ritual and everyday songs, love songs, historical and heroic songs and dance-songs. Dance-songs are usually performed in two parts in which two soloists alternate or one soloist is accompanied by a bass part which has its own independent melodic and rhythmic structure (an exceptional practice in Georgian folk polyphony). Mtiul polyphony appears primarily in three-part songs which are similar, stylistically, formally and textually, to Kartlian three-part songs. The Mtiul, moreover, have adopted solo songs from the Kartlian repertory. In Mtiul song the tune is often embellished with grace notes; one or two notes only (or one note with an ornament) correspond to a syllable – a rare feature in the songs of the other mountain peoples. Ritual songs are highly regarded by the Mtiul, particularly the widely known *Jvaris tsinasa* ('Before the cross'); this is performed at weddings, in round-dances with the traditional text (and with a different text) before the start of agricultural work.

Kartlian-Kakhetian groups have developed a great variety of folksong styles, forms and genres. Unaccompanied solo songs include women's lullabies and men's agricultural work songs. *Orovela* is the general name for ploughing, threshing and winnowing songs which are all related in name, musical structure and textual content to the *hŏrovel* of Armenia (*see* ARMENIA, §I, 3(i)). They also have parallels (in terms of intonation and terminology) with songs from Azerbaijan and Central Asia. The texts describe the hard conditions of the people, their lack of rights and their dependence on master-landowners. The close relationship between the Armenian and Georgian agricultural songs suggests their age – dating back to the time when the states shared a common agrarian culture. The melody of each stanza of *orovela* songs generally begins in a high register, then quickly descends and ends in a half- or a full cadence. Recitative alternates with richly ornamented melody and the rhythm is free. '*Urmuli*' *orob* ('bull carters') songs comprise a further popular genre similar to *orovela*. Two-part songs that accompany work (mostly reaping and winnowing, and more rarely threshing) are known as *hopuna*, *herio* or *heri ega*, depending on which of these exclamations is used in the song. Such songs are strictly rhythmic, melodies are simple and texts often appear to be improvised. They may be humorous or amatory, but most describe the work. The lower part performs either a drone or an ostinato figure.

Three-part songs may be subdivided according to function and musical characteristics. Ritual, round dance and work songs form a separate group from 'table' songs (Kakheti is the most ancient and important centre of viticulture in Georgia). They are distinguished musically by their energetic character, clean-cut metre and rhythms, and frequent use of a recitative drone and ostinato figures in the bass (ex.4). 'Table' songs are more festive: they develop slowly on a pedal drone without clear-cut metre and rhythm, and melismas are frequently used in the melodic lines (ex.5). The musical conventions of 'table' songs from eastern Georgia, which have colourful modulations, are similar to *orovela* and *urmuli* songs. Among musical instruments, the *panduri* and *salamuri* are popular.

The Meskh are one of the oldest Georgian groups; Meskheti was the economic and cultural centre of Georgia during the 11th and 12th centuries and from the 16th to 19th centuries it was under Turkish rule. Although polyphony was still practised there in the early years of the 20th century, it has since been lost. It is, then, the only region in Georgia without this tradition. Meskh songs are similar to Kartlian songs. The *tulum*, a type of bagpipe from Turkey, is played.

More research is needed on Georgian groups who live beyond the country's borders, such as the Ingilo in Azerbaijan, and the Shavsh and Lazi in Turkey. Shavsh singing traditions are similar to those of the Acharian.

(ii) Western Georgia. The traditional musics of western Georgia fall into two categories: that of groups in the high mountains of Svaneti and Racha, and that of groups in the plains of Imereti, Guria, Samegrelo and Achara.

Racha is situated between Alpine Svanetia and the plain-like terrain of Imeretia, and is divided into lower, upper and mountainous regions. The Rachians in the lower region show musical similarities with neighbouring Imeretians and those in the mountainous region with neighbouring Svans. Rachian musical style shows the closest links with the traditions of eastern Georgia: the restricted use of melismas, elements of the diatonic scale system of fourths, and sometimes a pedal drone. These links are particularly evident in 'table' songs. Ritual songs,

Ex.5 *Mravalzhamier* ('Many centuries'); rec. K. Rosebashvili





2. *Gudastviri (bagpipe) player*

performed antiphonally by two choruses, and round-dances are important. As among other western Georgian groups no two-part choral or unaccompanied solo songs are performed by the Rachin (with the exception of unaccompanied lullabies performed by women). Choral songs are exclusively three-part. Solo songs are sung to the accompaniment of *gudastviri* (bagpipes; fig.2): these are recitative-like songs with free rhythm. *Gudastviri* are played by professional musicians called *mestvire* who enjoy great popularity. Their numbers are gradually decreasing, even though younger people are now learning to play this instrument. The repertory of the *mestvire* is varied. They compose songs in couplet form about historical figures, national heroes and people enslaved by feudal lords; as well as topical and humorous songs, timed to coincide with a specific festival or feast, which demonstrate their wit, resourcefulness and special talent for improvisation. They also have an important function as social commentators. The *chianuri* (two-string bowed lute; see fig.5 below) is used to accompany singing.

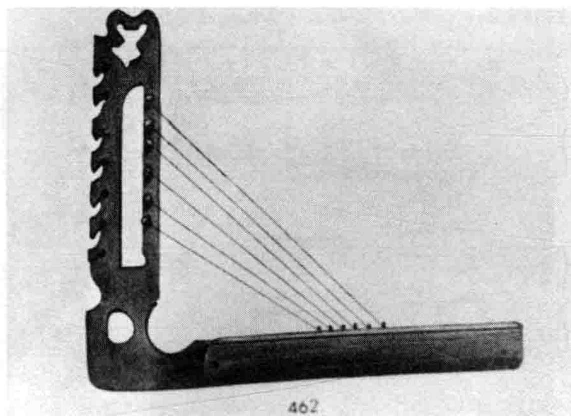
The Svans are frequently snowbound and are cut off from the town for more than six months of the year; even in summer they are reluctant to leave the mountains and go down into the valley. Urban musical culture has not penetrated Svanetia and its traditional songs have been preserved. Svan vocal and instrumental music is striking for its disciplined harmonic and tonal structure; melodies are confined in a tight framework. Svan traditional music includes many ritual songs, which also reflect historical events and the struggle with feudal lords.

Three-part songs are the basis of Svan choral singing. The second voice, which starts most of the songs, is usually the leader, followed by the highest voice and a bass. The bass is more mobile than in the songs of the eastern Georgian groups. Although it provides the harmonic basis, both rhythmically and melodically it is more flexible, and its compass sometimes reaches a 5th. Within these limits it moves not only stepwise but also in 3rds, leaping even a 4th or a 5th, usually downwards. The frequent occurrence of 2nds in the two top voices and the parallel movement of all three voices in basic triads are peculiar to Svan folksongs. The outer voices occasionally leap a 7th or an even greater interval. Although the songs are usually short they often vary in metre (as in ex.6), which may change for a few beats, while within the beat syncopation – very characteristic of Svan songs – is frequent. Svan songs have a narrow compass (a 3rd or 4th); all are short and strophic and most are in duple metre. Dance-songs begin in slow tempo and then, accompanied by hand-clapping, grow faster. Round dance-songs are performed standing in two and three circles. Solo songs are rare. They are performed by men or women accompanied by the *chuniri* (a three-string bowed lute) or the *changi* (a six-string harp; fig.3*a*).

The people of Imereti, a large central region, have strong links with the musical traditions of their western neighbours in Samegrelo and especially Guria. Ritual songs and round dances have survived to a limited extent; lyrical and travelling songs are frequently found (ex.7). The Imeretian repertory, like that of Guria, includes

Ex.6 *Bail-Betkil*, a song about a hunter; rec. V. Makharadze







3. *(a) Changi (six-string harp); (b) diplipito (pair of kettledrums)*

Ex.7 'Song of the horsemen'; rec. G. Kokeladze (excerpt)



historical, work and drinking-songs and songs of everyday life. Most Imeretin songs have three parts and are lively and bold. They are mainly composed in couplet form, with the exception of songs for field work such as *khelkhvavi* or *naduri*. The *naduri*, still to be heard during work in the village of Dutskhuni, Van region, begins in a slow tempo with exchanges between the second voices and the basses. As the tempo quickens a third voice enters. The melodic line is broad at the opening of the song, then its melodic phrases are gradually reduced to one bar. The single-bar motif is repeated many times until the song is enthusiastically brought to an end by two groups of workers who compete in turn in their calls for intensifying the work. The song ends with a coda, which is slower, performed by the entire group to mark the completion of the work.

Cradle songs are the only solo Imeretian songs to have been recorded. European songs, Russian church and soldiers' songs and the popular romance are widespread in Imereti as a result of the social relations with other states which were gradually established in Georgia after its unification with Russia. The influx of peasants into the town and the introduction of urban elements into the village strengthened the cultural exchange between town and country. The nature of musical culture changed, and folksongs with new themes and new musical structures entered the tradition. These tunes drew their material mainly from opera and the Russian popular romance, which in the second half of the 19th century were being cultivated in Georgian towns. Kutaisi, the central town of Imereti and western Georgia, was a focal point for dissemination of this Western-influenced music. As a result the complicated polyphonic-harmonic structure of Imeretian songs was simplified, parallel 3rds were introduced into the two top parts, and the creation of songs with a European tonic-dominant harmony was facilitated, particularly in a large number of feasting and toasting songs for chorus (ex.8). The guitar, which in some instances replaced the Georgian national instrument, the *chonguri* (four-string lute), also played a significant part in this process. Widespread too is the Russian seven-string guitar with a different tuning: D–G–c–g–b–d.

Guria and Samegrelo present a completely different picture. Although European and Russian music penetrated these regions (the guitar again playing a large role) the vocal and instrumental music of the Gurian and the Megrelian has preserved its characteristic features. Megrelian song is typically lyrical; Gurian songs are technically rich, complex and varied, and are based on polyphonic structures. The bass part is often the most melodically and rhythmically active; in one group of songs it is performed by a single singer, usually the most experienced and venerated of the group. The bass contributes to the polyphonic and melodic development of the song. It is often the opening voice and then becomes one of the leading voices, a technique not practised by other Georgian groups. The high part may be performed in different ways: *tsvrili* (thin), *gamkivani* ('similar to a cock-a-doodle-doo sound'), and the most complex, extremely high register *krimanchuli* ('distorted falsetto-/jaw'). In this guttural falsetto various ornaments and technically difficult vocal figures are sung, with equal ease whether fast or slow. The *krimanchuli* is always sung on stereotypical glossalalia (e.g. 'i-a-u-a-o, ir-va-ur-va-ho, i-ri-a-ho-u-ru-a-ho'). Moreover, the 'i' and 'u' are articulated on high notes, 'a' on middle notes and 'o' on lower ones. It is considered a high form of musical art in Guria and its exponents are greatly respected. *Krimanchuli* is

Ex.8 *Mravalzhamier* ('Many centuries'); A. Mshvelidze



generally used in marching, wedding, heroic, historical and work songs, but not in lyrical, love and ritual songs as it would distort their quiet, melodic character. In Gurian songs, the text has secondary importance. Much of the text appears exclusively in the middle (second) voice, which sings in recitative, moving from song to semi-speech. Singers often use the same texts for songs from different genres. In one large corpus of songs, there is no text at all. Antiphonal alternation of choruses is also common. There is a distinctive antiphonal form in which the trio and chorus alternate.

The Gurians sing with great enthusiasm; each performer tries to show his virtuosity, creating intricate three-part linear polyphony with almost no harmonic elements (ex.9). Because of their complexity the songs are usually performed by two groups of singers in turn so that each group may rest between sections. In Gurian work songs, *naduri*, four-voice combinations may be heard, usually in the second half of the song (ex.10). In Gurian songs, major scales predominate and, despite some rhythmic variety, most are in quadruple time. The only solo unaccompanied songs performed are lullabies sung by women. Solo Gurian songs, performed only to the accompaniment of the *chonguri*, have much in common with their Megrelian counterparts, also performed with the *chonguri* (both Gurian and Megrelian women play this instrument with great skill). Solo Gurian songs are in couplet form; their melodies depend on the text, which may be lyrical, humorous or topical, and their rhythmic structure is closely connected with the verse metre. The accompaniment played on the *chonguri* may follow the vocal part in unison or provide single chords, harmonic figurations or even an independent part in the songs in recitative form. *Soinari* (panpipes) survived in mountainous regions until the beginning of the 20th century.

Ancient traditions of vocal and instrumental music survive in Samegrelo. Lyrical songs, which couple harsh sound combinations with soft intonation (ex.11), occupy an important place in the repertory. The tradition of the trio is also common here. Sometimes the trio and chorus sing antiphonally. As distinct from Guria, minor scales are used. Songs for one voice have been preserved only as female solos accompanied by the *chonguri*. Two-part songs recorded at the beginning of the 20th century have lively and supple melodies consisting of two figures and a sustained bass. They are generally accompanied on the *chonguri* which doubles both voices in the minutest detail. In solo songs, a similar accompanimental style is used in which the entire melody is reproduced by the *chonguri*.

Ex.9 *Khasanbegura;* rec. A. Erkomaishvili (excerpt)



Ex.10 *Naduri* ('work song'); version by V. Simonishvili (excerpt)



Ex.11 *Si Kouli Bata* ('You are going away, father'); version by Noko Khurtsia (excerpt)



Most Megrelian songs are three part. These may be divided into two groups according to musical structure and text. The main group, with light melodic lines, consists of songs of everyday family life and love-songs. The metre and rhythm of these songs is dependent on the metre of the verse and their style is calm and even. The second group comprises bold, dynamic and dramatic songs, including work, marching, wedding and dance-songs, in which all three voices form polyphonic–harmonic combinations. They are sung in full voice and with great expression. Texts do not play a dominant role; they are often interrupted by isolated exclamations such as 'o', 'okho' and 'oida', or the expressions 'orira', 'dela' or 'abadela', which accompany the song for several beats. These exclamations are often substitutes for a text, a characteristic of other Georgian polyphonic work songs. Ritual, round-dances and work songs are dynamic. Round-dance songs are often constructed on ostinato figures (ex.12).

Ex.12 *Kharira;* rec. O. Chidzhavadzhe (excerpt)

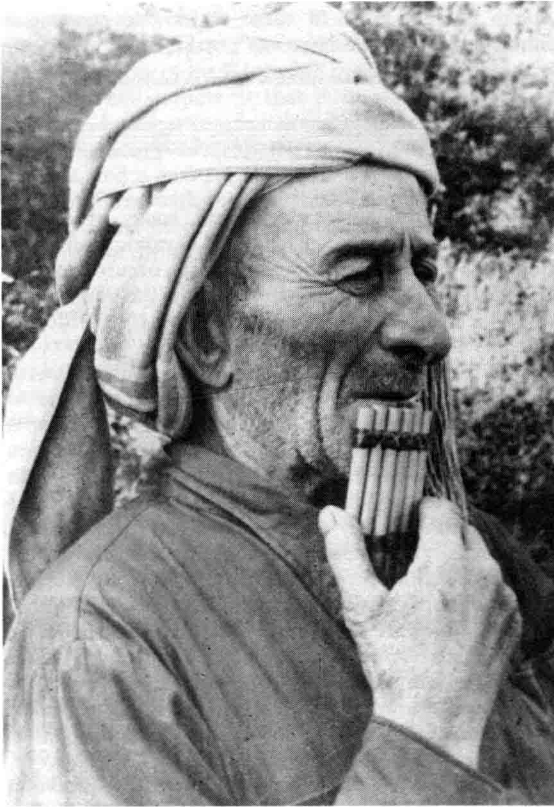


The ancient type of panpipe known as *soinari* or *larchemi* ('reed'; fig.4) is played in Guria and Samegrelo (ex.13) (though its use is now dying out).

Ex.13 Shepherd's song played on the *larchemi;* rec. K. Rosebashvili, 1962



Achara was populated from the 11th century by the Megrelian and Laz 'tribes' and then by the Gurians. In the 7th century it came under Georgian rule; from 1627



4. Larchemi (panpipes) player

it was ruled by Turkey, which held it until 1878 when it was annexed by Russia. During this sequence of events the Acharian embraced Islam and absorbed both Georgian musical culture and some Turkish influence. This can also be observed in Acharian folk music. Although Turkish influence is hardly detectable in the vocal style, several Muslim instruments were appropriated and 'table' songs – a common feature of other regions of Georgia – were lost. Acharian choral music has adopted all the elements of Georgian and some of Gurian (the Georgian group in the plains adjacent to the Acharians) folk polyphony. These three- and four-part polyphonic songs are constructed on the same principles as Gurian songs, but in a simpler form; the top register, *krimanchuli*, is not as rich as in Guria; the second voice has a primarily recitative style and the bass maintains its individual role. The most well-developed genre is the *naduri* ('work song'; (ex.14). The mountainous Achara region is the only part of western Georgia where two-part singing is widespread. Distinguishing features are the recitative style of the top voice and the melodically active bass (ex.15). This recitative quality is also peculiar to Acharian solo songs and songs accompanied on the *chiboni* or *chimoni* (a type of bagpipe). Acharian traditional music includes a rich variety of dances and dance music. Dances are accompanied by singing or by the *chiboni*, sometimes accompanied by the *doli* (drum). An ancient war-dance, *khoroni* (or *khorumi*), is performed in 5/8 time.

2. POLYPHONY. Polyphony is characteristic of all regions of Georgia and is still found in most of them. Monodic songs without instrumental accompaniment are rarely encountered, being performed only while working on the land or when travelling alone. Unaccompanied songs for solo male voice are known only in eastern Georgia, and the traditions of unison monophony (and variant heterophony) are not common.

Ex.14 *Naduri* ('work song'); rec. V. Akhobadze (excerpt)



The distinction between performers and listeners is not characteristic. Usually, all the participants of a festival (wedding or feast) take an active part. Polyphonic songs are performed by a chorus in which the high melodic parts are taken by soloists; all others sing the bass part. Antiphonal singing is widespread. In eastern Georgia, usually in 'table' songs, two soloists alternate against the background of a solo (drone) bass. Songs are divided according to gender: the women's repertory consists of lullabies, as well as ritual and lyrical songs; the men's embraces most genres. Round-dances are common, including those with two or three vertical circles, that is, with each dancer standing on the shoulders of another. In certain mountainous regions of western Georgia (Svaneti and Racha), the tradition survives of men and women singing ritual round-dances together. Songs are performed within families by mixed ensembles.

Ex.15 *Khasanbegura*, version from the mountains of Achara; rec. K. Rosebashvili (excerpt)



Three-part singing is widespread. In the mountainous regions of the east, two-part singing is common, and in the west and south-west, examples of four-part singing are found, especially in *naduri*, 'work songs'. There are more than 60 terms for denoting parts and their functions in the chorus. The middle voice (*mtkmeli*, 'story-teller') generally leads and is referred to as the 'first voice'; the upper voice (*modzakhili*, 'echo voice'; *magali bani*, 'high bass') usually follows the middle one. A variant of the upper voice in western Georgia is a falsetto, *krimanchuli*, often compared with the Alpine yodel. The bass (*bani*) is the only voice performed by a group singing in unison. In four-part work songs there are two bass voices: *shemkhmobari*, the 'supporting voice', which sings a pedal drone in the middle of the texture, and *bani*, a sophisticated melody in which the main note lies a 5th below the *shemkhmobari* (exx.10 and 14). Both bass parts are performed by groups of singers.

The rich variety of polyphonic types is based on four main principles: drone, ostinato, parallel motion and free polyphony. Drone and ostinato are conveyed by one voice, usually the bass, and parallel motion and free

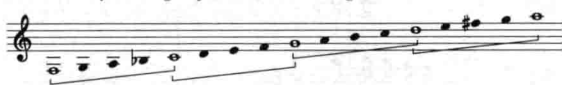
polyphony are based on various types of voice co-ordination.

The two types of drone are the rhythmic and the pedal. Both alter their pitch and usually move in 2nds, rarely in 3rds or 4ths. The rhythmic (recitative) drone is common in all regions and may be the most ancient; it articulates either the song text, along with the high voices, or stereotyped glossalalia. The pedal drone appears mainly in the 'table' songs of eastern Georgia; it is sung without words, usually to the sound 'o'. In the course of a song the pedal drone changes its pitch several times enabling unusual modulations (ex.5).

Ostinato polyphony is widespread in the round-dance songs of eastern and especially western Georgia (ex.12). Ostinato formulae are usually sung in the bass voice. Parallel polyphony, which appears in fragmentary form (ex.6), is mainly characteristic of the mountainous west. Free polyphony (or free counterpoint) is also encountered only in fragmentary form (ex.9) and is characteristic of the western plains. Imitative polyphony is not used; the voices have contrasting melodic lines and no words are uttered; the voices produce various stereotypical glossalalia formulae. In practice, pure polyphonic types rarely occur; these four principles interact, creating mixed and transitional types. Exx.10 and 14 illustrate this: the pedal drone is in the middle of the texture, recitation in the middle voice, ostinato figures in the upper voice, and free melodic motion in the bass.

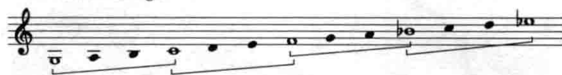
Scale systems are rich and varied. Anhemitonic scales occur among groups living in mountainous regions. Another scale system is found in various song types in western Georgia, and in ritual and round-dance songs of eastern Georgia. The system consists of two, three or four identical pentachords joined together. The aim is to preserve the purity of the 5ths, which results in augmented octaves (*b♭–b′*; *f′–f♯″*; ex.16). Scales built on the diatonic

Ex.16 Scale system of groups in mountainous regions



system of 4ths are not encountered in their pure form in polyphonic singing; they appear only in the monophonic (solo) work songs of eastern Georgia and comprise two, three or four identical tetrachords joined together. This diatonic system is very similar to the tetrachordal modes of the Middle East. In these scales one encounters diminished octaves (*b–b♭′*; *e′–e♭″*; ex.17).

Ex.17 Scale built on the diatonic system of 4ths in monophonic work songs of eastern Georgia



In 'table' and sometimes lyrical songs of eastern Georgia, scales contain elements of diatonic systems of 4ths and 5ths. The former predominates, occurring above the tonal centre (the pedal drone) in the melodies of the high voice; the latter appears in the bass voice during cadences and modulation.

'Dissonant' chords comprising various combinations of 2nds, 4ths, 5ths, 7ths and 9ths are characteristic of Georgian polyphony (ex.18). The harmonic system is based on a relationship of 2nds. The most common cadences are: I–VII–I; I–VI–VII–I; I–II–III; II–III–IV–I. In addition to resolutions by movements of seconds, there are also resolutions by movements of fourths. A musical phrase usually concludes on the tonic or the fifth, although they may conclude on the fourth, a 5-8 chord, a 4-5 chord or even a chord consisting of the fifth, octave and ninth.

Modulations are very common in sophisticated songs, both in eastern and western Georgia. In the 'table' songs of eastern Georgia, modulations may be to a major or minor second above or below, or to a major or minor third below. In western Georgia one also encounters modulations to a fourth or fifth below.

Simple duple and triple-time rhythms are common: in western Georgia duple rhythms (4/4, 2/4) predominate, and in eastern Georgia triple rhythms (3/4, 6/8) frequently occur. In the 'table' songs of eastern Georgia the metre is free, and, in Svanetian songs, changes in metre occur. Contrapuntal songs of western Georgia are more rhythmically active, although all are in 4/4 metre.

Musical rhythm prevails over textual rhythm in all regions. 4 + 4 constructions are typical for a line of verse in western Georgia, but in eastern Georgia asymmetrical constructions of 3 + 5 and 5 + 3 are characteristic. The importance of the poetical text ranges from complete domination in the mountainous regions of eastern Georgia to a minor role in Guria, western Georgia. In three-part songs, the text may be delivered by one (middle) voice, by two (middle and high) voices or by the three voices simultaneously.

Southern and eastern parts of Georgia share borders with Turkey, Armenia and Azerbaijan, the peoples of

Ex.18 'Dissonant' chords characteristic of Georgian polyphony in fragments from the songs *Lile* ('Hymn to the sun'), Svanetia; *Shavi Shashvi* ('The Blackbird'), vocal trio tradition, Guria; *Elesa, naduri* (work song), Achara; *Keisruli* ('Song of Caesar'), travelling song, Imeretia; *Mirangula* (name of heroine), Svanetia; *Zari*, ritual lament, Guria



which practise vocal monody. Vocal polyphony, mainly two-part, is widespread among those who populate the northern slopes of the Caucasian range. It is similar to its Georgian counterpart in that it uses various types of drone and ostinato, a functional relationship based on 2nds, 'dissonant' intervals, the singing of melodic lines by soloists, and a bass part provided by a chorus. Parallels are also noted with the polyphonic traditions of groups in the Balkan mountains, and certain other polyphonic traditions of the Mediterranean basin and eastern Europe.

3. INSTRUMENTS. The *salamuri* end-blown flute is one of the older Georgian instruments. An archaic version excavated in a burial ground at Mtskheta, the capital of ancient Georgia, is made from a swan's tibia and has three finger-holes. The type of burial suggests that this small *salamuri* belonged to a young shepherd. Modern *salamuri* generally have seven finger-holes on the front and one on the back; they are sometimes played in classical as well as in folk music and are popular among shepherds in eastern Georgia. The *soinari* or *larchemi* (panpipe; fig.4) is another ancient instrument which survived into the 20th century. It consists of six reed pipes of various lengths, made of cane or the stem of an umbellate plant, fastened in a row. They are tuned in 3rds from the bass pipes, which are positioned in the middle and are a 2nd apart. The tuning varies according to the piece being performed. Sometimes the pieces are performed by two players who can divide the instrument into two, taking three pipes each. It is generally considered a shepherd's instrument, but is also used during the hunt, during the ritual of 'bringing the spirit of the deceased' home from the place of death; and during the *nirzi*, a contest in which the six pipes are divided in two groups, each group being played in turn. Two-part music is also played on the *larchemi*, when the player blows simultaneously into two pipes (ex.13).

The *gudastviri* (bagpipe) is traditionally associated with the *mestvire*, professional musicians who perform heroic, patriotic or satirical songs of social comment as well as *shairis* (popular verses). The *gudastviri* consists of a bellows (*guda*), a small tube (*chreko*) fitted into one hole of the bellows and two pipes (*stviri*), one with six finger-holes and the other with three. The instrument is often decorated with metal, coloured glass, small chains and even gems. It originated among the Kartlian in eastern Georgia but is also occasionally played in Racha in western Georgia. The *chiboni* or *chimoni* (bagpipe) of Achara is similar in construction to the *gudastviri* but has a more penetrating timbre; it is played solo, used to accompany dancing and, less frequently, song. Both *gudastviri* and *chiboni* are two-voice instruments and, as in vocal music, the bass voice is never stationary.

The *changi* (harp; fig.3*a*) of Svaneti in western Georgia, one of the oldest surviving string instruments, is used mainly to accompany song. It is rectangular, often with carved ornaments, and the number of strings varies (usually six to nine). The strings, which are tuned diatonically in 2nds, may be played singly or in groups to produce chords. In performance the *changi* is held upright on the knee. The most popular strummed or plucked string instruments are the *panduri* (three-string fretted lute) of eastern Georgia and the *chonguri* (four-string unfretted lute) of western Georgia. The *panduri* is made in various shapes and sizes; the strings are strummed in both directions or, less frequently, plucked. The *chonguri* has a pear-shaped body and long neck and is also strummed or plucked. The instrument has a short string called *zili* ('thin') which produces a steady high drone. Both *panduri* and *chonguri* are used for accompanying song and for solo performance. The *panduri* is played mainly by men; the *chonguri* predominantly by women. The *chianuri* (two-string bowed lute; fig.5) and the somewhat larger *chuniri* (three-string bowed lute) originated in western Georgia. The *chianuri*, generally used to accompany epics, love-songs or comic popular verses, is often played in unison with the vocal melody. The *chianuri* and *chuniri* repertories also include solo instrumental pieces and dance music.

Percussion instruments include the *daira*, a tambourine made in various sizes and played with both hands, mostly by women. The hoop is sometimes inlaid with mother-of-pearl, and small bells, rings or coins are attached along the inside. The instrument is used to accompany song or dance, and is also played solo. The *doli* (double-headed cylindrical drum of various sizes) is sounded with two sticks or with the hands. The performer may sit or stand and he usually sings while playing. *Doli* are generally used in ensembles together with wind instruments such as the *salamuri*, the *duduki* (flute) and the *zurna* (shawm). Rhythms played on the *doli* are varied. The *diplipito* (fig.3*b*) is a small kettledrum played in pairs or occasionally in groups of threes. The body is made of clay and the membrane is struck with a thin stick. The *buzika* (small accordion) is popular. During recent years, the Russian *balalaika* has also found its way from the north into mountainous regions of eastern Georgia, and is played in the same way as the *panduri*. The guitar is common in western Georgia.



5. Chianuri (two-string bowed lute) player

4. Urban and contemporary songs.

(i) Eastern and Western influences. In the capital city, Tbilisi, and in Kutaisi, the city in the centre of Imeretia, two distinctive urban musical traditions were established long ago. The 'eastern branch', influenced by the music of the Middle East, began to develop in Tbilisi more than a thousand years ago. Monodic melodies with characteristic Middle Eastern modes (incorporating an augmented 2nd) gradually became distinctively Georgian as the original melody became preserved in the middle register of three-part melodies (ex.19).

The 'western branch' was influenced by the European harmonic system which found its way to Georgia in the mid-19th century through Italian opera and the Russian romance. A large group of choral songs based on this system quickly developed (see ex.8), as did a substantial body of songs with guitar accompaniments. The centre of Western urban music is considered to be Kutaisi but, from the 1950s, it began also to acquire dominance in Tbilisi. During the 1970s a new tradition of four-part singing (*chartulit*, 'with included voice') appeared. The popularity of urban music in certain regions (particularly in Imeretia) brought about changes in traditional music. This 'western branch' forms the basis of contemporary music in the main towns. In some village areas, traditional repertories and styles are no longer performed, but in most regions they can still be found. In many areas, ensembles and choirs are organized by experts in traditional music who have not had a European professional musical education.

(ii) The Soviet Union. The period when Georgia was a part of the Soviet Union (1921–91) was marked by political and cultural totalitarianism. All choirs and ensembles that performed in concerts were forced to include in their repertories songs about the Communist Party and the political leaders of the Soviet Union. Such songs were composed very quickly. In the 1930s, under the dictates of both the political leaders of the USSR and the local (regional) administrative bodies, huge choral collectives began to appear. Political administrators of different regions often competed to assemble the largest choirs. Traditional ensembles with established performing traditions that used solo voices for melodic parts were deemed to be 'out of date'. In the huge choral collectives, these were replaced with unison singing in all three registers. Traditional musicians protested because unison singing destroyed one of the fundamentals of Georgian polyphonic song, its improvisatory character.

During the 1930s, as in other republics of the Soviet Union, modified folk instruments were produced (larger instruments with chromatic tuning) and folk-instrument orchestras were established. There was no traditional basis for these in Georgia and therefore they did not become popular. However, small instrumental ensembles gained some popularity, particularly trios comprising *salamuri*, *chonguri* and *panduri*. Usually, the instruments in these ensembles use chromatic tuning, and in addition to a traditional repertory, they often perform works by contemporary Georgian composers as well as the European classics.

Ex.19 Eastern urban musical tradition incorporating Middle-Eastern modes with melody in middle register, *Patara Gogo damekarga* ('I have lost my baby'); rec. M. Mtsuravishvili



In post-Soviet Georgia, there are numerous folksong ensembles playing the traditional songs of various regions, for instance the State Ensemble of Georgian Folksong, the Rustaveli State Ensemble, and the ensembles Pazisi, Kartuli Khmebi, Mtiebi, Mzetamze and Georgika. During the 1980s and 90s ensembles that performed Georgian folksongs began to appear in the USA, UK, France, Norway, Canada and Australia.

5. Sources, history, studies. Archaeological finds from the 2nd and 1st millennia BCE, depicting instruments and dancing figures, provide the oldest evidence of the musical cultures of different Georgian groups. Information about their musical traditions can also be found in ancient Greek literary documents, such as Xenophon's *Anabasis Kirosa*, which describes the events of 401 BC. Georgian written sources existing from the 5th century highlight the development of professional music in the middle ages. Later sources describe the struggle with pagan songs and dances and the development of musical culture during the 'Golden' 10th, 11th and 12th centuries. Much information about musical terms is contained in the first Georgian dictionary compiled by Sulkhan-Saba Orbeliani in the 18th century. At the beginning of the 19th century a descendant of Georgian kings, Ioan Bagrationi, described the musical life of Georgia and particularly the tradition of church singing in his work *Kalmasoba* ('A journey').

From the 1860s the fight to preserve cultural identity began, and from the 1870s the first collections of Georgian folksongs appeared. The first professional Georgian folksong choir, founded by Lado Agniashvili, gave its inaugural performance in 1886. It went on to play an important role in popularizing the folksong tradition. Research into traditional music also began. The composers Zakharia Paliashvili and D. Arakishvili were important in this respect. Arakishvili, who published a large number of folksong collections and many seminal works on Georgian folk music, is considered to be the founder of Georgian ethnomusicology. Russian musicians, for example M. Ippolitov-Ivanov, K. Klenovsky and K. Grozdov, have recorded and published Georgian folksongs. An influential monograph on the *soinari* (or *larchemi*) was published by V. Steshenko-Kuftina and another, by I. Javakhishvili, remains one of the finest source work studies. G. Chkhikvadze compiled the first educational course on the musical folk art of Georgia and founded the Department of the Musical Folk Art of Tbilisi V. Sarajishvili State Conservatoire, and Sh. Aslanishvili laid the foundations of research into the theoretical bases of Georgian folk music. A rich collection of material has been gathered at various times by composers and musicologists, for instance Sh. Mshvelidze, G. Kokeladze, V. Akhobadze and O. Chijavadze. Various aspects of music have been, and are being, studied by scholars: B. Gulisashvili (scales); K. Rosebashvili (musical instruments); M. Jordania (scales and the functions of the voices); M. Iashvili (interrelation between folk and professional polyphony in ancient times); M. Shilakadze

(musical instruments); N. Maisuradze (singing traditions of eastern Georgia); V. Magradze (vestiges of polyphony in Meskhetia); I. Zhgenti (questions of harmony); G. Gvardzhaladze (rhythm); E. Chokhonelidze (scales and intervals); V. Gogotishvili (scales of the diatonic system of pentachords); E. Garakanidze (dialectology and questions of performance); N. Zumbadze (female aspects of folklore); T. Gabisonia (classification of polyphonic types); N. Tsitsishvili (ethnocultural links); N. Makharadze (lullabies); and J. Jordania (an interdisciplinary study of the origins of polyphony).

Materials from field studies undertaken in different regions are held at the laboratory attached to the Department of the Georgian Musical Folklore at the Tbilisi V. Sarajishvili State Conservatoire. Research into the traditional music of Georgia is also carried out at the Institute of History and Ethnography, Centre for Archaeological Studies, and Centre for Mediterranean Studies at the University of Tbilisi (1988–95).

The interest in Georgian music grew in Europe after World War I when G. Schunemann and R. Lach recorded traditional songs from Georgian prisoners of war. These are housed in the Berlin Phonogram Archive. R. Lach, Z. Nadel and M. Schneider studied Georgian polyphony and its possible links with professional polyphony of the Middle Ages. Various aspects of traditional Georgian music have been touched upon in the works of P. Collaer, E. Emsheimer, E. Stockmann, J. Grimaud and Z. Ziegler.

Matters connected with the traditional music of Georgia are discussed at the annual conferences of the Co-ordinating Council for Georgian Folklore attached to the Georgian Academy of Sciences, and also at the conferences of the Music and Choreography Society of Georgia (later called the Music Society of Georgia). In 1984, 1986 and 1988 international conferences on folk polyphony were held in Georgia. In 1990 the first International Festival of the Musical Folklore of Georgia was held.

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LEAH DOLIDZE (I), CHRISTIAN HANNICK/DALI DOLIDZE (II), GRIGOL CHKHIKVADZE/JOSEPH JORDANIA (III)

Georgiades, Thrasybulos G(eorgios) (*b* Athens, 4 Jan 1907; *d* Munich, 15 March 1977). German musicologist of Greek origin. He studied engineering at the Athens Technical High School (1923–8) and attended the Athens Conservatory (1921–6), where his principal subject was the piano. He then studied musicology with Rudolf von Ficker at Munich University (1930–35); he was much influenced there by the classical archaeologist Ernst Buschor, the Byzantine specialist Franz Dölger and the philosopher Kurt Huber; he also pursued practical training with Carl Orff. He took the doctorate at Munich in 1935 and the next year was appointed professor of form and analysis at the Athens Conservatory, subsequently (1939–41) becoming director. In 1936 he married the harpsichordist Anna-Barbara Speckner. At this time he was principally engaged in folksong research and Byzantine liturgical music. From 1939 to 1941 he also served on the board of Radio Athens. He completed his *Habilitation* in musicology at Munich in 1947 with a dissertation on Greek rhythm and joined the faculty at Heidelberg University (1948), becoming director of the musicology department in 1949 and professor in 1955. In 1956 he was appointed to a professorship at Munich University, retiring in 1972. In 1974 he was elected to the German Order Pour le Mérite. Georgiades was editor of the *Münchner Veröffentlichungen zur Musikgeschichte* (Tutzing, 1959–) and of *Musikalische Edition im Wandel des historischen Bewusstseins* (Kassel, 1971).

Georgiades was renowned among colleagues for the originality and depth of thought apparent in both his teaching and his writings. Often highly critical of established musicological methods, he was influenced by the *mousikē* of antiquity, which he viewed as the union through rhythm of music, verse and dance. In later music he was particularly fascinated by the relationship between music and language on the one hand and on the other between music as live performance and as written document. This led to a search for historical unity, concentrated around two poles: early polyphony and the beginnings of notation in the Carolingian period, and the works of the mature Viennese Classics. In the former he questioned the traditional methods of modern edition and in the latter those of form and analysis, insisting on an approach that combines historical insight with attention to detail. In some ways Georgiades anticipated the concerns which led in the 1990s to new approaches to criticism. The music itself, however, the 'here and now', always remained the focus of his attention. With his keen insight into music and its history, and his dual German and Greek heritage, Georgiades had a wide influence by no means confined to the many who studied directly under him.

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HANS HEINRICH EGGEBRECHT/MARIE LOUISE GÖLLNER

Georgia Tom. *See* DORSEY, THOMAS A.

Georgiceus [Georgiceo, Georgievich, Georgijević, Grgičević, Jurjević], **Athanasius** (*b* Split, *c*1590; *d c*1640). Croatian diplomat, author and composer. He was educated at Split, Ljubljana and at the Jesuit University in Graz. Between 1611 and 1613 he was secretary to the Bishop of Bamberg. His knowledge of several Slavonic languages secured him an important position at the court of Archduke Ferdinand II, who sent him on diplomatic missions to Poland and Bosnia. During the 1630s he lived in Graz, Vienna, Rijeka and Zagreb, where he was in 1637.

He never took holy orders, but much of his activity was closely connected with the affairs of the Jesuits and the Franciscans. In 1629 he published his Croatian translation of Thomas à Kempis's *De imitatione Christi* and followed it with two moralistic treatises of his own. As a musician he is known for his *[12] Pisni za naypoglavitiye, naysvetye i nayveselye dni svega godischia sloxene: i kako se u organe s'yednim glasom mogu spivati* (Songs for the most important, most holy and most joyous feasts of the whole year, which can be sung with the organ and one voice; Vienna, 1635; 6 ed. in Spomenici hrvatske glazbene prošlosti (Monuments of Croatian music), i, ii; Zagreb, 1971), the oldest Croatian songbook with preserved music. The songs are simple and strophic, with melodies often reminiscent of hymn tunes, consisting of repeated motifs and sequential patterns. Georgiceus himself wrote the čakavian-ikavian texts in his native (Dalmatian) dialect. The songs have no great artistic aspirations, but were an attempt to simplify the idiom of sacred monody that he must have known in his youth in Graz, in order to make it acceptable to the large body of worshippers in Croatian churches. The view has been advanced that he borrowed some of the melodies, but their origin cannot be established with certainty.

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BOJAN BUJIĆ/STANISLAV TUKSAR

Georgius a Brugis (*d* Bruges, 1438). Composer. He is probably identifiable with the south Netherlandish musician Georgius Martini, a singer at Treviso Cathedral (1427–31) and in the chapel of Pope Eugenius IV (1431–2), who was also a priest of the diocese of Tournai and who in 1431 became a canon of the church of St Donatian, Bruges. His sole surviving composition, a fine Credo setting in *I-TRmp* 87 (ed. in DTÖ, lxi, Jg.xxxi, 1924/*R*, 30), is reminiscent of Ciconia in such features as its disposition of voices, its roving melodic style and its use of brief snatches of imitation.

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PETER WRIGHT

Georg Rudolph, Duke of Liegnitz [now Legnica], Brieg [now Brzeg] and Goldberg (*b* Ohlau [now Oława], nr Breslau [now Wrocław], 22 Jan 1595; *d* Breslau, 14 Jan 1653). German patron, bibliophile, composer and poet. The son of Joachim Friedrich, Duke of Brieg-Liegnitz, he became duke in 1613 at the age of 18. He was educated at the university at Frankfurt an der Oder (Słubice). In his early years he was active as composer and poet. He displayed his love of music as early as 1610. The first collection of his music consisted of several partbooks in manuscript, most containing the series of initials GRHZLVB (Georg Rudolph Herzog zu Liegnitz und Brieg), followed by the date 1612. Two of the partbooks, however, conclude thus: '1610. 15. Maij ... Georgius Rudolphus, Dux Lignicencis et Bregnsis Mannupp/ria'.

On assuming power Georg Rudolph continued the Kapelle at his court, but his interest in music mainly assumed a different form. In the course of a journey throughout Europe, he began collecting books for what was to become known as the Bibliotheca Rudolphina. His first wife, Princess Sophie Elisabeth of Anhalt, whom he married in 1614 and who died eight years later, contributed valuable works in French and Italian. By the time the first catalogue was compiled in 1618, five years after the collection was begun, it boasted more than 3000 works; this number later doubled. Housed originally in the Johanneskirche, Liegnitz, the library was moved several times during the 17th and early 18th centuries; it was ultimately housed in the Ritterakademie, Liegnitz, in 1741.

The Thirty Years War diverted the duke's attention from both music and books. Between 1627 and 1635 both Protestant and Catholic armies occupied Liegnitz at various times and confiscated many of the library's holdings, especially works on law, theology and medicine. The duke was most interested in his music collection which apparently survived intact. It consisted of 460 volumes containing works by more than 700 composers of the 16th and 17th centuries. Most of the pieces were Franco-Flemish, but Italian and German works also accounted for a large proportion of the collection. The duke's widespread reputation as a connoisseur of music is clear from the number of works in his library that were dedicated to him by their composers, among them Schütz and Schein. In 1621, on his way to Breslau with his Kapelle, Schütz visited Duke Rudolph in Liegnitz, and on 3 November directed performances of his two motets *Syncharma musicum* and *Tentonium dudum belli* there while Elector Johann Georg of Saxony, representing the Emperor, received the oath of loyalty sworn by the Silesian estates to the house of Habsburg. Nor did he neglect the musicians of his own district as can be seen by the inclusion of pieces by Samuel Besler, Thomas Fritsch, Thomas Stoltzer and other local musicians of his own and earlier times. The collection remained intact until World War II, when Soviet troops removed it from Liegnitz; it is now dispersed among at least four libraries in Poland (*PL-LEtpn*, *Lk*, *Wn*, *WRu*).

WORKS

Alleluya, alleluya, 5vv (2 settings); Ave gratiosa, 5vv; Benedicta in mulieribus, 5vv; Exultemus et laetemus, 5vv; Fiat cor meum, 5vv; Miserere mei fili David 5vv; Surrexit pastor bonus, 4vv; Da der Herr Christ zu Tische sass, 4vv; Da Jesus Christ verachtet ward, 4vv; Der May, der May bringt uns gar viel, 5vv; Hertzlich thut mich erfrewen, 4vv; Ich passiert einmahl allein, 2vv; Mein Seele erhebt den Herren mein, 4vv; O Gott zu diesem unser Stindelein,

5vv; Von Joseph dem züchtigen helt, 4vv; Wer Gott allein vertrawet, 4vv; Wir Christenleut, 4vv

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CHRISTOPHER WILKINSON

Geraert, Jan. *See* GERARD, JAN.

Gerald de Barri. *See* GIRALDUS CAMBRENSIS.

Geraldo [Bright, Gerald W.] (*b* London, 10 Aug 1903; *d* Vevey, 4 May 1974). English band-leader. He studied the piano at the RAM; after working as a cinema pianist and restaurant organist he led the resident band at the Hotel Majestic, St Anne's-on-Sea, for almost five years during the late 1920s and made frequent broadcasts. He led the Gaucho Tango Band at the Savoy Hotel (1930–37) and in 1933 formed a dance orchestra into which he introduced some good jazz soloists and which gave a short series of Sunday Night Swing Club Concerts at St Martin's Theatre (1939). In 1940 he left the Savoy to tour, became supervisor of the Entertainments National Services Association Band Division and played in the Middle East, North Africa and Italy, strengthening his band throughout the war (unlike most leaders). From then until the mid-1950s he was the leading dance-band leader in Britain, showing an adventurous sense for current idioms. In parallel with his bandleading, Geraldo ran a theatrical booking agency from the late 1940s. Among his contracts was the supply of bands to North Atlantic passenger liners, and his musicians became known as 'Geraldo's Navy'. He gave up bandleading in the late 1950s, but occasionally re-formed his band for concerts and broadcasts. He continued his management activities and for a time was music director of Scottish Television.

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ALYN SHIPTON

Gerald of Wales. *See* GIRALDUS CAMBRENSIS.

Gérard, Henri-Philippe (*b* Liège, 9 Nov 1760; *d* Versailles, 11 Sept 1848). Flemish composer and teacher of singing. He began his musical studies as a choirboy at Liège Cathedral and was then sent to Rome; there he studied singing and composition under Grégoire Ballabene, who was in charge of the music at S Pietro and was composer of a celebrated 48-part mass. In about 1788 Gérard, who was also a talented violinist and pianist, went to Paris to devote himself to teaching. With the help of Grétry he joined the staff of the Conservatoire in 1802 and in January 1819 was appointed professor of singing, a post he held until he retired to Versailles early in 1828. His compositions are of little importance but his writings are of much historical interest for the teaching of singing.

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Les moulins de Fervacques: fugue imitative suivie d'une pastorale, pf

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Traité methodique d'harmonie ... mise à la portée des commençants (Paris, 1833)

JOHN LADE

Gerard [Geraert, Girard, Gerardus, Geerhart, Ghirardo], **Jan** (*fl* 1548–75). Flemish countertenor. He sang in the chapel of Charles V and Philip II in Madrid (1547–75) and was a prebend of Nivelles and of various hospitals in Flanders and Brabant. On 25 February 1575 he was given a pension for his 'long and good services in the chapel'. He is often confused with Derick Gerarde, Gerard Avidius and Geert van Turnhout. Three of his motets were published by Susato (RISM 1553[16]); four chansons by Phalèse (1552[12], 1554[23]); three by Susato (1544[12], 1550[13], 1551[18]); and one by Gardane (1557[18]). (*EitnerQ*; *VannesD*)

P. ANDRIESSEN

Gérard, Yves(-René-Jean) (*b* Châlons-sur-Marne, 6 Jan 1932). French musicologist. He studied philosophy at Nancy University (1949–55) and the piano at Nancy Conservatory (1950–52). He then went to Paris, where he studied under Chailley at the Sorbonne (1955–6) and at the Conservatoire (1953–60) under Dufourcq (music history and musicology) and Roland-Manuel (aesthetics), taking *premiers prix* in all three subjects. From 1965 to 1975 he was a researcher at the CNRS. In 1975 he succeeded Dufourcq as professor of music history and musicology at the Paris Conservatoire, a post which he held until his retirement in 1997. He was president of the Société française de musicologie (1980–83) and the French representative on the IMS Council (1982–92).

Gérard specializes in Boccherini, chamber music of Italy, Spain, Austria and France during the second half of the 18th century, Saint-Saëns and French music of the 19th and early 20th centuries. His most important work, however, is devoted to Berlioz: he co-edited the fourth volume of Berlioz's *Correspondance générale* and *La*

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Gerarde [Gerard, Gerardus, Gerrarde]**, Derrick** [Dethick, Dyricke, Theodoricus] (*fl c*1540–80). Flemish composer, active in England. Nothing is known about his origins, musical upbringing or career outside England. During the third quarter of the 16th century he was associated with Henry Fitzalan, 12th Earl of Arundel (*d* 1580), and Arundel's son-in-law and heir John, Lord Lumley (*d* 1609). Details of the connection are lacking; it is unclear whether music was Gerarde's main interest or occupation, and claims that he served as Arundel's composer-in-residence or choirmaster are unproven. Evidence of Gerarde's residence in England can be gleaned from six sets of manuscript partbooks, most of which are devoted exclusively to his own compositions. All six sets, which can be placed in chronological order on grounds of handwriting and notation, were owned either by Arundel or Lumley, and in 1596 formed part of the celebrated library at Nonsuch Palace. Four of them survive intact (*GB-Lbl* Roy.App.17–22, 26–30, 31–5 and 49–54), the others are incomplete (*Lbl* Roy.App.23–5 and 57). No trace remains of a manuscript described in the 1596 Nonsuch inventory as 'A rolle of Cannons of Dethick Gerrarde'.

Gerarde's Flemish origins are implied not only by his name, but also by the contents of *Lbl* Roy.App.49–54, a collection of motets and chansons by Clemens non Papa, Gombert and their contemporaries, copied largely in Gerarde's hand and containing many unica. However, even those partbooks may have been compiled partly or wholly in England; a chanson by 'Morel', an unidentified composer whose name is linked with Arundel's in other Nonsuch books, occurs on the opening pages, apparently as a late addition. Gerarde's other partbooks also have English connections. Two of them (*Lbl* Roy.App.23–5 and 31–5) include English-texted works by Gerarde. Another (*Lbl* Roy.App.57) is copied on printed music-paper of a design that occurs in English manuscripts of the 1560s. Taken together, these clues suggest that Gerarde had a long-term involvement with England; yet his music appears to have had very limited circulation in English musical circles. Beyond the Nonsuch partbooks, only two other works by Gerarde are known: a six-voice setting of *Sive Vigilem*, copied by John Baldwin (*Och* 979–83, *c*1580), and an untexted piece, *Chera la fontayne* (?Chiara fontana), attributed to 'Gerardus' in *Lbl* Add.31390 (*c*1578). Neither Thomas Whythorne nor Thomas Morley included Gerarde's name in their lists of composers resident in England.

Most attempts to shed further light on Gerarde's life and works have been speculative; some have proved to be misleading. Palaeographical evidence suggests (but does not conclusively prove) that Gerarde copied some of the instrumental music in *Lbl* Roy.App.74–6. If this is the case, then he may have been connected with a violin consort of the kind that was retained by the English court. Two further manuscripts formerly claimed as Gerarde's and used in the construction of his biography are now known not to be in his handwriting; they are *Lbl* Roy.App.59–62 (Italian *villote* etc., *c*1560), and *Lbl* Roy.App.55 (monophonic *airs de cour* and Italian monody, ? *c*1610). Beyond the coincidence of names, nothing obviously connects Derrick Gerarde to the 'Gerrard Derrick', singing-man at York Minster *c*1590–1604, some of whose English service-music survives in 17th-century Cambridge and Durham sources, and who may also have been responsible for 'Mr Dethicks Pavan' in *Lbl* Add. 30826–8.

Gerarde's biographical elusiveness is regrettable, since his partbooks reveal much about his working methods and musical mentality. No other 16th-century composer is more richly provided with surviving autograph materials. A large number of his works exist in two or more states; early versions were often modified through deletion or erasure, and in a few cases substantial passages of music or even whole pieces were obliterated under paste-down cancels. (Microfilms of Gerarde's autograph partbooks made before the paste-down cancels were lifted do not reveal the full extent of his revisions.) Text-placement in particular was subject to alteration, especially when pieces were re-copied from one set of partbooks to another. A few fragmentary sketch-leaves formerly concealed within the Nonsuch partbooks show that Gerarde did not necessarily rely upon exact score alignment in order to devise complex polyphonic textures, but could compose directly into independent voice-parts. In sum, the partbooks document the workings of a competent, sensitive and self-critical composer, whose music negotiates a path between the densely imitative techniques of Gombert's generation and the more text-sensitive manner of Lassus.

Approximately 170 compositions by Gerarde survive, scored for between four and ten voices. With the exception of the tentatively attributed instrumental pieces in *Lbl*

Roy.App.74–6, all are vocal, the majority of them with Latin or French words. There are no masses or *Magnificat* settings, and few motet texts derive from the Roman Catholic liturgy. An exception is *Egrediente Domino*, a responsory constructed around a monorhythmic cantus firmus, which may have been written in emulation of similar works by English composers. The piece evidently caused Gerarde some trouble, since his first version was cancelled by a second, inserted into *Lbl* Roy.App.26–30 on pastedown leaves. Gerarde's early works favour continuously imitative polyphony; pieces found only in his later partbook sets often make greater use of homophonic textures and less rigorously imitative techniques. Gerarde also composed several Italian madrigals, two English-texted pieces (one of which, *Lorde be my Judge*, is a metrical psalm setting), and one work, *Pandalidon*, in an apparently invented language. No collected edition of Gerarde's music has as yet been attempted.

WORKS

In *GB-Lbl* Roy.App.17–22, 23–5, 26–30, 31–5, 49–54, 57, unless otherwise stated.

MOTETS AND LATIN-TEXTED SONGS

Adhesit pavimento, 5vv; Ad te levavi oculos meos, 6vv; Angelus ad pastores, 8vv; Angelus Domini descendit, inc.; Animam meam, 6vv; Ascendens Christus, 5vv; Aspice Domine, 6vv (2 settings); Beati omnes, 5vv; Benedictus Dominus, 5vv; Christus factus est, 5vv; Cognovi Domine, 8vv; Congregati sunt inimici, 5vv; Creator omnium, inc.; Da mihi Domine, 6vv; Da pacem Domine, 5vv; Derelinquat impius, 6vv (2 settings); Derelinquat impius (iii), inc.; Deus in nomine tuo, 4vv; Deus qui superbis, 7vv; Domine clamavi, 6vv; Domine da mihi, 7vv; Domine ne memineris, 6vv; Dulces exuviae, 5vv; Dum transisset sabatum, 6vv

Ego autem cantabo, 7vv; Ego autem cantabo, 5vv; Ego Dominus hoc est, inc.; Ego flos campi, inc.; Egrediente Domino, 5vv (2 settings); Ex animo cuncti, inc.; Fidem refondens, 4vv; Fortem vocemus, 5vv; Fortem vocemus, 4vv; Fremuit spiritus Jesus, inc.; Gloria tibi trinitas, inc.; Gratia vobis et pax a Deo, 9vv; Heu michi Domine, inc.; Hodie Christus natus est, 8vv; Hodie nobis coelorum rex, 8vv; Hodie nobis de celo, 5vv; Honor virtus et potestas, 7vv; Illuminare Jerusalem, 8vv; In Monte Oliveti, 7vv; In patientia vestra, 4vv; In tribulatione mea, 8vv

Lactare Jherusalem, 6vv; Laudate Dominum in sanctis eius, 8vv; Laudate Dominum omnes gentes, 5vv; Laudate Dominum omnes gentes, 4vv; Laudem dicite Deo nostro, 7vv; Laudemus omnes Dominum, 8vv; Laus Deo patri, 10vv; Levavi oculos meos, 5vv; Magi veniunt ab oriente, 6vv; Miserere mei Deus, inc.; Miserere mei Domine, 5vv; Misericordia et veritas, 6vv; Misit me vivens pater, inc.; Multiplicati sunt, 5vv; Murus aeneus, 8vv; Noe noe exultemus, 8vv; Non me vincat, 6vv; Nunquid adheret, inc.; Occurrerunt Maria et Martha, 6vv (2 settings); O Maria vernans rosa, 5vv; Omnibus in rebus, inc.; Omnis caro foenum, 6vv

Parvulus filius, inc.; Peccantem me quotidie, 6vv; Peccata mea Domine, inc.; Proba me Domine, inc.; Puer qui natus est, 6vv; Quare fremuerunt gentes, 5vv; Quare tristis es anima mea, 6vv; Respice in me, 4vv; Si bona suscepimus, inc.; Sic Deus dilexit, 6vv; Sive vigilem, 6vv, *GB-Och* 979–83; Timor et tremor, 8vv (2 settings); Tribulationem nostram, 6vv; Tua est potentia, 5vv; Tu Bethleem, 5vv; Urbs beata Jerusalem, inc.; Versa est in luctum, 6vv; Vias tuas Domine, inc.; Viri Galilei, 6vv; Vivere vis recte, 5vv; Voce mea ad Dominum clamavi, 5vv

CHANSONS

Adieu celle qui j'ay servi, inc.; Adieu l'espoir, 5vv; Adieu mon esperance, 6vv; Adieu mon esperance, 5vv; Aiez pitie de votre amant, 5vv; Amour au coeur, inc.; Amour au coeur, 5vv; Amy soufrez, 5vv; Avecques vous, 8vv; Bon jour m'amye, 5vv; Ce mois de may, 5vv; Ce mois de may, inc.; Ceste belle petite bouche, 6vv; C'est grand plaisir, 6vv; Dictes pour quoy, 5vv; Donez secours, inc.; En attendant d'amour, 8vv, En attendant d'amour, inc.; En attendant secours, 5vv; Est il possible, 5vv

Hatez vous de ma faire grace, 6vv; Hellas quel jour, 6vv; J'attens secours, 6vv; J'ay mis mon cueur, 6vv; J'ay si fort bataillez, 5vv; J'ay tant chasse, 8vv; J'ay veu le temps, 5vv; Je l'aime bien, 5vv; Je ne desire, inc.; Je ne me puis tenir, 5vv; Je ne scay pas coment, 5vv; Je ne scay pas coment, inc.; Je ne suis pas de ces gens, 5vv; Je ne suis pas de ces gens, inc.; Je suis aimez, inc.; Je suis amoureulx, 5vv; Je suis disheritee, 6vv; Joieusement il faict, inc.

Las voules vous, 6vv; Le bergier et la bergiere, 5vv (2 settings); Le rossignol plaisant, 6vv; Le souvenir d'aimer me tient, 5vv; Mon ceur chante joyeusement, 6vv; Mon ceur chante joyeusement, 5vv; Mon coeur chante joieusement, inc.; Oncques amour, 6vv; Oncques amour, inc.; Or est venu le printemps, 6vv; O souverain pasteur et maistre, 5vv; Par vous seule, inc.; Pere eternel, 5vv; Petite fleur, 6vv; Plaisir n'ay plus, 6vv; Pour une las j'endure, 6vv; Pour une seulle, 5vv; Prenez plaisir, inc.; Puisque fortune, 6vv; Puis qu'elle a mis, 5vv

Reiouissons nous, 6vv; Reveillez vous, 6vv; Reviens vers moy, inc.; Se dire ie losoie, 5vv; Si j'ay du mal, inc.; Soions joieulx joieulement, inc.; Soions joyeulx sur la plaisant verdure, 8vv; Ta bonne grace, inc.; Tant ay souffert, 6vv; Tant que en amour, inc.; Tous mes amis, 5vv (2 settings); Vivons joieusement, 5vv; Vivre ne puis, 5vv (2 settings)

MADRIGALS

Amor piangeva, 5vv; Chera la fontayne (?=Chiara fontana), 5vv, *GB-Lbl* Add.31390; Die lume, 5vv; Gia piansi, 5vv; Il foco ch'io sentia, 4vv; La neve i monti intorno, inc.

MISCELLANEOUS VOCAL

Lorde be my Judge, inc.; Pandalidon, inc.; Yf Phebus stormes, 5vv

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JOHN MILSOM

Gerardis, Giovanni Battista Pinellus de. *See* PINELLO DI GHIRARDI, GIOVANNI BATTISTA.

Gerardo. Name of two 16th-century musicians who may be identifiable with DERRICK GERARDE.

Gerardus. Composer, possibly identifiable with DERRICK GERARDE.

Gerardus, Jan. *See* GERARD, JAN.

Gerber, Christian (*b* Gornitz, nr Borna, 1660; *d* Lockwitz, nr Dresden, 25 May 1731). German clergyman and writer. He studied theology at the universities of Leipzig and Wittenberg, receiving a master's degree from the latter in 1684. In 1685 he became a minister at Rothschönberg and in 1690 at Lockwitz. He wrote the chorale text *Wohl dem, der Gott zum Freunde hat*, but his more significant connection with music developed out of one of his several theological works, *Unerkandte*

Sünden der Welt, nach Gottes heil. Wort, und Anleitung vornehmer Lehrer unserer Kirche, der sichern Welt zu ihrer Bekehrung vor Augen gestellt (Dresden, 1690, 5/1703). In chapter 81, 'Von dem Missbrauch der Kirchen-Music', he denounced, as a true Pietist, the use of music in the Protestant church, citing the scriptures and the words of Luther to prove that the church music of his time was sacrilegious. His overzealous criticisms and his frequently faulty citations from the Bible and Luther engendered an effective and interesting counter-attack in defence of church music by GEORG MOTZ, who in his *Die vertheidigte Kirchen-Music* (1703) provided colourful and instructive arguments in favour of it, using as proof not only the Bible and Luther's works but also relevant passages from many music theorists of the 16th to 18th centuries. Motz continued his arguments in a second work, *Abgenötigte Fortsetzung der vertheidigten Kirchen-Music* (1708), and Gerber responded in turn in the preface to his *Unerkannte Wohlthaten Gottes* (Dresden, 1711). Gerber's well-known denunciation of theatrical Passion music performed in some 'large town', which appeared posthumously in his *Historie der Kirchen-Ceremonien in Sachsen* (Dresden, 1732), has sometimes been understood as an indictment of Bach's Passion services at Leipzig, but there is nothing to show that these were what Gerber had in mind.

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GEORGE J. BUELOW

Gerber, Ernst Ludwig (*b* Sondershausen, 29 Sept 1746; *d* Sondershausen, 30 June 1819). German music scholar, organist and composer. He was the son of the composer and Bach pupil HEINRICH NIKOLAUS GERBER, who was also his first teacher of the organ and music theory. In 1765 Gerber began to study law at Leipzig University and then worked as an assistant in a solicitor's office. He also appeared as a cellist at public concerts and at the theatre. Unsatisfactory professional circumstances caused him to return to Sondershausen, where he practised as a lawyer and taught the children of the Prince of Schwarzburg-Sondershausen. In 1775 he succeeded his father as court organist and at the same time acted as accountant to the management of the prince's estate, and later became secretary to the court. He held these posts until his death.

Gerber won some distinction as a composer, but achieved lasting fame as a collector and lexicographer. During his lifetime he amassed one of the greatest private music libraries of the 18th century, in which he incorporated his father's collections and portions of the libraries of J.V. Eckelt and J.G. Walther. The Leipzig firm of Breitkopf also presented him with copies of many of its publications. Gerber's library and music collection, the scope of which is described in a manuscript index of 1791 and in a printed catalogue of musical writings, dated 1804, was sold by him in 1815 to the Gesellschaft der Musikfreunde in Vienna, on condition that he should retain its use during his lifetime. At his death, however, his collection seems not to have passed to the new owners in its entirety, for valuable individual items, such as *Florilegium portense* (Nuremberg, 1713), reached the library of the Institute of Musicology at Vienna University, and Zarlino's *Le istitutioni harmoniche* (Venice, 1558) the library of the Benedictine monastery at Göttweig. Manuscript and printed music from Gerber's property entered the private library of J.A. André. Items from the expanded André library were auctioned in 1845, and were sold by the antiquarian dealer Hans Schneider (Tutzing) as recently as 1956 (catalogue no.54).

Gerber's work as a music lexicographer grew principally from his private collection, beginning with the set of biographical articles for his own collection of musical portraits. In its first state, known as the old Tonkünstler-Lexicon of 1790–92, it was simply a two-volume enlargement of J.G. Walther's *Musicalisches Lexicon* (Leipzig, 1732), and included the innumerable items of supplementary material collected by Walther himself. Several appendixes containing information on musicians' portraits, medallions, busts and statues, and pictures of famous organs, are still valuable aids to musical iconography. After the completion of this work, J.F. Reichardt (1792) and E.F.F. Chladni (1795) contributed substantial additions which Gerber combined with the material he had himself already assembled to form the four-volume new Tonkünstler-Lexikon of 1812–14. This therefore does not constitute a new edition of the old lexicon but, rather, amplifies it. The work continued to hold the interest of the scholarly world: Gerber himself collected further additions, and Carl Mainberger (1816) and F.S. Kandler (1817–20) were among others who published supplementary material. A new edition was announced in 1825 but came to nothing.

Particularly as it has never been fully incorporated into more recent music reference works, Gerber's work is still indispensable, especially concerning personalities of the 18th century. The published supplements to the two lexicons, together with all the corrections entered in Gerber's own copies and his numerous manuscript supplements, amendments and additions, were brought together and published in one volume by Othmar Wessely in 1969. Gerber's lexicons formed the basis (though not acknowledged) of Choron and Fayolle's *Dictionnaire historique des musiciens* (Paris, 1810–11), Bingley's *Musical Biography, or Memoirs of the Lives and Writings of the Most Eminent Musical Composers and Writers* (London, 1814), and Sainsbury's *A Dictionary of Musicians* (London, 1824). His own 'Versuch eines vollständigen Verzeichnisses von Haydns gedruckten Werken', published by H.P. Bossler in 1792 and later expanded in the new lexicon, forms an important contribution to knowledge of the transmission of Haydn's works.

Of Gerber's compositions only three small pieces reached publication, in contemporary music periodicals. Others, including six sonatas and smaller works for keyboard and about 50 organ chorale preludes and postludes, are listed in manuscript collections by Eitner. Among Gerber's lost works are a concertino for wind instruments and orchestra and marches for wind instruments, all featuring the newly invented bass-horn.

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OTHMAR WESSELY

Gerber, Heinrich Nikolaus (*b* Wenigenehrich, nr Sondershausen, 6 Sept 1702; *d* Wenigenehrich, 6 Aug 1775). German composer and organist, father of ERNEST LUDWIG GERBER. His father was a farmer, and he received his first tuition in music from the organist Irrgang in Bellstedt. In 1717 he went to Mühlhausen, where he found a stimulating musical environment and met Johann Friedrich Bach. In 1721 he went to Sondershausen to complete his schooling. He studied composition with the town organist J.V. Eckold, and composed his first keyboard works under his direction. In May 1724 Gerber went to Leipzig University to study law, and towards the end of the year became a private pupil of J.S. Bach, who taught him keyboard and figured bass. Gerber made copies of several of Bach's keyboard works (including part 1 of *Das wohltemperirte Clavier*) in 1725–6. In 1727 (or perhaps the previous year) he returned to his home town, and in 1728 became organist in Heringen, but soon had to give up this position after a disastrous fire there. At the end of 1731 he took up the position of court organist in Sondershausen, where he was also harpsichordist in the court Kapelle and taught many pupils keyboard and composition. In Sondershausen he also had the opportunity of meeting J.A. Scheibe (in 1736) and J.P. Kirnberger (in 1740). In 1749 he was obliged, against his will, to take up the position of court secretary. Continually pressed, until the age of 35, by recruiters who wanted to force him into the Prussian Army, he had to turn down many concert and educational trips. He is said to have called again on Bach in Leipzig about 1737.

Gerber wrote numerous keyboard works (harpsichord and organ concertos, preludes and fugues, sonatas, suites, inventions, trios and chorale settings) as well as church music (motets and cantatas). Those that survive are for organ (see McLean): four inventions (*US-NH*), a concerto (*D-Bsb*) and chorales (nine in *US-PRu*; two in *D-Bsb*; two in private hands, formerly in *Gb*; and one in *US-NH*). Gerber also constructed a straw fiddle, or xylophone, and worked on technical improvements to the clavichord and organ.

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ANDREAS GLÖCKNER

Gerber, Rudolf (*b* Flehingen, Baden, 15 April 1899; *d* Göttingen, 6 May 1957). German musicologist. He began his musical studies at the Karlsruhe Conservatory, where he concentrated on the violin. Between 1918 and 1922 he studied under Hermann Abert at the universities of Halle and Leipzig, and took the doctorate at Leipzig in 1922 with a dissertation on Hasse's operatic arias. In 1923 he followed Abert to Berlin as assistant lecturer and at the same time pursued his violin studies. In 1928 he submitted his *Habilitationsschrift* at the University of Giessen, where he directed the department of musicology, and was appointed reader in 1937. He also taught at the University of Frankfurt (1933–5) and – while still professor at Giessen – gave lectures on the history of church music at the Frankfurt Musikhochschule (1938–43). Upon Hitler's rise to power, Gerber outlined the tasks of musicology in the Third Reich (1935) and went on to work on several

projects for the Rosenberg Bureau, including the inventory and seizure of library materials in occupied France. From 1943 he was full professor at Göttingen University. He was elected to membership in the Göttingen Akademie der Wissenschaften in 1952.

Gerber's publications reveal a wide variety of interests, including exploring the nature of German art music, aspects of race and genealogy, and German folk music. His dissertation was the first extended study of Hasse's Metastasian operas and is consequently of fundamental importance. He returned to opera in his work on Gluck, which resulted in a completely new picture of the composer and a projected complete works. In addition, he made substantial contributions to research into Brahms's music and that of Schütz and his contemporaries. In his last years his principal interest lay in the polyphonic hymn of the 15th century. Gerber's work was characterized by thoroughness of scholarship and penetrating treatment of material; his writings represent important advances in the areas in which he worked.

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ANNA AMALIE ABERT/PAMELA M. POTTER

Gerbert, Martin, Freiherr von Hornau (*b* Horb am Neckar, 11 or 12 Aug 1720; *d* St Blasien, 13 May 1793). German music historian, theologian, abbot and composer. He received training with the Jesuits and entered the Benedictine monastery at St Blasien. After ordination in 1744 he served as instructor in theology and philosophy and as librarian of the chapter. From 1754 to 1764 he published a series of didactic theological works and travelled extensively in France, Italy, Switzerland and Germany. On these journeys he met leading scholars and surveyed the contents of libraries for medieval sources of theology, liturgy and music history. In 1762 he issued a prospectus for a history of sacred music, soliciting information from archivists about the contents and location of medieval music manuscripts.

On 15 October 1764 he was named Prince-Abbot of St Blasien, becoming both a spiritual leader and a princely subject of the imperial court at Vienna. In July 1768 a fire destroyed his monastery, church and library including most of his manuscript collection. Fortunately the first volume of his *De cantu et musica sacra* had already been printed and copies of the materials for the second volume had been sent to Padre Martini in Bologna, with whom Gerbert had intended to collaborate. The complete work was finally published in 1774, and was followed in 1784 by his three-volume *Scriptores ecclesiastici de musica sacra potissimum*, an edition of the texts of more than 40 medieval music treatises. In the years after the fire, with the help of Maria Theresa, he rebuilt the monastery, founded schools and hospitals and defended his ecclesiastical estates from political confiscation.

Gerbert's work places him among the founders of modern historical musicology with Burney, Hawkins and Forkel. Though the texts as rendered in his *Scriptores* are faulty by modern standards, they are one of the most important collections of original documents in medieval music and music theory. Only with extensive scholarly study after 1945 have substantial improvements been made on Gerbert's editions. *De cantu et musica sacra* also anticipates modern music scholarship, dealing chronologically with music for the Mass, Office, psalms, hymns and national traditions in chant. Coussemaker's *Scriptorum* (1864–76) supplements this collection.

Gerbert's compositions include an offertory published in Remigius Klesatl's *XXIV offertoria solennia* (Augsburg, 1747), and an eight-part *Missa in coena Domini* published at the end of the second volume of *De cantu et musica sacra*.

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HOWARD SERWER

Gerbert d'Aurillac [Silvester II] (*b* Aquitaine, *c*940; *d* 12 May 1003). Scholar and pope. His influence in the history of thought was such that the 10th century has been called the 'century of Gerbert'. His importance for music lies in his comments on Boethius's *De musica institutione* and his treatise on the division of the monochord and the measurement of organ pipes.

In three letters dating from 986/7 to members of the abbey of Aurillac, Gerbert deals with problems relating to the organ, not as regards chant accompaniment, but the use of the instrument for didactic purposes, as did Hucbald of St Amand in his *Musica*. Gerbert had entered the monastery of Aurillac reformed by Odo of Cluny, *c*925. His primary interests lay in scholarship: he travelled to Catalonia to study under Arab mathematicians and astronomers. Adalbero, archbishop of Reims, summoned him, probably in 972, to teach the subjects of the Quadrivium (geometry, arithmetic, astronomy and music) at the episcopal school at Reims, where he probably wrote his treatise and his letters commenting on Boethius. He was elected Abbot of Bobbio and, in 999, pope, taking the name Silvester II.

In two letters addressed to Constantinus, master of the Fleury monastic school, Gerbert comments on two passages from Boethius's *De musica institutione* (ii, 10; ii, 21), concerning the relationship between mathematics and music. These letters survive in anthologies of treatises, almost all of which originated in Lorraine (*B-BRs*, 531; *Br* 4499–503, f.41*v*; 10162–6, f.85; *D-DS* 1988, f.168*v*, from St Jacques de Liège; *GB-Ob* C.270, from Lorraine).

A treatise on the measurement of organ pipes is attributed to Gerbert in one source (*E-Mn* 9088, f.125*v*; ed. in Sachs, 1970, p.59), and this attribution should be accepted even though the treatise has elsewhere been attributed to Bernelinus, Gerbert's pupil. Richer, Gerbert's biographer, ascribed to Gerbert a treatise on the division of the monochord: this is the same treatise; it deals with both organ pipes and the monochord, and shows that the same method of measurement is not appropriate for both ('De commensuralitate fistularum et monocordi cur non conveniant'). The treatise survives in five early manuscripts (*E-Mn* 9088, ff.125–128*v*; *F-MOf* H.491, f.81; *Pn* lat.7377 C, ff.44*v*–47; *I-Rvat* lat.4539, ff.85–91*v*; *Rvat* Reg.lat.1661, ff.34*v*–39*v*; ed. in *GerbertS*, i, 312–30 and *PL*, cli, 653–74, and attributed to Bernelinus).

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MICHEL HUGLO

Gerbič, Fran (*b* Cerknica, 5 Oct 1840; *d* Ljubljana, 29 March 1917). Slovenian composer and singer. He was taught music by C. Mašek in Ljubljana, and from 1865 to 1867 he attended the Prague Conservatory, studying singing with F.A. Vogl and composition with Josef Krejčí. As an operatic tenor he sang in Prague (1867–9), Agram (now Zagreb, 1869–78), Ulm (1880–81) and Lemberg (now L'viv, 1881–2). Ill-health forced him to give up his operatic career and from 1882 to 1886 he taught singing at the Lemberg Conservatory. In 1886 he went to Ljubljana, and was active there until his death, having connections with various institutions as choral director, conductor and teacher; he was also director of the music school of the Glasbena Matica society. His most important compositions are the piano mazurkas, the orchestral *Jugoslovanska balada* (1910) and *Lovska simfonija* ('Hunting Symphony'), and some of his solo songs. He also wrote two operas, *Kres* (not performed) and *Nabor*

(performed in Ljubljana, 1925), two cantatas, works for unaccompanied male choir, lieder, some church music (three masses, hymns), orchestral music (including two symphonies) and piano works. He was a very versatile musician, successfully active as singer and teacher, as publisher (of a collection of hymns, *Lira Sionska*, Prague, 1866), and as the director of the periodical *Glasbena zora*. In 1892 he established the first professional opera ensemble in Slovenia. At the same time he made an important contribution to the organization of the music school in Ljubljana and to the general development of Slovenian music at the end of the 19th century. He also published a singing method (1912).

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DRAGOTIN CVETKO/ZORAN KRSTULOVIĆ

Gerbich [Gerbig], **Johann Anton.** *See* GÖRBIG, JOHANN ANTON.

Gerdes, Federico (*b* Tacna, 19 May 1873; *d* Lima, 18 Oct 1953). Peruvian pianist, conductor and composer. He received his training in Wiesbaden with Spangenberg (piano) and from 1893 at the Leipzig Conservatory with Weidenbach and Reinecke (piano), Jadassohn (harmony and counterpoint) and Panzner (orchestration and conducting). Before 1908 he held various conducting positions, including those of orchestra and choral director at theatres in Düsseldorf and Stettin, director of the Schola Cantorum at the Royal Opera in Berlin (1906), and choral conductor in Bayreuth under Hugo Rüdel (1908). He also appeared as a concert pianist in Germany and Russia. In 1908 the Peruvian government made him director of the Philharmonic Society as well as head of the National Academy of Music in Lima, a position he held until 1929 and again from 1932 to 1943. During his tenure of more than 40 years as conductor of the Philharmonic, he presented for the first time in Lima the symphonies of Beethoven and Schubert.

WORKS
(*selective list*)

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Principal publisher: Brandes (Lima)

JOHN M. SCHECHTER

Geremia, Giuseppe (*b* Catania, 19 Nov 1732; *d* Catania, Jan 1814). Italian composer. He studied in Naples at the Conservatorio di S Maria di Loreto, where he was a pupil of Francesco Durante, and later taught Giuseppe Sigismondo. Two oratorios (1758 and 1760) and a harpsichord sonata (1769, ed. R. Musumeci; Palermo, 1999) have survived from his Neapolitan period. Together with Logroscino and Insanguine he composed the music for the comic opera *L'innamorato balordo* (1763, Naples), of which only the libretto has survived. In 1773, after declining posts in Rome, and at the courts of Turin, St Petersburg and Spain, he became *maestro di cappella* in Catania at both the cathedral and the Benedictine abbey of S Nicolò l'Arena; he left the cathedral post to his pupil Giacinto Castorina in 1800 but retained the abbey position at least until 1807 if not until his death. Together with V.T. Bellini, Vincenzo Bellini's grandfather, he was the leading figure in musical life in Catania in his day; both men enjoyed a high reputation as teachers, producing a number of skilled musicians, but never collaborated on any compositions.

Geremia's surviving works include about 100 sacred compositions held in manuscript mostly in Catania, with other sources in London, Dresden, Vienna, Naples and Noto (Siracusa). Among these are the *dialogo teatrale La città d'Abella liberata* of 1780 (only the first part of the three-part *festa teatrale* version of 1783 survives), 12 other oratorios including *Mosé trionfante* (1800) and *Il ritorno di Noemi* (1802), two secular and two sacred cantatas and 23 masses (two of which differ only in sections of the music and in instrumentation) including a *Missa pro defunctis* (1809) and *Messa breve* in F of 1810.

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ROSALBA MUSUMECI

Gergalov, Aleksandr (*b* 5 July 1955). Russian baritone. A principal with the Kirov Opera, he made his début with the company as Rossini's Figaro in 1982, the year he graduated from the Leningrad Conservatory. He was a prizewinner at Geneva (1985) and in the Chaliapin All-Russian Vocalists Contest (1989). His important roles include Onegin, Di Luna and the Marquis of Posa. He was much admired as Andrey Bolkonsky in *War and Peace* at the Mariinsky Theatre in 1991, televised in Europe and recorded on disc and video. Other parts recorded with the Kirov include Yeletsky (*Queen of Spades*), the Venetian (*Sadko*), Prince Ivan (*Kashchey the Immortal*) and Ferdinand (Prokofiev's *Betrothal in a Monastery*). His focussed voice is distinctive for its dark, eloquent tone.

JOHN ALLISON

Gergely, Jean (*b* Budapest, 23 May 1911; *d* Paris, 9 Sept 1996). French ethnomusicologist of Hungarian birth. In Budapest he studied composition with Siklós at the academy (1929–35), and linguistics with Sauvageot, Hungarian and Finno-Ugrian linguistics with Gombocz and ethnomusicology with Kodály at the university (1930–33). In Paris he attended musicology lectures by Pirro and Masson at the Sorbonne (1938–41), and by Le Guennant and Potiron at the Institut Grégorien (1939–43). He was first a music teacher (Mohács, 1935–6) and then a music critic (Budapest, 1936–8); in Paris (1938) he was initially choirmaster of the Hungarian Catholic Mission (until 1947), and then worked at, and became interim director of, the Institut Hongrois (until 1959). From 1949 he taught Hungarian language and civilization at the Institut National des Langues et Civilisations Orientales. For six years he also worked with Schaeffner at the Musée de l'Homme (1959–65). Although Gergely wrote a number of studies in linguistics (he gained the doctorate from the Sorbonne in 1968 with a dissertation on the Hungarian language), he devoted himself primarily to musicology. His two main fields of interest were ethnomusicology in Central Europe and Hungarian music, notably Kodály and Bartók. Gergely became one of the

leading authorities on Bartók, publishing a significant monograph devoted to him in 1980 (originally submitted as his doctoral dissertation in 1975) and compiling a volume of his documents in 1984.

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Gergiyev, Valery (Abissalovich) (*b* Moscow, 2 May 1953). Russian-Ossetian conductor. Brought up in Ordzhonikidze (now Vladikavkaz), North Ossetia, he studied piano and conducting at the Ordzhonikidze Music College and conducting with Il'ya Musin at the Leningrad Conservatory. While still a student he won second prize (no first prize awarded) in the Herbert von Karajan conducting competition and first prize in the All-Union conducting competition in Moscow. On graduation in 1977 he became assistant conductor to Yuri Temirkanov, then artistic director at the Kirov Theatre, Leningrad (now Mariinsky, St Petersburg). He made his début with the Kirov Opera in 1978, conducting Prokofiev's *War and Peace*. Between 1981 and 1985 Gergiyev was chief conductor of the Armenian State Orchestra and in 1988 he succeeded Temirkanov as chief conductor and artistic director of the Kirov company. In his first season he instigated a festival of five Musorgsky operas and in the following years mounted festivals commemorating Tchaikovsky (1990), Prokofiev (1991) and Rimsky-Korsakov (1994). Gergiyev has also taken the Kirov on numerous international tours. He made his British début in 1990 and appears regularly with the RPO. In 1992 he made his Metropolitan début with a highly successful *Otello*, and in 1995 was appointed principal conductor of the Rotterdam PO. Gergiyev has established a reputation for fervent, highly individual performances, especially of the Russian repertory, and has made notable recordings of *The Queen of Spades*, *Khovanshchina*, *War and Peace* and symphonies by Borodin and Rachmaninoff.

MARTYN BRABBINS

Gerhard. German family of organ builders. They were active in the 18th and 19th centuries. Justinus Ehrenfried Gerhard (*b* 1710 or 1711; *d* Lindig bei Kahla, 16 Jan 1786) probably learnt the art of organ building from the craftsman Tröbs in Weimar. About 1739 he founded a works at Lindig, in which town he married in 1741. He was a great craftsman, whose art is equal to that of Gottfried Silbermann. His instruments are solidly built, with beautiful Baroque façades, good dispositions and fine tone quality. The organ at Ziegenhain (1764; one manual and pedal, nine speaking stops and pedal coupler) is outstanding for its exceptionally powerful, clear sound and excellent voicing.

Christian August Gerhard (*b* Lindig, 1 Sept 1745; *d* Lindig, 15 Dec 1817), son of Justinus Ehrenfried, continued the business in Lindig. A grandson, Johann Christian Adam Gerhard (*b* Lindig, 17 Aug 1780; *d* Dorndorf an der Saale, 6 May 1837), opened a branch at Dorndorf.

Johann Ernst Gottfried Gerhard (*b* Lindig, 21 April 1786; *d* Merseburg, 23 Oct 1823), another grandson, was an organ builder in Merseburg; his firm survives today under the name of Kühn.

An organ builder with the name Gerhard worked in Boppard in the 19th century.

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WALTER HÜTTEL

Gerhard, Anselm (*b* Heidelberg, 30 March 1958). German musicologist. After studying musicology with Finscher (Frankfurt, 1977–9) and Dahlhaus (Berlin, 1979–82), he took the doctorate at the Technical University of Berlin in 1985 with a study on the urbanization of 19th-century opera in Paris. He completed his *Habilitationsschrift* on the instrumental music of Muzio Clementi (1991) and was awarded a Heisenberg scholarship from the Deutsche Forschungsgemeinschaft. He was appointed assistant lecturer at the University of Münster (1992–4) and professor at the University of Berne (1994–), and is founding president of the Swiss national office of RISM (1996–). As a noted authority on opera history and music aesthetics of the 18th and 19th century, he combines the history of aesthetics and institutions with aspects of sociology in his work. His dissertation has done much to stimulate research on the *grand opéra* of Paris.

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London und der Klassizismus in der Musik: die Ausprägung einer autonomen Instrumentalmusik in der britischen Musikästhetik des 18. Jahrhunderts und in Muzio Clementis Klavierwerk (Habilitationsschrift, U. of Münster 1991; Stuttgart, 1998)

MATTHIAS BRZOSKA

Gerhard, Livia. *See* FREGE, LIVIA.

Gerhard, Roberto [Gerhard Ottenwaelder, Robert] (*b* Valls, 25 Sept 1896; *d* Cambridge, 5 Jan 1970). Catalan composer, active in England. The most significant figure of the generation after Falla, he continued and extended the folkloric vein of his predecessors, while also internationalizing it through his firm commitment to an altogether more broadly based European modernism, and through his relocation to Britain after the civil war. Establishing a wider reputation only in the 1950s, he displayed an increasingly radical and exploratory outlook and until his death contributed energetically to the development of serial and electronic composition, and to timbral and textural innovation.

1. Beginnings. 2. Catalonia and the Spanish Civil War. 3. Exile. 4. Final years.

1. BEGINNINGS. Gerhard's family origins (German-Swiss father, Alsatian mother) produced a polyglot European conversant in several cultural traditions; nevertheless he identified strongly with the region of his birth, considering himself a Catalan. In Catalan as in German his given name was Robert; he assumed the Castilian form 'Roberto' in exile, after the defeat of the republic and Franco's suppression of Catalan autonomy, language and culture. The Spanish Civil War marked the great fissure in Gerhard's life, around which so much of his music resonates with irony, longing and defiance.

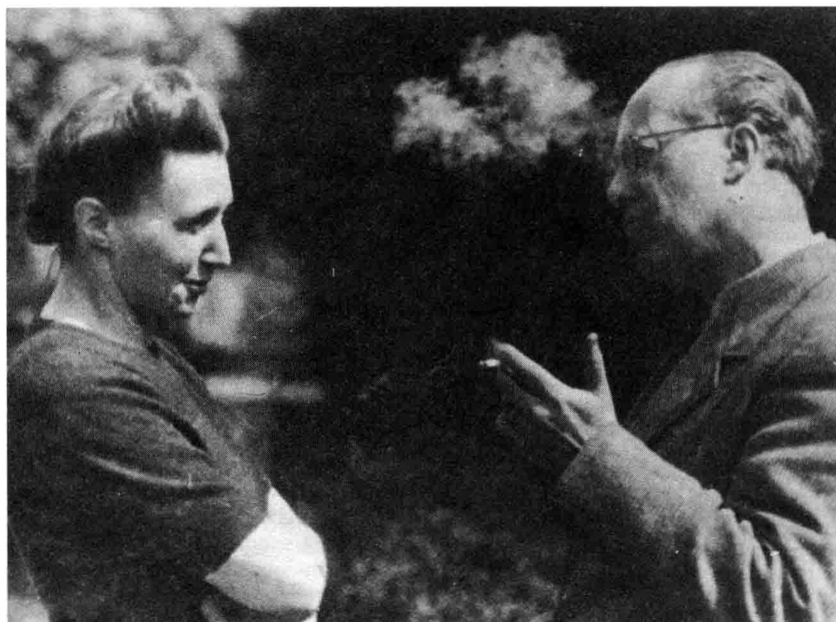
Though Gerhard displayed an early aptitude for music his father, a wine exporter, discouraged aspirations in that direction and sent him in 1908 to study commerce at Lausanne, where he contrived to take lessons in harmony and counterpoint with Hugo Strauss. He next enrolled at the Musikhochschule in Munich, but after four months his studies were terminated by the outbreak of world war. Gerhard returned to Catalonia and began to take piano lessons in Barcelona from Granados; after the latter's death in the mid-Atlantic in 1916 lessons continued with Granados's disciple Frank Marshall.

He also became the last composition pupil of Pedrell – mentor to Albeniz, Granados and Falla, and advocate of a Spanish national style which would apply the methods of central European symphonism to a creative blend of the many regional idioms of Iberian folk music. Under Pedrell's patronage Gerhard achieved public performances of his early works and came to assist the distinguished Catalan folklorist Joan Amadés in notating and editing folksongs collected with a phonograph, in the manner of Bartók. He became part of the still vibrant intellectual circle of Catalan *modernisme*, and absorbed Parnassian, symbolist and surrealist influences through associating with the poets Josep Carner (whose *noucentisme* movement was dedicated to combining the arts and sciences), Josep Vincent Foix and J.M. Lopez-Picó. His musical companions included Mompou, Frederic Longas and Adolfo Salazar; he began a lasting friendship with the soprano Concépcio Badia, who was to champion his vocal works.

Nevertheless Gerhard's 'Catalanism' (*Catalanitat*) was always tempered by an international perspective. He concentrated at first on chamber, piano and vocal music. Among the earliest scores the surviving Piano Trio shows a remarkably assured and sophisticated assimilation of French instrumental technique (Ravel's Trio of 1914 seems a specific model) combined with allusion to Spanish folkloric idioms, rather in the Franco-Andalusian manner so successfully developed by Falla. But the intense, if not overheated, chromaticism of the song cycle *L'infantament meravellós de Schahrazada* had few precursors in Spanish music (apart from Pedrell's Wagnerian enthusiasms) and suggests an engagement with contemporary German and Russian trends that required careful development.

Ceasing his apprenticeship with Pedrell in 1920, Gerhard sought to broaden his artistic horizons, visiting Paris (where he considered studying with Koechlin), Berlin and London. After Pedrell's death in 1922 he besought Falla for further tuition, but was rebuffed. His two most recent works – the aphoristic *Dos Apunts* for piano and the *Sept Haïki* for voice and ensemble, which attests knowledge of *Pierrot Lunaire* – signalled a radical reorientation of creative outlook. Their sparse textures and disciplined, almost 'proto-serial' handling of chromatic cells pointed in a direction where the Spanish nationalist tradition offered no guidance. In October 1923 Gerhard wrote to Schoenberg, sending these scores. After an interview he was accepted as a student and remained with Schoenberg as pupil and assistant until 1928, first in Vienna – where Gerhard met his future wife, Leopoldina ('Poldi') Feichtegger, and was befriended by Berg and Webern – and from 1925 in Berlin, where Schoenberg took over Busoni's masterclass at the Preussische Akademie der Künste.

The numerous chamber and vocal works written during these years of strict tutelage have remained virtually unknown, for the only scores Gerhard released for performance were the last two, a Concertino for strings and the Wind Quintet. They show a thorough assimilation of cardinal Schoenbergian precepts: clarity and concision of form, intricate contrapuntal working, textural variety and a unified harmonic idiom. The Quintet, especially, is clearly composed in the context of Schoenberg's own contemporary chamber music, with its neo-classical formal preoccupations and exploration of the potential of the serial method. Gerhard deftly articulates total chromaticism through serial principles – though he bases the work on a row of only seven notes, deployed with increasing freedom and admitting more quasi-diatonic



Roberto Gerhard and his wife Leopoldina

reference than Schoenberg would have allowed himself at this period.

Among such references, significantly, are stylized evocations of Spanish folktunes: even after his Second Viennese 'finishing school', Gerhard had no intention at this stage of putting an unbridgeable gulf between himself and his musical roots. Shortly afterwards he celebrated the end of his Schoenbergian studies, and his return to Barcelona, with works of an almost defiantly nationalistic character: the *14 cançons populars catalanes* and two *sardanas* (in the measure of the Catalan national street dance) scored for the traditional ensemble of folk wind instruments, the *cobla*.

2. CATALONIA AND THE SPANISH CIVIL WAR. Simultaneously a member of the predominantly conservative Associació Compositors Independents de Catalunya (CIC) and a founder – with Miró, Josep Lluis Sert and Dali – of the radical Agrupación d'Amics de l'Art Nou (ADLAN), Gerhard closely identified with the Catalan artistic heritage and his compatriots' cultural aspirations, yet became a propagandist for the best in contemporary European music, both as a writer and as an initiator and conductor of new music concerts in Barcelona. In 1930, the year he married Poldi Feichtegger, he presented an all-Gerhard concert which provoked the now elderly but widely respected Luis Millet, conductor of the Orfeó Català and leading representative of an older generation of folklorists, to severe criticism in the pages of *Revista musical catalana*. Gerhard's retorts to Millet inaugurated a regular column in the weekly arts journal *Mirador*, through which he campaigned tirelessly on a wide range of topics. A perennial theme, naturally, was the need for a wider reception and understanding of Schoenberg, for whose first visit to Barcelona – to conduct *Pierrot Lunaire* in 1925 – Gerhard had been partly responsible. In 1931–2 Schoenberg and his wife spent eight months in the city as guests of the Gerhards: it was during this time that the bulk of *Moses und Aron* was composed, and Gerhard, in association with Casals, arranged for Schoenberg (and later Webern) to conduct concerts with Casals's orchestra. But loyalty to Schoenberg did not blind Gerhard, – as it did some of his fellow pupils – to the importance of Bartók and Stravinsky. His journalism attests a deep admiration for both composers, and the conviction that their handling of the motivic cells of folkloric material was a discipline Spanish composers must acquire.

In 1931 Gerhard became professor of music at the Escola Normal de la Generalitat in Barcelona. When it was merged the next year with the Biblioteca de Catalunya, he headed the music department until 1938, producing editions of 18th-century Catalan composers. With the establishment of an autonomous Catalan Government in 1932, Gerhard also became a member of the advisory council to the Ministry of Fine Arts. Working as a translator, he made available Catalan versions of several (mainly German) theoretical texts. The climax of his internationalist advocacy, however, was the 16th ISCM festival, held in Barcelona in 1936. Gerhard had belonged to the ISCM since its 1932 Vienna Festival, where Concépcio Badia, conducted by Webern, had introduced some of the *Cançons populars catalanes*. He was the principal organizer and moving force behind the Barcelona ISCM festival, in which Berg's Violin Concerto received its world première, as did, in the same concert, Gerhard's ballet *Ariel*.

A short cantata and two ballets (both originally conceived as collaborations with Massine and Miró for Colonel de Basil's Ballets Russes de Monte-Carlo) constitute Gerhard's chief works of the 1930s. All three examine issues of Catalan identity, though from different perspectives. The cantata *L'alta naixença del rei en Jaume*, drawn from a poetic novel of Carner, veils a slightly indelicate national myth in mock-religious form. It deploys the free-tonal harmony of the folksong arrangements in much more complex and sophisticated structures, but despite the 11-note kernel of a 15-note passacaglia ground, concerns itself little with serial procedures or the total chromatic. *Ariel*, a surrealist reinterpretation (scenario by J.V. Foix) of Shakespeare's *The Tempest* in the imagery of the 'Patum de Berga' and other Catalan folk festivals,

was in fact rejected by Massine as 'too symphonic', and remains unstaged. Perhaps uneasily, certainly uncharacteristically, it blends generalized 'Spanish-style' gestures and neo-classical rhythms with a broodingly intense Bergian chromaticism.

Shortly after the concert première of *Ariel* in 1936 Gerhard obtained a commission from de Basil's company for a full-scale ballet based directly on the traditional Catalan dances and festival folklore – with fire, fireworks and masks – surrounding the summer solstice. The scenario was by Gerhard's friend Ventura Gassol, arts minister in the Catalan government. Less than a month later the nationalist insurrection touched off the Spanish Civil War; Catalonia was a principal centre of Republican resistance, and Barcelona, where Gerhard remained throughout, saw street battles and bombings. Though elevated in 1937 to the Central Music Council of the Republican government, he steered clear of direct political involvement; his brother Carles, however, a member of the Catalan parliament, had care of the defence of the great monastery of Monserrat, where Manuel Azaña, president of the Spanish republic, took up residence for the war's duration. Gerhard's creative energies were channelled into the new Catalan ballet; in it he put his Stravinskian-Bartókian precepts into practice by combining the folksongs, patriotic songs and ritual dances of his native region into a monument of the Catalan culture menaced by Franco's forces.

In January 1939 he flew to Perpignan en route to an ISCM meeting in Warsaw; within days Barcelona fell to the nationalist offensive of General Yagüe. Compelled to remain in France, Gerhard continued work on the ballet score, now entitled *Soirées de Barcelone*, but it was definitively abandoned some months later, largely orchestrated but with its final sections only partly scored and in variant drafts. Whether penned in the closing months of the civil war, or from beyond the Spanish border, the 'Dawn' music of the ballet's last tableau, with its heroic-elegiac brass statement of 'Els segadors' ('The Reapers') – Catalonia's national hymn and a communist marching song in the civil war – is clearly a tragic meditation on the region's fate.

3. Exile. In France the Gerhards, with Miró and Sert, resorted to Paris and an artists' colony in Meudon. However, in June Gerhard accepted a one-year fellowship at King's College, Cambridge, arranged by E.J. Dent and J.B. Trend. In Cambridge he was to remain, supporting himself precariously after 1940 as a freelance composer. In England his Catalan and Schoenbergian roots meant equally little, and no audience existed for his principal works. Ironically, his 'Spanish' identity was his most useful passport to remunerative work. He wrote and presented Spanish-language features for the BBC's overseas service, and developed a fruitful association with the BBC Concert Orchestra through copious arrangements of, and fantasias on, Spanish light music and zarzuela melodies, under the pseudonym of 'Juan Serralonga' (who was a 17th-century Catalan fighter against Castilian oppression).

Gerhard (who only assumed British citizenship in 1960) must initially have hoped for the fall of Franco and the restoration of Spanish liberty as the likely outcome of a world war against fascism. From 1940 on he composed much more copiously; the major works of the decade maintain and extend his involvement with Spanish culture even as, by a subtle osmosis, they become ever more deeply infused with a developing view of post-Schoenbergian serial practice. In 1941, Pedrell's centenary year, he produced two commemorations of his former master. Like the orchestral homage which Falla, unknown to Gerhard, was writing in Argentina, the Symphony ('Homenaje a Pedrell') is based on themes from Pedrell's unperformed opera *La celestina*. Only the symphony's finale ('Pedrelliana') was heard in Gerhard's lifetime, but *Cançionero de Pedrell*, songs from different regions of Spain arranged from Pedrell's monumental collection, has become one of his best-known works.

More important was the substantial *Don Quixote* ballet, composed for chamber orchestra to Gerhard's own scenario in 1940–41. Further developed through his score for an extended BBC radio dramatization of Cervantes's novel, the music was reshaped in a 'symphonic suite' before being re-cast, in a new and shorter form, for the Sadler's Wells production which finally took place in 1951 with choreography by Ninette de Valois and décor by Edward Burra. This personal interpretation of the emblematic figure of Spanish literature as 'the knight of the hidden images', the major project of the war years, remains a central achievement. Meanwhile two further ballets had been composed and staged – *Alegrías*, a 'divertissement flamenco' in Andalusian style for the Ballet Rambert, and *Pandora*, an anti-fascist fable for the Ballets Joos, saturated with Catalan musical symbolism.

In *Don Quixote* and the bravura Violin Concerto he composed for the Catalan virtuoso Antonio Brosa (the slow movement, a tribute to Schoenberg on his 70th birthday, includes chorale-like writing on the 12-note row of Schoenberg's Fourth Quartet), Gerhard perfected, as far as was possible in a tonal context, a freely serial handling of Hispanic and diatonic materials. His last major work of the decade, the comic opera *The Duenna* after Sheridan's comedy of money and marriage in old Seville, expands this to recreate elements of the zarzuela and the Spanish Baroque *tonadilla escenica* along with a near-perfect mating of Spanish musical idioms to English speech-rhythms. The result, the summatory masterwork of his first 50 years, remained unstaged in Gerhard's lifetime, though a BBC studio broadcast (1949) led to a concert performance at the 1951 ISCM festival in Wiesbaden – where its idiom was criticized, doubtless predictably, as passé.

In fact Gerhard had already moved into closer engagement with traditional serial technique in the flute Capriccio, the piano Impromptus and above all the Piano Concerto, whose movement titles refer to Renaissance Spanish keyboard music and whose searing slow movement, 'Differéncias', based even yet on a Catalan folk melody, is his darkest elegy for Spain. Having at last embraced strict 12-note writing he began at once to transcend it.

'A composer', Gerhard once wrote, 'needs grace (inspiration), guts, intellect, madness; and systems are a *sine qua non*, because the intellect can only work, only take grip, when confronted by a system'. His lifelong fascination with (and distrust of) systems co-existed with an unusually acute awareness of music as an art of sound, not paper, and a fascination with sound as such. In the music of his last 20 years he sought to extend and develop serialism in new directions – not, though he closely studied the work of his younger contemporaries, those of

Darmstadt – while treating it where necessary with quixotic freedom (the epithet is his). Part of the quixotry, and certainly an intuitive counterbalance to serialism's intellectual structures, was his delight in producing vibrant, almost tactile sonic structures with both conventional and unconventional means. This quest for new sounds and tone-colours made him the first important composer in Britain to embrace electronic techniques, still in their infancy. Working largely with reel tape recorders in a tiny home studio, Gerhard collected raw sounds of all kinds for electronic manipulation, evolving his own brand of *musique concrète*, which he termed 'sound composition'.

Even in Spain his works were rarely played or published before 1939; after that date they were proscribed there, and hardly better accommodated in Britain until the late 1950s. From 1949 (when he began an enduring collaboration with the Shakespeare Memorial Theatre, Stratford-upon-Avon) right up to his death, Gerhard earned his living principally through incidental scores for radio, stage and screen – some of them the test-bed for radical sonic innovations. His music for Bridget Boland's *The Prisoner* was probably the first in Britain involving tape, and Gerhard's electronic music was one notorious aspect of Peter Brook's controversial 1955 Stratford production of *King Lear*.

4. Final years. With the première that year of the Symphony no.1 in Baden-Baden, and a 60th birthday issue of *The Score* devoted to Gerhard in 1956, his major works came to command wider attention. They were more frequently programmed by the BBC, where his friend William Glock became Controller of Music. Gerhard appeared as a teacher, lecturer and broadcaster: his deep humanity and extremely wide general culture, added to his creative interest in the other arts, in science, mathematics, and philosophy, infused an elegant prose style. At Glock's request he taught at several Dartington Summer Schools; in 1960 he was visiting professor of composition at the University of Michigan and in 1961 he taught at the Berkshire Music Center, Tanglewood. The BBC commissioned the Symphony no.2, the cantata *The Plague* after Camus (with whom Gerhard collaborated on an unrealized operatic treatment of *L'étranger*), and the Concerto for Orchestra: the latter, specifically for the BBC SO's American tour, was premièred in Boston. Further commissions came from the Koussevitzky Foundation (Symphony no.3), the New York PO (no.4), the London Sinfonietta (*Libra*) and the Fromm Foundation (Symphony no.5, never completed).

This international recognition coincided with a highly productive and boldly exploratory 'late style'. By the time he wrote the First Symphony, while recuperating from the first onslaught of the heart condition that eventually killed him, he had already seized on what he considered the central paradox of 12-note technique. Schoenberg had sought to make the principle of thematicism all-pervasive; in his 1956 article 'Developments in 12-Tone Technique' Gerhard responded that 'where literally *everything* is thematic, *nothing* is'. The series, he reasoned, should rather 'be understood as a "code", i.e. stripped of any concrete motivic-thematic obligations' (p.68). In the First Symphony's 'athematic' sound-world, texture and recurrent interval groups constitute powerful unifying factors, even though (as in the First Quartet and the Harpsichord Concerto) analogies with traditional forms lurk beneath the surface. Maintaining that 'twelve-tone technique is in fact a new formulation of the principle of tonality', Gerhard developed aspects of Schoenberg's own practice (e.g. in *Von Heute auf Morgen*), tending to divide 12-note series into two hexachords (occasionally three tetrachords) within which the notes could be reordered to form what, when reads upward amounted to scale-like figurations that retained their shapes through all other transpositions and permutations. But the cardinal unifying force was Gerhard's vital and energetic rhythmic sense, linked to his fascination with pulsation and resonance, which carried over from his folkloristic works into the radical utterances of his last decade.

He was always acutely aware of music as drama: a phenomenon 'bound to the *peripetie* of a given temporal cycle or life-span' with 'a beginning, a period of growth and an end', like 'the life-cycle of a blade of grass, the course of an avalanche, the impact of a drop of rain on a sheet of water'. The drama, he would add, was of course in the mind of the beholder; but clearly for Gerhard 'sound' and 'time' constituted the double essence of musical experience. From the early 1950s his aim was to discover forms that articulated the temporal dimension of structure. He began to combine the interaction of the 12-note pitch series, governing intervallic relations, with a 12-step time series determining durations and proportions – from note values and metronome markings, through rhythm, metre and phrasing, to the length of paragraphs, of movements and ultimately of the entire piece. The first work wholly articulated by such a time series was the Symphony no.2, achieved with difficulty; those that followed were polymorphic single-movement structures, no two alike but each fluidly expressive of its very essence in purely musical terms, i.e. as sound. Increasingly unwilling to discuss his methods and intentions in articles or programme notes, Gerhard evolved a credo encapsulated in his remark 'I stand by the *sound* of my music. It is the sound that must make the sense'.

In their violent gestures and vibrant colours, their intricate, virtuoso percussion writing, their alternations of fleet, furious activity with mysterious, almost visionary stasis (which he likened to 'action in very slow motion . . . the magic sense of *uneventfulness*'), the works of Gerhard's final decade justify that stance and reveal a kinship with the music of Varèse, whom he had known in Catalonia in 1933. Like that other lonely pioneer in tape composition, Gerhard found the experience of electronic music enlarged and enriched his approach to conventional instruments. Though he continued to create short tape compositions into the early 1960s, his most significant electronic works came in 1959–60, with the García Lorca setting *Lament on the Death of a Bullfighter* for recitation and taped sound, partly created with the resources of the recently-established BBC Radiophonic Workshop, and in the Symphony no.3 ('Collages') for orchestra and tape. The latter, which reflects the experience of transatlantic flight, may be regarded as the spiritual successor to Varèse's *Déserts*, but whereas Varèse's taped and instrumental sounds are discretely juxtaposed, Gerhard's are polyphonically combined.

Subsequent major works dispensed with any electronic component, yet many of their unusual sonorities – timpani glissandos, cymbal harmonics obtained with a well-resined cello bow, piano clusters, clustered string harmonics and percussive attacks on the body of the instrument,

the shrill exhalations of an accordion – surely evoke sine tones, white noise and other electronic phenomena. Some scores include a carefully calculated aleatory element, such as the improvised percussion-ensemble breaks of *Epithalamion* or the graphically represented string glissandos of the late 'astrological' works.

Even these innovative and forward-looking scores do not deny their composer's national roots. Spanish idioms and points of reference recur with almost surreal effect: a folktune in the Nonet, flamenco allusions and *rasgueado* guitar strummings in *Concert for 8*, Fallaesque fanfare in the Symphony no.4 and, in the coda of that work, a long and deeply nostalgic oboe duet alluding to the Catalan song of a condemned man, *El Cotiló*, which had haunted several of Gerhard's tonal scores as a tragic leitmotif. However, the pentatonic clarinet tune which casts its spell over the ostinato-coda of *Libra* – a coda reprised and enriched at the end of *Leo*, Gerhard's last completed work – seems to symbolize a universal folklore, the essential contact with the earth and land that nourishes the creative imagination.

Gerhard was made a CBE in 1967, and the following year was awarded an honorary DMus by King's College, Cambridge, and a fellowship at University College, London. After 1965, his health was precarious, though he continued to work until the end. He died at his Cambridge home at the age of 73. Not until the end of the century did Gerhard's achievement become more widely understood. Recognition as probably the most important Spanish composer after Falla (and, as a leading Catalan musician wrote in his centenary year, 'Catalonia's most important composer in four centuries') had perforce to await the restoration of democracy in Spain and the reassertion of Catalan regional identity. With the triumphant 1992 stage premières of *The Duenna* at the Teatro Lirico Nacional in Madrid and the Gran Teatre del Liceu in Barcelona, given by the British company Opera North under a Spanish conductor, Antoni Ros Marbà, the two halves of Gerhard's career began to be understood as a creative unity and his long spiritual and cultural exile came to an end.

WORKS

STAGE

Ariel (ballet, Gerhard and J.V. Foix, designed J. Miró), 1934, unperf.; concert perf., cond. Scherchen, Barcelona, ISCM Festival, 19 April 1936

Soirées de Barcelone (ballet, 3 tableaux, V. Gassol), 1936–9, unperf., inc.; perf. edn orchd M. MacDonald, 1995–6

Don Quixote (ballet, 1, Gerhard, after M. Cervantes), 1940–41, unperf.; 2nd version (choreog. Valois, designed E. Burra), 1947–9, cond. R. Irving, London, CG, 20 Feb 1950

Alegrías (ballet, Gerhard, choreog. E. Brunelleschi), 1942, Birmingham, Theatre Royal, 16 July 1943

Pandora (ballet, 1, scenario and choreog. K. Jooss, designed H. Heckroth), 2 pf, perc, 1943–4, Cambridge, Arts, 24 Jan 1944; version with orch, 1944–5, London, 1945

The Duenna (op, Gerhard and C. Hassall, after R. Sheridan), 1945–7, concert perf., London, Camden, 23 Feb 1949; rev. 1950s, inc., perf. edn D. Drew, incorporating arrs. by D. Smirnov, 1991, staged Madrid, Lirico Nacional, 21 Jan 1992

ORCHESTRAL

Concertino, str, 1927–8 [version of Str Qt, ?1927–8]; Albada, interludi i dansa, 1936; Vn Conc., 1940, inc., destroyed; Sym. 'Homenaje a Pedrell', 1940–41, [3rd movt performable separately as 'Pedrelliana (En memoria)']; Don Quixote, suite no.1, small orch, 1941 [based on ballet]; Soirées de Barcelone, suite, 1940s, inc. [based on ballet]; Alegrías, suite, 1942 [based on ballet]; Vn Conc., 1942–3; Pandora, suite, 1944–5 [based on ballet]; Don Quixote, sym. suite, 1947 [based on ballet]; Pf Conc., 1951; Sym. no.1, 1952–3; Hpd Conc., 1955–6; Lamparilla Ov. 1956 [based on themes by F. Barbieri]; Sym. no.2, 1957–9; reworked as Metamorphoses, 1967–8, last movt inc., perf. edn arr. A. Boustead, 1973; Dances from Don Quixote, 1958 [from ballet]; Sym. no.3 'Collages', orch, tape, 1960; Conc. for Orch, 1964–5; Epithalamion, 1965–6, rev. 1968; Sym. no.4 'New York', 1967, rev. 1968; Sym. no.5, 1968–9, inc., unperf.

VOCAL

L'infantament meravellós de Schahrazada (song cycle, J.M. López-Picó), S/T, pf, 1916–17; Verger de les galanies (2 songs, J. Carner), S, pf, 1917–18, unpubd; Lied (Ger., anon.), 1v, pf, ?1918, unpubd; 3 cançons (Catalan, anon.), 1v, pf, ?1918, unpubd; Cante jondo (4 songs, Andalusian folk texts), 1v, pf, ?1918; 7 (J. Junoy), S/T, fl, ob, cl, bn, pf, 1923, rev. 1958; 14 cançons populars catalanes, S/T, pf, 1928, 6 orchd 1931 as 6 cançons populars catalanes Haïki; L'alta naixença del rei en Jaume (cant., Carner), S, Bar, chorus, orch, 1932, rev. 1933; Lassa, mesquina, que faré puix mon amant se'n vol partir (P. Serafi), 1v, pf, *c*1932, unpubd; El ventall (V. Gassol), S, pf, 1930s, unpubd; Madrigal a Sitges (Carner), S, pf, 1930s, unpubd; Cançons i arietes, S, pf, 1936, lost; Cançionero de Pedrell (after folksongs coll. Pedrell), S/T, pf, 1941, arr. S/T, 13 insts, 1941; La fulla i el nuvol, 1v, pf, ?1942; Sevillanas, S/T, pf, 1943; The Akond of Swat (E. Lear), Mez/Bar, 2 perc, 1954; Cantares (Sp. folk texts), 7 songs, S/T, gui, 1956; Interlude and Arias from The Duenna, Mez, orch, 1961 [based on op]; The Plague (cant., Gerhard, after A. Camus), spkr, chorus, orch, 1963–4

CHAMBER AND SOLO INSTRUMENTAL

Sonatine a Carlos, pf, 1914, unpubd; Pf Trio no.1, 1918 or before, lost; Str Qt, 1918, lost; Pf Trio no.2, 1918; 2 apunts, pf, 1921–2; 3 Pf Trios, *c*1923–4, unpubd, one inc.; Divertimento, wind qnt, 1926, 2 versions, unpubd, inc.; Suite, wind, str, pf, 1927, unpubd, lost; El conde sol, tpt, hn, bn, vn, vc, pf, ?1927, unpubd [possibly part of Suite, 1927]; Str Qt, ?1927–8, inc.; Sonata, cl, pf, 1928, unpubd, inc.; Wind Qnt, 1928 [with opt. t sax part, inc.]; Andantino, cl, vn, pf, ?1928, unpubd; Sardana no.1, cobla (12 insts), 1928–9, arr. brass band, 1940, arr. 11 wind, perc, 1956; Sardana no.2, cobla, insts, 1928–9; Sevillana, fiscorn, bn, str trio, ?1936, unpubd; Alegrías, suite, 2 pf, 1942 [from ballet]; Pandora, suite, 2 pf, perc, 1944 [from ballet]; Dances from Don Quixote, pf, 1947 [from ballet]; Sonata, va, pf, 1948, withdrawn, reworked for vc, pf, 1956; Capriccio, fl, 1949; 3 Impromptus, pf, 1950; Str Qt no.1, 1950–55; Sardana no.3, 8 wind, perc, 1951, unpubd [from film score Secret People, 1952]; Sonata, vc, pf, 1956; Nonet, wind qnt, tpt, trbn, tuba, accdn, 1956–7; Fantasia, gui, 1957; Chaconne, vn, 1959; Soirées de Barcelone, suite, pf, 1950s [based on ballet]; Str Qt no.2, 1961–2; Concert for 8, fl, cl, mand, gui, accdn, perc, pf, db, 1962; Hymnody, fl, ob, cl, hn, tpt, trbn, tuba, 2 perc, 2 pf, 1963; Gemini (Duo concertante), vn, pf, 1966; Libra, fl + pic, cl, gui, perc, pf, vn, 1968; Leo, fl + pic, cl, hn, tpt, trbn, 2 perc, pf + cel, vn, vc, 1969

TAPE

Audiomobiles I, II 'DNA', III, IV, *c*1958–9 [II is version of film score DNA in Reflection]; Lament on the Death of a Bullfighter (F. García Lorca), spkr, tape, 1959; 10 Pieces, *c*1961 [extracts from Audiomobile II]: Asyndeton, Bubblecade, Campanalog, Dripsonic, Meteoroids, Speculum, Stridor, Suspension, Telergic, Uncle Ned; Caligula, 1961 [version of radio score]; Sculptures I–V, 1963 [II–V assembled 1963 but probably never edited]

INCIDENTAL MUSIC

Films: Secret People (dir. T. Dickinson), 1952; War in the Air, 5 films for BBC TV, 1952; All Abroad, 1958; Your Skin, 1958; DNA in Reflection, 1963 [version for concert perf. Audiomobile II, tape, *c*1961]; This Sporting Life (dir. L. Anderson), 1963

Theatre (by W. Shakespeare unless otherwise stated): Romeo and Juliet, Stratford, *c*1949; Cymbeline, Stratford, 1949; The Taming of the Shrew, Stratford, 1954; A Midsummer Night's Dream, Stratford, 1954; The Prisoner (B. Boland), London, Globe, 1954; King Lear, Stratford, 1955; Pericles, Prince of Tyre, Stratford, 1958; Coriolanus, Stratford, 1959; The Cherry Orchard (A. Chekov), Stratford, 1961; Macbeth, Stratford, 1962

Radio: The Adventures of Don Quixote (E. Linklater), 1940–41; Cristobal Colón (S. de Madariaga), 1943; Conquistador (A. McLeish), 1953; L'étranger (A. Camus), 1954; A Leak in the Universe (I.A. Richards), 1955; Good Morning Midnight (J. Rhys), 1956; Maria Stuart (F. von Schiller), 1956; The Revenge for

Love (W. Lewis), 1957; The Unexpected Country (Wymark), 1957; Asylum Diary (C. Lavant), 1959; Don Carlos (Schiller), 1959; Caligula (Camus), 1961; The Overcoat (N.V. Gogol), 1961; Woyzeck (G. Büchner), 1961; The Tower (H. von Hofmannsthal), 1962; The World's Great Stage (P. Calderón), 1962; The Philosopher's Den (Z. Herbert), 1963; The Anger of Achilles (R. Graves), 1964; Funnyhouse of a Negro (A. Kennedy), 1964; For whom the Bell Tolls (E. Hemingway), 1965; The Man Born to be King (D.L. Sayers), 1966; Background Patterns I and II, lost

TV: You Know what People are (J.B. Priestley), 1955; The Count of Monte Cristo (A. Dumas), 1964; Macbeth (Shakespeare) 1964

EDITIONS

D. Terradellas: Merope (Barcelona, 1935–6)
A. Soler: Six Quintets, org, str (Barcelona, 1938)
J. Plá: Sonata no.3, 2 ob, vns/fls, continuo, 1930s (Barcelona, 1986)
Numerous unpubd edns (1930s – early 1950s, some lost) Spanish madrigals and theatre music from the 16th – 18th centuries

ARRANGEMENTS

L. de Milán, D. Pisador, E. de Valderrábans, J. Vasquez: 7 Canciones de Vihuela, S/T, pf, 1942
Esteve, Laserna and others: 6 tonadillas, 1v, pf, 1942
Por do pasaré la sierra (folksong), S/T, pf, 1942
F. Schubert: Rondo from Sonata, D.850; Marche militaire, D.733, no.1; Marche characteristique, D.886, no.1, small orch, *c*1943, unpubd [arr. for radio score Cristobal Colón, 1943]
6 chansons populaires françaises, S/T, pf, 1944
Anon.: Jacara a solo, 1v, mixed chorus, pf, 1940s
Boleras, S, orch, 1940s, lost
El trebole, S, chorus, orch, 1940s, lost
F. Barbieri: El barberillo de Lavapiés, orch, 1954 [Lamparilla (operetta, P. Knepler and F. Tisch, after L.M. de Larra], 1955–6 [based on arr. of El barberillo de Lavapiés with additional arrs. of music by Barbieri and ov. by Gerhard]
6 French Folksongs, S/T, pf, 1956
Several other titles, lost

PSEUDONYMOUS WORKS
written under the name of Juan Serrallonga

Engheno novo, S/Mez/T/Bar, orch, *c*1943
Gigantes y cabezudos, orch, *c*1943 [free fantasia after Caballero]
3 canciones toreras, Mez/Bar, pf/orch, *c*1943
La viejecita, orch, *c*1943 [free adaptation after Caballero]
Cadíz, orch, 1943 [free fantasia after F. Chucca and J.F. Valverde]
Arr. F. Barbieri: Segiduillas and Tirana from El barberillo de Lavapies, orch, 1943
Arr. R. Milán: Cancion y Fado from El Pajaro Azul, orch, *c*1943
MSS in *GB-Cu*, *GB-Cfm* (Vn Conc.), *GB-Lbl* (Conc. for Orch), *US-Wc* (Sym. no.3), Institute for Valls Studies, Valls

Principal publishers: Belwin-Mills, OUP, Prowse

WRITINGS

'L'obra de Felip Pedrell', *Revista musical catalana*, xix (1922), 231–2
Dictado musical (Barcelona, 1928) [trans. of H. Riemann: *Handbuch der Musik-Diktats: (Systematische Gehörsbildung)*, Berlin, 7/1923]
Compendio de armonia (Barcelona, ?1928) [trans. of H. Scholz: *Harmonielehre*, Leipzig and Berlin, 1920]
Composición musical (Barcelona, 1929) [trans. of H. Riemann: *Katechismus der Kompositionslehre*, Leipzig, 1889]
Musica bizantina (Barcelona, 1930) [trans. of E. Wellesz: *Byzantinische Musik*, Breslau, 1927]
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MALCOLM MACDONALD

Gerhardt, Elena (*b* Leipzig, 11 Nov 1883; *d* London, 11 Jan 1961). German soprano and mezzo-soprano, active in England. She studied at the Leipzig Conservatory (1900–04), whose director, Nikisch, having heard her sing as a student, took the unprecedented step of accompanying her himself at her first public recital on her 20th birthday. At that time she made several pioneering records of lieder with Nikisch, with whom she was romatically involved. After a few stage appearances at the Leipzig Opera in 1905–6 (as Mignon and Charlotte), she devoted herself wholly to concert work, and soon became a notable interpreter of German song. She sang for the first time in England in 1906, and in the USA in 1912. After World War I she soon resumed her international career, but continued to live in Leipzig. In 1932 she married Fritz Kohl, the director of the Leipzig radio, who was arrested in the following year under the Nazi regime. Although he was eventually acquitted, he and his wife left Germany in 1934 and settled in England, where Gerhardt had always been very popular. Her fame increased during World War II when she took part in several of the National Gallery Concerts organized by Myra Hess. She continued to sing for some years after the war, both in public and for the BBC, but devoted herself increasingly to teaching.

Gerhardt's voice deepened to mezzo-soprano during her maturity, and became an ideal instrument for the lieder repertory, enabling her to sing many nominally masculine songs without any sense of strain or incongruity. For instance, her numerous performances of *Winterreise* had a memorably exalted and tragic character. Her recitals and records contributed notably to the then growing fame of Hugo Wolf. In her best vocal period, the sensuous beauty of her floating tones in Brahms's *Feldeinsamkeit* or in the *da lontano* final verse of Schubert's *Der Lindenbaum* could hold an audience enthralled. In later years minor technical faults intruded, but seemed unimportant beside her penetrating interpretations, her mastery of light and shade, her humour, rhythmic energy and wide variety of tone-colour. Although her style was very much of its period (especially in her liberal use of portamento), she made every song she sang a part of her own warm and rich personality.

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DESMOND SHAWE-TAYLOR/ALAN BLYTH

Gerhardt, Paul [Paulus] (*b* Gräfenhainichen, nr Wittenberg, 12 March 1607; *d* Lübben, Lower Lusatia, 27 May 1676). German poet. He attended the Fürstenschule at Grimma, a school of Orthodox Lutheran direction, from 1622 to 1627, then studied theology at the Lutheran Orthodox University of Wittenberg from 1628 to 1634. He went to Berlin as a private tutor in 1643. His first 15 chorales appeared in the second edition of Johannes Crüger's *Praxis pietatis melica* (1647); the fifth edition (1653) contains 81 of his hymns. He assumed his first ministry as late as 1651. In 1657 he became deacon at the church of St Nicolai, Berlin; Crüger was the Kantor there until 1662, followed by J.G. Ebeling. Both musicians were responsible not only for setting Gerhardt's texts but also for their publication: Ebeling in fact published a complete edition (1666–7). Because of his Orthodox convictions Gerhardt refused to sign a declaration of tolerance towards the Calvinists imposed by his Calvinist sovereign Friedrich Wilhelm, the Great Elector. He was dismissed from his post in 1666 and did not find a new position until 1669, when he was appointed minister at Lübben, where he remained until his death.

Gerhardt, like many of his contemporaries, regarded hymn writing as part of a larger spiritual restoration in the wake of the Thirty Years War. Although his verses reverberate with the horrors of war, pestilence and personal tragedy, Gerhardt summons the listener to contemplate God's might, to experience it as a living force and to deliver himself into his care. This meditative trait and the emphasis on personal commitment and experience point to one of Gerhardt's sources, the personal, subjective devotional books of the early 17th century, in particular Johann Arndt's *Paradiesgärtlein* (1612). Gerhardt's other sources include the Bible (particularly the Psalms) and some literary models, such as the seven *Salve* hymns ascribed to St Bernard but more likely by Arnulph of Leuven; the seventh of these, *Salve caput cruentatum*, became the famous *O Haupt voll Blut und Wunden*, immortalized by Bach in the *St Matthew Passion*. However, almost half of Gerhardt's hymns are original. They fuse formal elements of folksong and sermon into

chorales that have the directness and intimacy of prayer (and are in fact often used as spoken prayers).

Gerhardt's entire output consists of 134 hymns, only seven of them in new strophe forms demanding newly composed melodies. But the relatively fixed canon of hymns used in the service did not easily incorporate new ones, and his hymns were used – and probably intended – mainly for private devotional practice. Only with the rise of Pietism in the last quarter of the 17th century did they become part of the regular church service. The pietistic *Geistreiches Gesangbuch*, edited by J.A. Freylinghausen, contained 52 hymns by Gerhardt in its first edition of 1704, increased to 82 in the complete edition of 1741. In the 19th and 20th centuries his hymns attained a prominent place in the Protestant service, equalled only by Luther's.

Crüger must be regarded as Gerhardt's most congenial and popular composer, but many others – Ebeling, Nikolaus Hasse, Hintze, Graupner, J.F. Doles (i) and possibly Bach – were attracted to his texts: Zahn listed 14 different melodies for *Gib dich zufrieden und sei stille*. This seems to have been a favourite of Bach too, for there are three settings (of two melodies) in the *Notenbüchlein für Anna Magdalena Bach* (BWV510–12) as well as the setting in the Schemelli-Gesangbuch (BWV460) and an isolated chorale setting (BWV510). The incorporation of individual stanzas by Gerhardt into Erdmann Neumeister's cantata cycle, into Heinrich Brockes's text of the *St John Passion* (set to music by Handel, Mattheson and Telemann among others) and into Picander's text for Bach's *St Matthew Passion* brought them to the attention of ever larger audiences.

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TRAUTE MAASS MARSHALL

Gericke, Wilhelm (*b* Schwanberg, Styria, 18 April 1845; *d* Vienna, 27 Oct 1925). Austrian conductor and composer. He studied at the Vienna Conservatory under F.O. Dessoff (1862–5) before conducting operas in small towns and subsequently becoming conductor of the municipal theatre in Linz. In 1874 he was appointed assistant conductor of the Vienna Hofoper, where he conducted the first performance of Goldmark's *Die Königin von Saba* (1875) and the first Vienna performance of Wagner's *Tannhäuser* (Paris version). From 1880 he conducted the concerts of the Gesellschaft der Musikfreunde (formerly conducted by Brahms, 1872–5) and also directed the Singverein. After hearing Gericke conduct *Aida* in autumn 1883 Henry Lee Higginson invited him to become conductor of the Boston SO beginning in 1884; he held this post for five years before returning to Vienna in 1889 because of poor health. He again conducted the Gesellschaft der Musikfreunde (1890–95), then moved to Dresden for a year before resuming residence in Vienna. He returned to Boston in 1898 for a second term as conductor of the Symphony Concerts, but went back to Vienna in 1906 as a freelance conductor and composer.

Gericke's compositions, which include chamber music, two piano sonatas, an operetta *Schön Hannchen* (1865), a Requiem, choruses (including *Chorus of Homage*) and songs, are largely forgotten. As a conductor in Vienna, Gericke was known for his performances of French, Italian and Wagnerian opera. But his most important contribution was as conductor of the Boston Symphony Concerts. It was Gericke who, in Higginson's words, 'made the orchestra' by enforcing strict discipline at rehearsals, discouraging the former casual attitude of players and replacing 20 members in his first season with young Europeans (including a new leader, Franz Kneisel). Through his energy and expertise he raised the performing standards; he always advocated precision and abhorred excesses. He extended the season through the establishment of the summer Popular Concerts, which provided the musicians with longer contracts. His programmes were considered heavy at first; but if in 1887 and 1888 Brahms, Bruckner and Richard Strauss were unpopular, by Gericke's second term they had become staple fare and new works were introduced, including Debussy's *L'après-midi d'un faune* in 1904, as well as compositions by American composers such as George Chadwick, Amy Beach and Arthur Foote. He also gave the American première of César Franck's Symphony. His concert tours, especially the New York début in 1887, helped to spread the orchestra's reputation. Boston's Symphony Hall was constructed during Gericke's tenure and became the orchestra's permanent home.

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GAYNOR G. JONES/CHRISTOPHER FIFIELD

Gerig. German firm of music publishers. Its founder Hans Gerig (*b* Freiburg, 16 July 1910; *d* Cologne, 15 March 1978) took the doctorate in 1935 and represented the German authors' association at the Bureau International de l'Edition Mécanique in Paris, where he was also manager of Editions Continental. In 1946 he founded the Bühnen- und Musikverlag Hans Gerig in Cologne. The Gerig group gradually expanded to 36 separate publishing houses, including Sidemton, Mondial, Rialto, Excelsior and Volk, covering a wide range of music publishing activities. Increasing internationalization resulted in an

emphasis on dance and entertainment music, of which the Gerig group is one of the leading German publishers; chamber music and stage works are also published. An educational branch was started in 1955 with the publication of the Neue Reihe, a series of over 100 titles comprising works for choir and orchestra and chamber music. In 1956 *Die Garbe*, a school music publication in several volumes, was taken over from the Tonger publishing house. Tutors and orchestral studies have been published for a variety of instruments. From 1964 the side of the business dealing with serious music was reorganized and a new emphasis given to contemporary music; anthologies of contemporary piano music from various countries (including Brazil, Greece, Israel and several in eastern Europe) have been published, as well as the series Pro Musica Nova (studies for playing avant-garde music). Gerig also publishes the series Instrumentalmusik des 16.–18. Jahrhunderts (Urtext editions) and series of books on music. The Gerig group represents Eaton Music (London), B. Liechti & Cie (Geneva) and Curci (Milan).

RUDOLF LÜCK

Gerigk, Herbert (*b* Mannheim, 2 March 1905). German musicologist. He studied musicology with Müller-Blattau in Königsberg and received the doctorate in 1928 with a dissertation on the history of music in Elbing. Thereafter he served as a music adviser for the *Rheinisch-Westfälische Zeitung*, director of the regional chamber of culture in Dresden and head of an entertainment division of radio programming. In 1935 he joined Nazi ideologue, Alfred Rosenberg, serving as head of Rosenberg's music division and personnel archive and editor of *Die Musik* once it came under Rosenberg's control. Gerigk also oversaw the ideological evaluations of musicological literature, approval of engagements in Nazi 'Strength through Joy' subscription programmes, and the plundering of musical treasures in territories invaded by German troops. Under Rosenberg's sponsorship he edited a series of music biographies (Unsterbliche Tonkunst, 1936–44), a series on musicians' writings and letters (Klassiker der Tonkunst in ihren Schriften und Briefen, 1937–45), and an unfinished music encyclopaedia, and co-authored a directory of Jews in music, co-sponsored by the Nazi institute for Jewish research; he also contributed regularly on music and politics to *Die Musik*, *Nationalsozialistische Monatshefte*, and *Musik im Kriege* from 1933 to 1945. After the war, Gerigk was music reviewer for the *Ruhrnachrichten* in Dortmund.

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PAMELA M. POTTER

Gerl [Görl]. Austrian family of singers and composers.

(1) Franz Xaver Gerl (*b* Andorf, Upper Austria, 30 Nov 1764; *d* Mannheim, 9 March 1827). Bass and composer. The son of a village schoolmaster and organist, Gerl by 1777 was an alto chorister at Salzburg, where he must have been a pupil of Leopold Mozart. He was at the Salzburg Gymnasium from 1778 until 1782 and he then went on to study logic and physics at the university. In the autumn of 1785 he went to Erlangen as a bass, joining the theatrical company of Ludwig Schmidt, who had been at Salzburg earlier that year. In the autumn of 1786 he joined G.F.W. Grossmann's company, performing in the Rhineland, and specialized in 'comic roles in comedies and Singspiele'. By 1787 Franz Xaver was a member of Schikaneder's company at Regensburg, making his début in Sarti's *Wenn zwei sich streiten* (*Fra i due litiganti*) and appearing as Osmin in *Die Entführung*. From the summer of 1789 Gerl was a member of Schikaneder's company at the Freihaus-Theater auf der Wieden, Vienna. On 2 September 1789 he married the soprano Barbara Reisinger (see (2) below). His name first appears as one of the composers of *Der dumme Gärtner aus dem Gebirge* (*Die zween Anton*), Schikaneder's first new production at his new theatre, on 12 July 1789; it is unlikely that this was Gerl's first theatre score, since Schikaneder would hardly have entrusted such an important task to someone without experience. *Der dumme Gärtner* proved so successful that it had no fewer than five sequels; Gerl certainly performed in two of these, though it is uncertain whether he and Schack wrote the scores for all of them. Between 1789 and 1793 Gerl wrote music for several more plays and Singspiele, and even after he left the company one or two further scores by him were heard there.

Gerl played a wide variety of parts in plays and operas (including Don Giovanni and Figaro in German) during his Vienna years, though he is most often associated with the role of Sarastro in *Die Zauberflöte*, which he created on 30 September 1791 and continued to sing at least until November 1792 (the 83rd performance, announced by Schikaneder as the 100th). The Gerls appear to have left the Freihaus-Theater in 1793; they were at Brünn (Brno) from 1794 until 1801, and from the beginning of 1802 Gerl was a member (with good salary and reasonable pension arrangements) of the Mannheim Nationaltheater. Apart from operatic roles he also appeared frequently in plays (including at least five Schiller parts). After his wife's death in 1806 he continued to appear at the Mannheim theatre until his retirement in 1826; on 12 April that year he remarried. His second wife was Magdalena Dengler (née Reisinger – his first wife's elder sister), the widow of Georg Dengler, director of the Mainz theatre.

Although the paucity of the surviving material and the difficulty of identifying Gerl's contribution to joint scores make it impossible to evaluate him as a composer, the works he wrote were popular in their day. His career as a singer is better documented. When Schröder, the greatest actor-manager of his age, went to Vienna in 1791 he was told not to miss hearing Schack and Gerl at Schikaneder's theatre. At the end of May he heard Wranitzky's *Oberon*, in which both were singing. Schröder thought Gerl's singing of the Oracle 'very good'; and Mozart's high

regard for his qualities is evident in the aria 'Per questa bella mano' (K612), written for Gerl in March 1791, and above all in Sarastro's music. It was on the song 'Ein Weib ist das herrlichste Ding' from the first *Anton* sequel (music by Schack and/or Gerl) that Mozart wrote the piano variations K613. Mozart's friendly relationship with Gerl is attested by the fact that Gerl was one of the three singers who is said, on the last afternoon of Mozart's life, to have joined the dying composer in an impromptu sing-through of the Requiem (the others were Schack and Mozart's brother-in-law Franz Hofer).

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Die verdeckten Sachen (2, Schikaneder), 26 Sept 1789, vs *I-Fc*, songs *A-Wgm*, collab. J.G. Lickl and Schack [2nd 'Anton' Spl]

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Don Quixotte und Sancho Pansa (3, K.L. Gieseke), 17 April 1790

Der Frühling, oder Der Anton ist noch nicht tot (2, Schikaneder), 18 June 1790, songs *Wgm*, collab. Schack and others [4th 'Anton' Spl]

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Anton bei Hofe, oder Das Namensfest (2, Schikaneder), 4 June 1791, collab. Schack and others [5th 'Anton' Spl]

Das Schlaraffenland (2, Gieseke), collab. Schack, 23 June 1792

Der Renegat, oder Anton in der Türkei (2, Schikaneder), 15 Sept 1792, collab. Schack and others [6th 'Anton' Spl]

Der wohltätige Derwisch, oder Die Schellenkappe (3, Schikaneder), collab. Henneberg, ?W. Müller and Schack, 10 Sept 1793; as Die Zaubertrommel, *D-MH*

Graf Balbarone (3, Franzky), Brünn; as Die Maskerade, oder Liebe macht alle Stände gleich, 9 Dec 1797

Dirge, for [Die Spanier in Peru, oder] Rollas Tod (A. von Kotzebue), Brünn, 1796

(2) **Barbara Gerl** [née Reisinger] (*b* Vienna or ?Pressburg [now Bratislava], 1770; *d* Mannheim, 25 May 1806). Singer and actress, wife of (1) Franz Xaver Gerl. By 1780 she was a member of Georg Wilhelm's troupe, playing in Moravia and Silesia; she is listed in the Gotha *Theater-Kalender* for 1781: 'children's roles, and sings in operettas'. Later numbers of the *Theater-Kalender* trace her rise from soubrette roles to 'first dancer' and player of queens etc. During these years Wilhelm's company performed at Olmütz (Olomouc), Troppau (Opava), Brünn (Brno) and Vienna (the 'Fasantheater auf dem Neustift', and in 1783 also in the Kärntnertortheater), and in many provincial Austrian towns. Early in 1789 she joined Schikaneder's company at Regensburg, making her début as Kalliste in a German version of Guglielmi's *La sposa fedele* (*Robert und Kalliste*). That summer she, Franz Gerl and Benedikt Schack joined Schikaneder in Vienna when he began his directorship at the Freihaus-Theater auf der Wieden. Barbara Gerl took the principal female roles in Schikaneder's sequel to Martín y Soler's *Una cosa rara, Der Fall ist noch weit seltner*, in May 1790, and in *Robert und Kalliste* and Schikaneder's *Der Stein der Weisen* (in which she and Schikaneder sang the duet 'Nun, liebes Weibchen' K625/592*a*, written or orchestrated by Mozart), both in September. She also performed in a number of spoken plays. On 30 September 1791 she achieved her one link with immortality by creating the part of Papagena in *Die Zauberflöte*. She and her husband appear to have left Schikaneder's company in 1793; they were at Brünn from 1794 until 1801 and from 1802 in Mannheim, where she died shortly after the birth of her second child.

(3) **(Judas) Thaddäus Gerl** (*b* Andorf, Upper Austria, 28 Oct 1774; *d* ?Bayreuth, 13 April 1844). Bass, brother of (1) Franz Xaver Gerl. From 1785 until 1792 he was a chorister at Salzburg Cathedral and then studied logic and physics at Salzburg University until 1795. He sang bass with the choirs of the university church and St Peter's as a student, and from November 1796 until 1805 he was second bass in the court music establishment, from 1801 also appearing at the municipal theatre. He was granted two years' leave of absence from 1 February 1804 in the interest of 'perfecting his knowledge of singing and the theatre'; he was a member of the Lemberg (L′viv) company during his leave of absence (which was extended), but on his return to Salzburg he found that the court music establishment had been dismissed. The remainder of his life (after the birth in Salzburg of a son, Johannes Thaddäus, on 28 September 1807) is shrouded in mystery; he may be identical with the Gerl who died at Bayreuth in 1844 as bailiff of the castle.

Another brother, Johannes Nepomuk Gerl (*b* Andorf, 12 May 1769), was a chorister at Salzburg from 1783 to 1785.

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PETER BRANSCOMBE

Gerlach [Gerlacz, Gerlatz]. German family of printers. Katherina Gerlach (*b* ?Nuremberg, *c*?1515–20; *d* Nuremberg, bur. 12 Aug 1592), born Katherina Bischoff, was married to Niclas Schmidt on 17 May 1536, and bore a daughter, also named Katherina (bap. 8 May 1539), who later became a printer and bookseller in her own right. After Schmidt's death in 1540, Katherina married JOHANN VOM BERG on 1 February 1540/41; the couple, along with ULRICH NEUBER, set up a printing and publishing company on Katherine's property 'bei dem Kalckhütten', an address given in the colophon of the Berg and Neuber prints for many years. Katherine remained in partnership with Ulrich Neuber after Berg died in 1563; she is listed as a printer and the owner of the firm from 1564, and the firm's colophon changed to 'Ulrich Neuber und die Bergsche Erben' for a short while.

Katherina married again in 1565. Her third husband was Dietrich (Theodor, Theodoricus) Gerlach, who may have been one of her employees. The firm continued briefly as 'Gerlach and Neuber', but Neuber soon left the

partnership to found his own firm, and after 1566 the Gerlachs continued printing as 'Gerlach and Berg's heirs'. They continued publishing many of the Berg and Neuber titles, and further works by the same writers, including especially those of Johannes Mathesius. The firm stopped printing the enormous motet anthologies favoured by Berg, and focussed instead on single-composer prints, especially of Lassus's motets. Some 150 editions of music and music treatises were published in the years 1565–75, with an increasing emphasis on works in the vernacular.

After Dietrich Gerlach's death (bur. 17 August 1575), Katherina carried on the firm for 17 years, using the colophon 'Katherina Gerlachin und die Bergsche Erben', and it became one of the two official printers to the Nuremberg city council. One of the most prolific music printers of the 16th century, she printed at least 200 editions of music and at least as many books on other subjects, primarily theology and science. During her tenure as head of the firm, the emphasis in music publishing continued to move towards collections of motets by single composers each containing about 25–30 pieces, and she issued volumes by Lassus, Lechner, Lindner, Orazio Vecchi and Uttendal among others. Katherine also printed many books of German secular music, as had Berg and Neuber, but also started printing editions of Italian madrigals, including collections by Lassus, Regnart, Scandello and Zanotti. She printed at least 37 editions of Kirchenlieder, and also at least a dozen music treatises. The amount of music published by the firm continued to increase through the 1570s and 80s.

Katherina bequeathed the firm proper to her younger daughter Veronica (bap. Oct 1545), by now the wife of the preacher Johannes Kauffmann, and left some property and titles to her elder daughter, Katherina. The firm was however managed by Veronica's son PAUL KAUFFMANN, who had apparently been working with his grandmother for many years; it formally became Paul Kauffmann's in 1595.

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SUSAN JACKSON

Gerlach, Carl Gotthelf (*b* Calbitz, nr Oschatz, Saxony, 31 Dec 1704; *d* Leipzig, 9 July 1761). German organist and composer. He was a pupil at the Thomasschule in Leipzig, and from 1716 until about 1723 received his musical training from Johann Kuhnau; he was probably also taught by J.S. Bach in 1723. As an alto singer, violinist and harpsichordist, he became a valuable assistant to Bach when he left school, helping to provide figural music for the two principal churches in Leipzig, and he sometimes accompanied Bach on concert tours. In April 1727 he enrolled to study law at Leipzig University, and on 10 May 1729, on Bach's recommendation, he was appointed organist and music director at the Leipzig Neukirche, succeeding Georg Balthasar Schott. He acted as deputy when Bach was ill or away, and between spring 1737 and autumn 1739 he took over temporarily from Bach as director of the student collegium musicum, becoming permanent director in 1741 or at the latest, 1744. He was also involved as violinist and orchestral leader in the new Grosse Konzert, a forerunner of the Leipzig Gewandhaus concerts, founded in 1743 by businessmen of the city. He died after a long illness, unmarried and without heirs.

Gerlach's extensive library of manuscripts came into the possession of the Leipzig publisher J.G.I. Breitkopf, who included the music in his catalogues for the Michaelmas fair in 1761 and the years that followed. Only two of Gerlach's own works survive, one of which is of doubtful authenticity. He obviously occupied a prominent position in Leipzig's musical life from 1729 onwards, and comparison with the grants made to Bach shows that Gerlach received a disproportionate amount of financial support from the city council. The musical practices he introduced at the Neukirche were seen in many respects as a modern alternative to the more traditional music favoured by Bach at the Thomaskirche and the Nikolaikirche.

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music lost unless otherwise stated

3 cants. for bicentenary of the Augsburg Confession, 1730 (texts pubd): Auf, ihr gottergebnen Seelen; Jauchzet ihr Himmel, frohlocke du Erde; Lasset uns den Herrn loben
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Org: Fugue, g, doubtful, *US-Wc*; Chorale, Ich dank dir schon durch deinen Sohn, extract in F.W. Marpurg: *Abhandlung von der Fuge*, i (Berlin, 1753/*R*)
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ANDREAS GLÖCKNER

Gerlandus. 12th-century theorist. Gerbert identified Gerlandus with the 12th-century canon regular and scholastic of St Paul's, Besançon, noted for his writings, including a work on the liberal arts. His very brief tract on the mathematics of organ pipes and bells, in *A-Wn* Cpv 2503 (*GerbertS*, ii, 277f; RISM, B/III/1, 35, 44), resembles in its wording many tracts from contemporary manuscripts. Beginning *Item de fistulis Gerlandus. Si fistule equalis. . .*, and ending *Eodem modo per acutam invenies*, it first describes the length of pipes needed to produce the diatonic scale, including B♭. The final section considers more precise adjustments of length depending on the diameter. Bells, and their relative weights, are described in the middle section. See also M. Gerbert: *De cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus*, St Blasien, 1774/*R*, i, 285.)

ANDREW HUGHES

Gerlatz. *See* GERLACH.

Gerle, Conrad (*d* Nuremberg, 4 Dec 1521). German lute maker. He was active at Nuremberg in 1465 and became well known for his instruments in France as well as in Germany. In 1469 Charles the Bold of Burgundy bought three of his lutes for players at his court. Gerle lived at one time in the Kotgasse in Nuremberg, and moved from there to the Breitengasse in 1516. He was buried in the Rochuskapelle, Nuremberg, leaving a widow and several young children, one of whom was probably the instrumentalist and lute maker Hans Gerle.

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LYNDA SAYCE

Gerle, Georg (*d* Innsbruck, *c*1589). German instrument maker. According to Vannes he came from Immenthal (near St Gall), and in 1548 was made a citizen of Füssen. In 1569 he was employed as organ blower and instrument maker by the Archduke Ferdinand at Innsbruck, and since reference was made in 1572 to his long service it may be supposed that he was previously in the same employ at Prague. An ivory lute by Gerle, made about 1580, is in the Kunsthistorisches Museum, Vienna. It is probably the only surviving six-course lute in apparently original condition and bears the label, 'Georg Gerle, Fürstlicher Durchleuchtig-/kait Chalkandt zu Ynnsprugg'. A 'cembalo del Gherla' is mentioned in the 1598 catalogue of the Este collection at Modena.

Three of Gerle's sons are known. Melchior succeeded to his father's post at Innsbruck in 1589; after 1596, when the Archduke Ferdinand died and the court was dissolved, he remained at Innsbruck where he had married in 1591 and had a son, Anton, in 1605. Another of Georg Gerle's sons, also called Georg, became organ blower to the Innsbruck court in 1583; at the beginning of the 17th century he was living at Füssen and in 1615 at Immenstadt. A third son, Jacob, his father's pupil and assistant, is known to have been active at Graz in 1585.

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LYNDA SAYCE

Gerle, Hans (*b* Nuremberg, *c*1500; *d* Nuremberg, 1570). German instrumentalist, lute maker and compiler and arranger of several volumes of instrumental music. He was probably the son of Conrad Gerle (*d* 1521), a well-known lute maker in Nuremberg. He may be presumed to have spent his life in his native city. He may have been related to Georg Gerle who worked as an instrument maker in Innsbruck during the second half of the 16th century.

Hieronymus Formschneider of Nuremberg published three volumes of music by Hans Gerle: *Musica teusch, auf die Instrument der grossen unnd kleinen Geygen, auch Lautten* (1532), *Tabulatur auff die Laudten* (1533) and *Eyn newes sehr künstlichs Lautenbuch* (1552). On the title-page of the last volume the author called himself 'Hans Gerle den Eltern' (the elder), implying the existence of a younger relative with the same forename.

The first volume, *Musica teusch*, includes introductory essays on playing 'Grossgeigen' (violas da gamba), 'Kleingeigen' (rebecs or violins) and lutes, and on musical notation. The collection contains music for solo lute and for ensembles of Gross- and Kleingeigen. Most of the compositions are intabulations of lieder and psalm settings by German composers – Stoltzer, Senfl, Hofhaimer, Johann Walter (i), Heinrich Isaac and so on – but there are as well two preludes ('Priambeln') for solo lute, reprinted from Hans Judenkünig's lutebook of 1523.

Gerle's second volume, *Tabulatur auff die Laudten*, is restricted to music for solo lute: preludes and intabulations of chorales, popular and courtly lieder, chansons and motets. Quite unusually, Gerle included works by older composers such as Hayne van Ghizeghem, Josquin des Prez, Isaac and Obrecht, as well as music by his own contemporaries, Claudin de Sermisy, Willaert, Jean Mouton and Senfl. His third volume, *Eyn newes sehr künstlichs Lautenbuch*, likewise for solo lute, is entirely devoted to fantasias and dances taken from earlier lutebooks and transcribed from Italian into German tablature. In so doing Gerle made the works of the following lutenists available to German musicians: Giovanni Maria da Crema, Domenico Bianchini, Simon Gintzler, Antonio Rotta, Francesco Canova da Milano, Pietro Paolo Borrono and Alberto da Ripa.

Gerle's volumes with their preponderance of intabulations and their brief introductory remarks on performing techniques are a valuable source of information about standard practices of the time and the general level of achievement expected of a professional performer, even though the books themselves are not of great artistic significance. His tuning and fretting instructions have received considerable attention from modern scholars and performers. Some of his music for lute also appears in 16th-century manuscrsipt sources (in *D-Bsb*, *Mbs*, *F-Pn*, *NL-Au*, *PL-WRu*, *S-Sk*).

For illustrations *see* NOTATION, fig.116; SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, fig.3.

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HOWARD MAYER BROWN/LYNDA SAYCE

Gerle, Melchior. German instrument maker, son of GEORG GERLE.

Gerlin, Ruggero (*b* Venice, 1 May 1899; *d* Paris, 17 June 1983). Italian harpsichordist. After a classical education he gained the master diploma in piano playing at the Milan Conservatory. In 1920 he began to study the harpsichord with Landowska in Paris, and he continued working with her until 1940, often as her partner in concerts of music for two keyboard instruments. He then returned to Italy, becoming harpsichord professor at the S Pietro a Majella Conservatory in Naples (1941), and inaugurating annual summer masterclasses at the Accademia Musicale Chigiana in Siena (1947). Gerlin toured throughout Europe as a soloist and chamber musician, and made many recordings. He also edited works by Grazioli, Alessandro Scarlatti and Benedetto Marcello in I Classici Musicali Italiani.

HOWARD SCHOTT

Germain. *See* GOERMANS.

German, Sir **Edward** [Jones, German Edward] (*b* Whitchurch, Shropshire, 17 Feb 1862; *d* London, 11 Nov 1936). English composer. He grew up in a musical household but a career in music was not encouraged until serious illness had disrupted his education and plans for an apprenticeship in marine engineering. After private study with Walter Hay of Shrewsbury he entered the RAM in 1880, there adopting his professional name. The organ soon gave way to the violin as his principal study, but although he won the Tubbs Bow and other prizes for performance he was increasingly drawn towards composition, which he studied under Ebenezer Prout. Several of German's student works were played at RAM concerts and in 1885 his Te Deum won the Lucas Medal. Prophetic in relation to German's future career were the operetta *The Two Poets*, produced at the RAM in 1886 and taken on tour by the students, and the Symphony in E Minor, performed by the RAM Orchestra under Joseph Barnby in 1887. Appointed a sub-professor of violin at the RAM in 1884, he combined teaching with playing in theatre orchestras at the Savoy and elsewhere, finally leaving the RAM in 1887. He visited Germany in 1886 and 1888/9 and was impressed by its opera, particularly at Bayreuth.

In 1888 he became Musical Director at the Globe Theatre. The resulting composition of music for Shakespeare's *Richard III* (1889) brought his name before a wider public and the music written subsequently for Henry Irving's production of Shakespeare's *Henry VIII* (1892) firmly established his reputation. German's career in both theatre and concert hall, to where his theatre music was successfully transferred, burgeoned with commissions from leading impresarios and festivals. A second symphony, written for the 1893 Norwich Festival, was generally well received but an element of negative reaction rankled: Bernard Shaw thought that both symphonies by German were marred by inappropriate theatricality. Thereafter German cautiously cast his large-scale four-movement works, *The Leeds Suite* (1895) and *The Seasons* (1899), as symphonic suites. Much of his theatre music became enormously popular, particularly the *Three Dances from Henry VIII* and the *Nell Gwyn Dances* (1900) which exploit a distinctive, if limited, 'olde English' manner, a species of musical mock Tudor with which German came to be particularly associated. Of his many songs, mostly aimed at the drawing-room market, some achieved considerable popularity, including *Rolling Down to Rio* (from his clever settings of Kipling, *The Just So Song Book*, 1903) and *Glorious Devon* (*c*1905). German's instrumental works include a number written for his friend and RAM contemporary, the leading British flautist Frederic Griffith. In addition to solo piano music, German composed an attractive *Suite for Four Hands* (*c*1890) and also arranged many of his orchestral scores for piano duet.

In 1901 German completed *The Emerald Isle*, the operetta left unfinished on Sullivan's death, abandoning a violin concerto commissioned for the Leeds Festival in order to do so. Following its success, operetta became his main focus as a composer during the Edwardian decade. His most celebrated pieces, *Merrie England* (1902) and the even finer *Tom Jones* (1907), were designed as vehicles for his popular 'olde English' style. Neither achieved the success of the greatest Gilbert and Sullivan works. In truth, by continuing the Savoy tradition German had allied himself to a type of theatre piece for which public taste was dwindling. Nevertheless, as reinforcements of the myth of England's merriness in days of yore (a once potent element in English self-perception) *Merrie England* and, to a lesser extent, *Tom Jones* retained a special place in the affections of native audiences, and are still occasionally performed. For his last operetta, *Fallen Fairies* (1909), German collaborated with W.S. Gilbert. No more than a succès d'estime, the production was not entirely happy and this may have influenced him to withdraw from composition: certainly he wrote relatively little thereafter. His two last orchestral works, *Theme and Six Diversions* and *The Willow Song*, were completed in 1919 and 1922 respectively.

German remained active as a conductor of his own music until poor health and eyesight forced his retirement in the late 1920s. Having been, in 1897, the first in a distinguished line of British composers invited by Dan Godfrey to conduct their music at Bournemouth, he had become much in demand for personal appearances at concerts and festivals. He was meticulous in rehearsal, and testimony to his standards of precision can be heard in his gramophone recordings, including a 'complete' *Merrie England* and *Theme and Six Diversions*. Another aspect of German's perfectionism is revealed in his fondness for revising and rearranging his works, even after publication, an activity he continued to the end of his life. Knighted in 1928 and awarded the Royal Philharmonic Society's Gold Medal in 1934, German lived to become a doyen of British music, the respected founder of the flourishing school of native light orchestral music whose leadership had passed to such younger composers as Eric Coates and Haydn Wood. A constant champion of composers' rights to fair financial rewards, he was a leading supporter during the early years of the Performing Rights Society.

In his lifetime German's music earned both general popularity and the high regard of leading British musicians (Elgar was a great admirer). After his death the serious orchestral works fell into neglect and the 'olde English' style was often dismissed as spurious and mannered. Nevertheless, his best-known works in that style, the

Henry VIII and *Nell Gwyn* dances, retained a place in the repertory, but with the result that they were often thought to represent German's entire range as an orchestral composer. Through recordings and broadcasts his more ambitious works are being heard again and reveal his much broader talent. The *Romeo and Juliet* (1895) music shows considerable dramatic gifts and, of his large-scale works, the *Norwich Symphony* (1893) and *The Seasons* (1899) are especially strong. *Theme and Six Diversions* (1899) cogently combines German's lighter and more serious styles and is regarded by some as his masterpiece, but the brilliantly scored *Welsh Rhapsody* (1904), a miniature symphony based on Welsh traditional melodies, is probably his most frequently performed extended orchestral work.

French influences are clearly apparent in German's music and there are even occasional reminders of Tchaikovsky but paradoxically he was, like Elgar, a stylistic cosmopolitan who wrote music that is quintessentially English. Indeed, German's serious orchestral music reveals striking affinities with the language of Elgar's earlier works. However, it is with Sullivan that he is most often compared. Although he is widely regarded as Sullivan's heir in operetta and light music, it is notable how dissimilar they are in style. German's lyrical ballads, in particular, reveal a romantic warmth that struck a new note in British operetta. His elegant, beautifully crafted music has its own distinctive voice and secures his place among the finest British composers for the genre.

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many MSS in private collection: the Edward German Archive, D.R. Hulme, Aberystwyth

All pubd in London in year of composition or first performance, unless otherwise stated

OPERETTAS

pubd in vs only; many songs, duets, ensembles, dances and selections pubd separately

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A Princess of Kensington (2, Hood), Savoy, 22 Jan 1903; concert selection (1909)
Tom Jones (3, R. Courtneidge, A.M. Thompson, C.H. Taylor after H. Fielding), Manchester, Prince's, 30 March 1907; concert version (1913)
Fallen Fairies or The Wicked World (2, W.S. Gilbert), Savoy, 15 Dec 1909 [vs also pubd under temporary title of Moon Fairies]

INCIDENTAL MUSIC

for orch unless otherwise stated; where published, in part only

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As You Like It (Shakespeare), St James's, 1896; suite (1897) [see SONGS: It was a lover and his lass]
Much Ado about Nothing (Shakespeare), St James's, 16 Feb 1898
English Nell (A. Hope, E. Rose), Prince of Wales's, 2 Aug 1900 (1901); later known as Nell Gwyn
The Conqueror (Millicent, Duchess of Sutherland), Scala, 23 Sept 1905
Arrs. as suites, dances and selections

ORCHESTRAL

The Guitar, str, St James's Hall, 27 June 1883 (?1887)
Bolero, vn, orch, St James's Hall, 4 July 1884 (vn, pf, RAM, 26 Oct 1883) (*c*1885), untraced
Sym. no.1, e, St James's Hall, 16 July 1887, rev. Crystal Palace, 13 Dec 1890; arr. pf duet (1904)
Marche solennelle, d, St James's Hall, 15 Jan 1891, orch unpubd, lost, arr military band (D. Wight) (?1937)
On German Airs, ov., 1891, unpubd, lost
Gipsy Suite, Crystal Palace, 20 Feb 1892 (1894)
Sym. no.2, a, ('Norwich'), Norwich Festival, 4 Oct 1893 (1931); arr. pf duet (1894)
Symphonic Suite, d, ('Leeds'), Leeds Festival, 3 Oct 1895; 2nd mvt. rev. *c*1915
In Commemoration – English Fantasia, Philharmonic Society, 17 June 1897; rev. 1902 as Rhapsody on March Themes, later as March Rhapsody on Original Themes (1902–4; rev. 1912)
Hamlet, sym. poem, Birmingham Festival, 5 Oct 1897 (1898–9); rev. 1934
The Seasons, sym. suite, Norwich Festival, 5 Oct 1899 (1900); rev. 1914
Welsh Rhapsody, Cardiff Festival, 21 Sept 1904 (1905)
Coronation March and Hymn, Westminster Abbey, 22 June 1911; based on incidental music to Henry VIII [see INCIDENTAL MUSIC]
Theme and Six Diversions, Royal Philharmonic Society, Queen's Hall, 26 March 1919
The Willow Song, tone picture, RAM, 19 July 1922

CHAMBER

Nocturne, vn, pf, RAM, 21 Oct 1882, unpubd; Album Leaf, pf, vn, *c*1882, unpubd [previously titled Souvenir]; Chanson d'Amour, vn, pf, RAM, 26 Oct 1883, unpubd; The Sprite's Dance, vn, pf, Nov 1883, unpubd; Cradle Song, vn, pf, 1883, unpubd [previous titled Barcarolle, Serenade]; Trio, D, vn, vc, pf, *c*1883, unpubd; Encore Piece, vn, pf, Dec 1884, unpubd; [Untitled], vn, pf, ?1884, unpubd [companion to Encore Piece]
Suite, fl, pf (1889), arr. vn, pf (1898); Salterello, fl/pic, pf (1889); Moto Perpetuo, vn, pf (1890); Romance no.1, fl, pf (1890), arr. cl, pf (?1892); Romance no.2, fl, pf (1890), untraced; Salterelle, vn, pf (1890); Scotch Sketch, 2 vn, pf (1890), orch arr., collab. H Gheel and German (1935); Andante and Tarantella, cl, pf (1891); Pastorale and Bourée, ob, pf (1891), arr. fl, pf (?1892), vn, pf (?1892), cl, pf (?1895); Bachanalian Dance, Berceuse, vn pf (1893) [arr. (un-noted) from The Tempter; see INCIDENTAL MUSIC]; Serenade, wind, 1892, unpubd, lost; Andante and Rondo, fl, ob, cl, bn, hn, pf, *c*1893, unpubd
Intermezzo, fl, pf (1894), arr. vn, pf (?1914); Souvenir, vn, pf (1896); 3 Sketches, vc, pf (1896): Valsette, Souvenir, Bolero, arr. vn, pf (1897), orch. arr., collab. A. Wood and German, as Cloverley Suite (1934); Song Without Words, cl, pf (1898), arr. vn, pf (1898); Old English Melody, Early one morning, arr. fl, pf (1901)
Arrs. of his operatic, orchestral and incid music for various insts, especially vn, pf

PIANO AND ORGAN

for pf solo unless otherwise indicated

Three Pieces for American Organ, *c*1882–7, ?unpubd, lost
Andante, B♭, org, c1883, unpubd
Suite, *c*1883–5 (?1889): Impromptu, Valse-Caprice, Bourée, Elegy, Mazurka, Tarantella
Sonata, G, 1884 [mvt 1 only] (York, 1987; missing final bars added by J. Brown)
Suite for Four Hands: Humoresque, Reverie, Valse Fantastique, Caprice; first pubd as Four Piano Duets (?1890): Allegretto, E, Andante, a, Allegro Moderato (Tempo di Valse), A, Allegro Spiritoso, g
Duet for Pf, *c*1890, unpubd; Valse, A♭ (1890); Valse, g, *c*1890, unpubd; Graceful Dance (1891), arr. small orch, unpubd; Polish Dance (1891); Album Leaf (1892); Intermezzo, a (1892); Valsette (1892); Berceuse, 1893 [arr. (un-noted) from The Tempter (see INCIDENTAL MUSIC)]; Minuet, G (?1893); Concert Study, A♭ (1894); Impromptu no.2 (1894); Melody, E♭ (1895); Columbine, air de ballet (1899); Song Without Words (1899); Abendlied (1900); Melody, E (1905); The King of Love, hymn-tune prelude, org (?), 1907, unpubd; Hymn (Homage to Belgium), 1914
Arrs. of his operatic, orchestral and incid music for pf solo, pf duet

SACRED MUSIC AND HYMNS

hymns and chants (1883), lost; Te Deum, F, S, A, T, B, SATB, org, 1885 (1899); Canada, patriotic hymn (H. Boulton), SATB, pf (1904), orch (Toronto, 1904); Bread of Heaven, introit (J. Couder), SATB, kbd (1909); Grace (Non nobis, Domine) SATB, arr. Henry VIII, 1910 (1911), also TTBB (1921) [see INCIDENTAL MUSIC]; Morning Hymn, unis. vv, kbd, 1912, unpubd; Intercessory Hymn (Father Omnipotent!), (W.H. Scott), SATB, kbd (1915) [arr. of Hymn (Homage to Belgium), see PIANO AND ORGAN]

PARTSONGS

SATB and with pf unless otherwise stated

The Chase (E. Oxenford), (?1886)
Orpheus with his lute (Shakespeare), arr. from Henry VIII for S, S, A, pf or SSA, pf (1892); SATB, pf (1921), SSAATTBB, pf (1921), str qt (?with voices) *c*1920–25, unpubd [see INCIDENTAL MUSIC]
O Lovely May (H. Wethered), (1894), SSA, pf (1921)
Who is Sylvia? (Shakespeare), unacc. (1894)
O peaceful night! (W.H. Scott), unacc. (1904), TTBB, unacc. (1904), SSA
The Three Knights (A. Cleveland), unacc. (1911), also TTBB, unacc. (1922)
Beauteous Morn (O.W. Holmes), SCC, pf (1912)
In Praise of Neptune (T. Campion) unacc. (1912), unison vv, pf (1925)
My bonnie lass, she smileth (trad.), unacc. (1912), 3 female vv, pf (1924)
Sleeping (trad. old English), unacc. (1912), TTBB, unacc. (1914)
London Town (J. Masefield), unacc. (1920), TTBB, unacc. (1921) lv, pf (1926)
Shepherds' Dance (W.G. Rothery) SS, pf (1920), arr. of orch. dance from Henry VIII [see INCIDENTAL MUSIC]

SONGS

for 1v, pf, unless otherwise stated

A Serenade (W.H. Pollock), 1v, pf, fl, ob, cl, bn, hn (?1890) [text reset in Lady mine (1913)]
3 Spring Songs (H. Boulton) (1898): All the world awakes today, The Dew upon the Lily, My song is of the sturdy North
4 Lyrics (Boulton) (1900): Sea Lullaby, Birds on wing, Fair flowers, In Summer Time
The Just So Song Book (R. Kipling) (1903): When the cabin portholes, The camel's hump, arr. S, A, pf (1926), SATB pf (1927), This uninhabited island, I keep six honest serving-men, I am the most wise Baviaan, Kangaroo and Dingo, Merrow Down, Of all the tribe of Tegumai, The Riddle, The First Friend, There was never a Queen like Balkis, Rolling Down to Rio, arr. TTBB, pf (1916), SATB, pf (1925), SA, pf (1925)
6 Lyrics (Boulton) (1903): Wake up my nestling, White Snowdrops, Over the Heather, A Wild Rose, Meadows Green, From Wave to Wave
2 Lyrics (H.H. Spencer) (1904): A Fancy, Heigh-Ho!
3 Baritone Songs (1905): Come to the woods (S. Waddington), My Lady (F.E. Weatherly), Glorious Devon (Boulton)
3 Songs of Childhood (M. Lawrence) (1914): Wondering, The Chinese Mandarin, Bye-Low Land
Other songs (1881–5): Twilight, 1881, unpubd; Ode to the Woodlark (R. Burns), *c*1884, unpubd; A Midsummer Ghost, unpubd, lost; Molly Malony, unpubd, lost; Nevermore, unpubd; A Summer Idyll, unpubd, lost; Three Heavens, unpubd, lost; 3 leider, unpubd, lost
(1886–1900): Fine Feathers (J.E. Carpenter), (?1886); Fancy Free (A. Chapman), (?1887); Little Sweethearts (R.S. Hichens), (?1888); His Lady (Hichens), (?1889); Story of a Monk (*c*1889) untraced; A Wayside Story (*c*1889) untraced; The Banks of the Bann (S. Lennox), (?1890), rev. as The Land of the Past (1904); Little Boy Blue (Weatherly), (?1891); Little Lovers (Hichens), (1891); Ever Waiting (G.H. Newcombe), (1893); In a Northern Land (Weatherly), (1893); In the Merry Maytime (M. Blackett), (1894); Springtime (?R. Jones), *c*1894 unpubd; Who'll buy my lavender? (C. Battersby), (1896), arr. lv, orch, unpubd; Love, the pedlar (Battersby), (1899); Sweet Rose (Bingham), (1899); Woo me not (Battersby), (1899); Early one morning (trad. old English), (1900); Roses in June (Bingham), (1900)
(1901–25): Daffodils A-Blowing (Battersby), (1901); Love's Awakening (B. Hood), *c*1901, unpubd; Restless river (Bingham), (1901); Cupid at the ferry (Battersby), (1904); The Land of the Past (Bingham), (1904) [rev. of The Banks of the Bann (?1890)]; When Maidens go A-Maying (Boulton), (1906); This England of ours (Boulton), (1907); The Drummer-Boy (Boulton), (1908); Little girl in red (A. Wilkins), (1908); Love's Barcarolle (Hood), (1908); To Katherine Unkind (Hood), (1908); Memories (Boulton), (1909); Bird of Blue (Chrystabel), (1910); Love in all Seasons (Hood), (1910); Moorish Lullaby (M. Byron), (1910); Big Steamers (Kipling), (1911); An Old English Valentine (M. Farrah), (1911); What 'Dane-Geld' Means (Kipling), (1911); When we grow old (Spencer), (1911); Alistair (S. Grant), (1912); Court Favour (Hood), (1912)
Lady mine (Pollock), (1913) [see also: A Serenade (?1890)]; To Phyllis (?1914); The Arrow That Went Wrong, parody (?E. German), 1916, unpubd; Be well assured (Kipling), (1916); Countryman's Chorus (H. Taylor), (1916); All Friends round the Wrekin (W.H. Scott), (1917); Charming Chloe (Burns), (1917); Have you news of my boy Jack? (Kipling), also with SSC (1917), orch. acc., unpubd; The Irish Guards (Kipling), (1918), also arr. quick-step, pf duet, mil. band, 1918, unpubd; Sails, ?*c*1920–25, unpubd; The Lordling's Daughter (anon. Elizabethan), (1925)
Songs for plays: Lady Hilda's Song (W.S. Gilbert: *Broken Hearts*), Savoy, 4 June 1888, 1v, orch, arr. 1v, pf; It was a lover and his lass, S, C, orch, arr. S, C, pf (1897), 1v, pf (1919) [see INCIDENTAL MUSIC: As You Like It]; 3 Songs: Evadne's Song, O Love that knew the morning, Cupid, Fickle Cupid, 1v, orch, arr. 1v, pf (1905) [see INCIDENTAL MUSIC: The Conqueror]
Also separately pub. songs, duets and ensembles from operettas

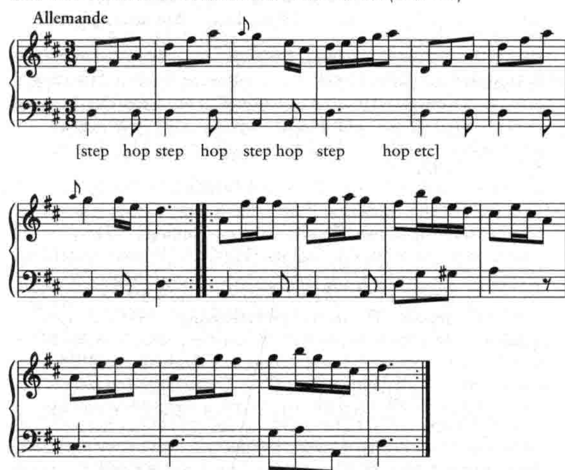
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DAVID RUSSELL HULME

German Dance (Ger. *Deutsche*, *Deutscher Tanz*, *Teutsche*; Fr. *allemande*; It. *tedesco*). A term used generically during the late 18th and early 19th centuries for couple-dances in triple metre; it was eventually replaced in general usage by the names of the two most common types, the LÄNDLER (in which couples turned with arms interlaced) and the WALTZ (in which they took swift turns while in a close embrace). It is difficult to say just when the term 'German Dance' was first used, or when the French word ALLEMANDE began to refer to the relatively new couple-dance rather than to the Renaissance-Baroque processional dance that so often appeared in Baroque suites. French dancing-masters were apparently familiar with the German couple-dance early in the 18th century, for they included some ländler-like movements in the CONTREDANSE (see Feuillet's *Recueil de dances*, 1705), although these were modified to suit French taste (omitting, for example, the seemingly vulgar and inelegant

Ex.1 G.B. Gherardi: *14 Cotillons ... and Allemandes* (1767–70)



embrace). After about 1760, however, the independent German Dance became popular; it was included in published dance manuals, such as Guillaume's *L'almanach dansant* (1771; see illustration), and it was mentioned in plays in both France and England. The new, socially accepted German Dance of the late 18th century consisted of a series of ländler-like passes, ending with a tentative (not too close) embrace. Tunes were at first in 2/4 or 3/8, the former being particularly characteristic of the ländler type of German Dance. Guillaume described a duple-metre German Dance that resembled the waltz, danced with a springing movement, and a triple-metre version, sometimes called the *boiteuse* ('limping'), that consisted of a 'step and hop'. The author failed to show exactly how the steps fit with accompanying music but the movements he described fall most happily on the first and third beats of a bar, as shown in ex.1.

The musical style of the German Dance is quite simple: usually each dance consists of two repeated phrases eight bars long (occasionally the first phrase is to be repeated da capo, as in Beethoven's *Allemande für Clavier* WoO81). Virtually all are written in major keys, with some tendency, especially in the dances of Schubert, to suggest the relative minor at the beginning of the second phrase; most are in 3/8 or 3/4, and most have a slow harmonic rhythm, usually one harmony per bar. A number of stereotyped rhythmic motifs seem to have been characteristic of the German Dance, as shown in ex.2, as were

Ex.2 Rhythmic motifs characteristic of the German Dance



'oom-pah-pah' and block-chord accompaniment patterns and simple folklike melodies.

Haydn, Mozart, Beethoven and Schubert each wrote many sets of *Deutsche*, for keyboard, orchestra and chamber groups, apparently intended both for use at balls in Vienna's Redoutensaal and to satisfy amateurs' desires for new and fairly undemanding music. Often these works were published abroad under the titles 'waltzes' or 'allemandes' (Mozart's *Sechs deutsche Tänze* K571 appeared under both titles), and eventually it was the title 'waltz' that became the common designation for the form. Normally a set of *Deutsche* included three, six or 12 dances in related keys, some of which had trio sections (e.g. the third and sixth dances of Beethoven's *Sechs Deutsche für Clavier und Violin* WoO42), although other national dances such as the ECOSSAISE and POLONAISE and independent pieces called 'trio' could also be included. While the longer sets usually have a certain amount of tonal coherence (the last dances return to the key of the first), some of Schubert's shorter *Deutsche* sets have strikingly unbalanced key schemes; his *Drei Deutsche für Clavier* D972, for example, are in D♭, A♭ and A respectively.

Other composers who contributed German Dances for ballroom use (many of them entitled 'waltz' after 1810) include J.N. Hummel, Daniel Steibelt, E.A. Förster and Ignaz Moscheles. Under its several possible names, the German Dance appeared in much music not intended for dancing during the late 18th and early 19th centuries, often in stylized form. The first movement of Beethoven's Sonata op.79 for piano, marked 'Presto alla tedesca', and the last movement of Haydn's Piano Trio in E♭ (HXV:29), marked 'allemande', are two such examples, as is, perhaps, the *Bauerntanz* in the third movement of Beethoven's Pastoral Symphony. In the last scene of Act 1 of Mozart's *Don Giovanni*, Leporello and Masetto perform the German Dance (called 'la Taitsch') while Donna Anna and Don Ottavio dance a minuet and Don Giovanni and Zerlina a contredanse, a scene that carries a clear implication of the social status of the German Dance. Weber's *Tedesco* for orchestra (1816) may mark the last appearance of the generic usage, for after about 1815 the more specific titles 'ländler' and 'waltz' were increasingly common, as in Schumann's title 'Valse allemande' for a German Dance in *Carnaval* op.9.

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CLIFF EISEN

German flute. An older name for the transverse flute, used to distinguish it from the RECORDER, also called 'English flute'. *See* FLUTE, §II.

Germani, Fernando (*b* Rome, 5 April 1906; *d* Rome, 10 June 1998). Italian organist. At the age of eight he entered the Rome Conservatory as a pupil of Bossi and then Bajardi (piano), Dobici (theory) and Respighi (composition). His only organ teacher was Raffaele Manari. In 1921 he became organist of the Augusteo Orchestra and began a career as a virtuoso organist, and at the age of 21 played for the first time in the USA. He was appointed



German Dance: engraving from S. Guillaume's 'L'almanach dansant, ou Positions et attitudes de l'allemande' (Paris, 1771)

professor at the Accademia Musicale Chigiana in 1932 and at the Rome Conservatory in 1934, and became head of the organ department of the Curtis Institute, Philadelphia, in 1936 for two years. From 1932 he was, except during the war years, a frequent visitor to England, and like Vierne formed a productive relationship with Henry Willis (iii). Germani's technique and prodigious musical memory soon established him at the forefront of touring organ recitalists, and drew distinguished pupils from all over the world. In 1945, at S Ignazio in Rome, he gave the first performance in Italy of Bach's complete organ works, for many years repeating them there or at the Basilica of S Maria in Aracoeli. In 1949 he published in book form (*Guida illustrativa alle composizioni per organo di J.S. Bach*) the notes written for this series. For 11 years from 1948 he was first organist at S Pietro, Rome.

In the postwar years Germani extended his already considerable repertory to encompass much Reger, including the large-scale compositions, and also occasionally performed the complete works of Franck. He started recording in the 1930s, and after the war recorded prolifically, playing much early repertory as well as Bach, Franck and Reger; a number of his recordings have been reissued on CD. He published a Toccata for organ (1937) and an influential organ method in four volumes (1939–52), and also produced an important edition of Frescobaldi's *Fiori musicali* and *Toccate*; a Concerto in C♯ minor was lost after Germani lent the manuscript to a stranger. Germani received many honours during his lifetime, including the Special Cultural Prize of the Italian State in 1997. His papers are held by the Fernando Germani Society in Reykjavík.

FELIX APRAHAMIAN/PAUL HALE

Germania Musical Society. *See* NEW YORK, §5.

Germanos of New Patras [Germanos Neōn Patrōn] (*b* Tyrnavo, Thessaly, ?1625; *d* ?Wallachia, 1685). Romaic (Greek) composer, cantor and hymnographer. He studied Byzantine chant in Constantinople under the patriarchal *prōtopsaltēs* PANAGIOTES THE NEW CHRYSAPHES. Some time before 1665 he was elevated to the episcopacy, possibly at the instigation of Patriarch Dionysios III (a fellow native of Thessaly), becoming Metropolitan of New Patras (now Ipati). He appears to have resigned from the see before 1683 and subsequently travelled to Wallachia.

Musically active from at least the early 1660s, Germanos is known to have produced five autographs: two copies of his edition of the Stichērarion, a Mathēmatarion in two volumes and an anthology of the Papadikē. An abundance of grammatical and spelling errors in these manuscripts suggest that he had received little more than a rudimentary general education, but he was neverthless highly respected as a musican, teaching the composers BALASIOS and Kosmas Makedonos as well as the Wallachian *prōtopsaltēs* Giovaskos Vlachos. He continued the work begun by Panagiotes of enriching the received repertory through the introduction of new melodic formulae (*theseis*). Devoting most of his energies towards the creation of a florid style suitable for major solemnities, Germanos produced an influential Stichērarion for the Divine Office, containing both original compositions and 'beautified' versions of works by older masters; this collection of stichēra for the liturgical year mostly displaced not only its medieval predecessor but also the more recent Stichērarion of Panagiotes. He also composed for the Divine Office a Heirmologion of the *katabasiai* of great feasts and Holy Week, as well as various chants for Orthros, and made important contributions to the post-Byzantine genre of paraliturgical kalophonic *heirmoi*.

Despite the transcription by Chourmouzios the Archivist of Germanos's complete Stichērarion (*GR-An* MPT 747-50), relatively few of his works have appeared in modern printed editions. They include a number of hymns, transcribed into Chrysanthine notation by Gregorios the Protopsaltes (ed. Phōkaeus, 1835); the troparion for Holy Saturday *Ton hēlion krypsanta tas idias aktinas* ('As the sun hid its rays', ed. Phōkaeus, 1834); and a kalophonic hymn for 15 August, transcribed by Gregorios (ed. Lampadarios and Stephanos the First Domestikos). (For a fuller list of works see Stathēs, 1995.)

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ALEXANDER LINGAS

German Reed, Thomas. *See* REED, THOMAS GERMAN.

German sixth chord. The common name for the AUGMENTED SIXTH CHORD that has both a major 3rd and a doubly augmented 4th or perfect 5th in addition to an augmented 6th above the flattened submediant.

German String Trio. German ensemble. It was established in Stuttgart in 1972 by the violinist Hans Kalafusz (*b* The Hague, 3 Sept 1940), the viola player Christian Hedrich and the cellist Reiner Ginzel. Soon after its foundation the group won the prize for the best string trio at the International Chamber Music Competition in France. In 1981 Hedrich was replaced by Jürgen Weber. The ensemble has toured widely and has recorded much of the string trio repertory, including works by Haydn, Mozart, Beethoven, Schubert, Dohnányi, Wolf-Ferrari, Reger, Hindemith and David; and many composers have dedicated works to it, among them Nikolaus Brass, Arthur Dangel, Adriana Hölszky, Milko Kelemen, Joachim Krebs, Hans Peter Jahn, Anton Ruppert, Ernst Sauter, Carlos Veerhoff, Roland Leister-Mayer, Alessandro Solbiati and Krzysztof Penderecki. All three members hold major orchestral and teaching positions, the leader in Stuttgart, the viola player in Munich and the cellist in Baden-Baden and Munich. As an ensemble they play with beautiful tone, immaculate intonation and impressive stylistic sense. The trio's instruments are a 1699 Pietro Giovanni Guarneri of Mantua, a 1780 Lorenzo Storioni of Cremona and a 1690 Giovanni Grancino of Milan.

TULLY POTTER

Germany, Federal Republic of (Ger. Deutschland). Country in Northern Europe. It extends from the Baltic Sea and the North German Plain to Lake Constance and the Bavarian Alps and Plateau, and from the North Sea and the French border to the Oder and Neisse rivers and the mountainous eastern regions of the Erzgebirge and the Fichtelgebirge. It is bordered by Denmark, Poland, the Czech Republic, Austria, Switzerland, France, Luxembourg, Belgium and the Netherlands. After World War II, from 1949 to 1990, Germany was divided, with Bonn as the capital of West Germany; the historic capital Berlin was restored after reunification in 1990 (East Berlin

having served as the capital of East Germany from 1949 to 1990).

I. Art music. II. Folk music.

I. Art music

1. To 1648. 2. 1648–1700. 3. 1700–1806. 4. 1806–1918. 5. Since 1918.

1. To 1648. Exactly when German history began has been a matter of debate ever since Goethe and Schiller felt obliged to ask the question 'Germany? But where is it?'. Some modern historians start with the anointing of the first Carolingian king, Pippin the Short, in 751; or the re-foundation of the 'Roman' Empire in the West by his son Charlemagne (768–814) when he was crowned Emperor of the Romans by Pope Leo III in 800. Other scholars have suggested the division of the Carolingian Empire in 843 by the Treaty of Verdun, or 911, the year that Conrad I, Duke of Franconia, was elected as the first king of the East Franks; and still others look to the coronation of Otto I, king of the East Franks, in 936, or to his imperial coronation in Rome in 962 as the country's birthdate. It is clear, however, that by the end of the 10th century the four East Frankish peoples – the Franks, Swabians, Bavarians and Saxons – formed what was known as the land of the Germans (*terra teutonica*). From the 11th century such terms as *regnum Alamannae*, *regnum Germaniae*, *Teutonicae* or *Romanorum* were encountered frequently enough in contemporary historical accounts to conclude that a German land did exist. However, any account of German history must commence with Charlemagne, whose reign marked the beginnings of what was later to become known as the First Reich; by 800 Charlemagne's empire included much of present-day Germany and Austria, Switzerland, France, the Netherlands, Belgium and Luxembourg, as well as a narrow strip of northern Spain and most of northern Italy.

During the reign of Pippin the Short (751–68) attempts were made to introduce the Roman liturgy and its chant into the Frankish Church, a policy that was continued with particular vigour by Charlemagne and his successor, Louis the Pious (814–40). Through the efforts of several leading churchmen the various native Gallican traditions were gradually replaced and a single rite and chant repertory established throughout the Empire. Although this repertory was intended to be identical to that sung in the Church of Rome, it is clear from contemporary accounts that by 840 the 'Roman' music taught in the Carolingian Empire had significantly diverged from its origin. This Frankish version of the Roman repertory is known as Gregorian chant (*see* PLAINCHANT, §II). During the late 8th century and the 9th a systematic method of classifying liturgical melodies was developed in Francia based on the eight psalm tones and a means of recording the music evolved in the form of neumatic notation. Many of the earliest surviving sources of notation originate from monastic houses in the Germanic areas of the Empire; the oldest known example (*D-Mbs* clm 9543) is thought to have been written at the monastery of St Emmeram, Regensburg, by the scribe Engyldeo between 817 and 834. Other ecclesiastical centres in the German-speaking lands that are known to have been important in the cultivation of liturgical chant are Aachen (where Charlemagne established his court), Augsburg, Cologne, Einsiedeln, Reichenau and St Gallen. German monasteries also played a significant role in the expansion of the Gregorian repertory and in the development of new plainchant forms (*see* TROPE (i) and SEQUENCE (i)). As early as the 9th century the practice of appending or interpolating long, untexted melismas into pre-existing chants, which seems to have originated in centres in present-day France, made its way to the German-speaking lands in East Francia, especially St Gallen. Here, in the hands of the monk Notker Balbulus (*c*840–912), the sequence repertory was refined. By assigning a syllable of text to each tone of a melisma, Notker produced *sequentiae cum prosae* that were fully syllabic, a style that continued to flourish in Germany and elsewhere throughout the Middle Ages.

German monastic houses also contributed significantly to the development of music theory and pedagogy. The earliest known treatises dealing with polyphony and containing examples of parallel organum are the *Musica enchiriadis* and the *Scolica enchiriadis*, both dating from the late 9th century. Although it is now reasonably clear that these sources originate from a northern part of West Francia (i.e. northern France and the Netherlands), and not from a southern part of East Francia (i.e. German-speaking Switzerland), there is no question that they were produced in the wake of the intense cultural and musical activities fostered earlier under Charlemagne's reign. Many important works on medieval music theory, however, were composed by writers from the Germanic areas of the Empire; they include the treatise and tonary of the Benedictine monk Regino of Prüm (*c*842–915). Written in about 900, this tonary is one of the largest that is still extant. Other theorists of the 10th and 11th centuries, many of whom lived in the Rhineland, were Hucbald, abbot of St Amand (*c*850–930), Berno, abbot of Reichenau (*d* 1048), Hermannus Contractus, also of Reichenau (1012–54) and Wilhelm of Hirsau, a monk of St Emmeram (*d* 1091), who, like his contemporaries, wrote on the species of intervals and their relationship to octave scales and the eight church modes. Although these theorists all wrote in Latin, several works dating from this period were written in German. The earliest treatises on music in German have been attributed to the monk of St Gallen, Notker Labeo (*c*950–1022). Among Labeo's five essays in Old High German, his treatise on the measurement of organ pipes is especially noteworthy in that it represents one of the first in a long line of works on this subject written by German speakers.

Aside from the many medieval German writings on plainchant, mode, the monochord and organ building, one of the most important theoretical discussions of polyphony and of mensural notation can be attributed to the German-speaker Franco of Cologne (*fl* mid- to late-13th century), who, while working in Paris, established a system of musical notation in his *Ars cantus mensurabilis* that formed the foundation upon which mensural notation emerged. Franconian notation, however, had little influence on the musical scene of medieval Germany. Only one of the eight extant copies of Franco's treatise is of German origin (*F-SDI* 42, ff.43–53*v*), and this one is late, dating from the 14th century. Indeed, there is little evidence of Franco's writings having any influence in Germany or, for that matter, that Germans had any interest in composing polyphony until the second half of the 14th century. The Engelberg Codex 314, written predominantly by the monks Walter Mirer and Bartholomaeus Fridower between about 1360 and 1400, contains examples of polyphony, as does the Mondsee-Weiner

Liederhandschrift (*A-Wn* 2856), which dates from around 1460 but contains polyphonic songs written at least a half a century earlier by the Monk of Salzburg (*fl* late 14th century). However, these examples of German polyphonic writing were isolated and, compared to their French counterparts, primitive. That polyphony was slow to develop in Germany could be attributed to the fact that Germany, unlike France, was slow to develop as a unified nation. By the 13th century France had a centre of commerce and of culture, wherein the so-called Parisian organum of Notre Dame and the motets of the Ars Antiqua flourished. Germany, on the other hand, had at this time no commercial or cultural centre, nor a musical genre that it could call its own. It is true that the earliest vernacular hymns developed from Gregorian chant (e.g. *Christ ist erstanden* and *Nun bitten wir den heiligen Geist*), as well as some important liturgical dramas with music (e.g. Hildegard of Bingen's *Ordo virtutum*), are of German origin. Yet when one compares these musical accomplishments with those produced in France at this time, they are neither progressive nor particularly original. Ironically, under the Ottonian (919–1024), Salian (1024–1125) and Hohenstaufen (1138–1254) dynasties, it was Germany, not France, that was the pre-eminent power in Europe in the Middle Ages. But the German empire was inherently weak, because it was too large to be effectively ruled. Rivalry between the Welf and the Hohenstaufen dynasties further abraded the empire and, from the beginning of the 13th century when France grew predominant in Europe, Germany became a power vacuum controlled by territorial princes, several of whom looked to France for their cultural inspiration. However, despite the political chaos of the Hohenstaufen period, the population of Germany grew from an estimated eight million in 1200 to around 14 million in 1300, and the number of towns increased tenfold. Indeed, it was at this time that German cities like Augsburg, Cologne and Nuremberg began to develop, and a prosperous merchant class began to emerge. Within the walls of these urban centres civic bands were formed, a class of professional singers developed, dance halls were built and penitential processions of flagellants heard who, in the wake of the Black Death of 1349, sang *Geisslerlieder* for their salvation. A number of German universities that are still renowned centres of scholarship were also founded at this time. They included not only Prague (1348), but also the universities of Vienna (1365), Heidelberg (1386) and Leipzig (1409). Here music was taught in the context of the Quadrivium to a new class of professional bureaucrats, lawyers and secular scholars, including Johannes Klein, whose extant books document the musical interests and abilities of this 15th-century Leipzig professor.

As universities began to replace monasteries as centres of learning in the 14th century, we also see castles and secular courts replacing ecclesiastical communities as centres of culture. Growing out of this courtly life, German medieval literature reached its peak in the narrative epic poems of Tristan, Parzivâl and the Nibelungenlied as well as in the lyrical love poetry of the Minnesinger. These German poet-musicians of noble birth produced a monophonic song repertory that unquestionably represents the primary manifestation of German music during the high Middle Ages, though they were inspired by French troubadours. Yet the MINNESANG differs considerably from its French counterpart. While



1. Papal chapel divided into two groups at the consecration of Oddone Colonna as Pope Martin V, 1417: miniature from Ulrich Richental's 'Chronik des Konstanzer Konzils' (Rosgartenmuseum, Konstanz)

both the French and German texts are amorous or idyllic, the German texts tend to be more narrative and devotional, with many in praise of the Virgin. The German melodies are demonstrably more modal and, given their narrative style, often take on extensive proportions which, in turn, make the rhythms of the trouvères difficult to apply. The French refrain forms are replaced in the German repertory by both the *Leich*, derived from the French lai, and the bar form, derived from the French ballade, the latter of which, with its Stollen (section a) and Abgesang (section b), became the dominant form for the Meistersinger and Tenorlied composers of the 15th and 16th centuries. Among the more prominent Minnesinger were Walther von der Vogelweide (*c*1170–*c*1230), Neidhart von Reuental (*c*1180 – after 1237) and Heinrich von Meissen (*d*1318), whose many poems in praise of courtly women and of the Virgin earned him the nickname 'Frauenlob' ('Praiser of women'). Manuscript transmission of the poetry dates from the 13th century, the primary source being the Manesse Codex (*D-HEu*), whose illuminations demonstrate that the Minnesang was

accompanied by instruments. Manuscript transmission of the music, however, dates from the 14th and 15th centuries, with the sources preserved in Jena (*D-Ju* El.f.101, Jenaer Liederhandschrift), Munich (*Mbs* Cgm 4997, Colmar Liederhandschrift) and Vienna (*A-Wn* 2701, Frauenlob Codex or Wiener Leichhandschrift) being the chief witnesses. Since polyphony was slow to develop within the German-speaking realm, it is not surprising that a monophonic song repertory continued to flourish in Germany far longer than elsewhere in Europe. By the beginning of the 15th century Hugo von Montfort (1357–1423) was still writing monophonic songs in the Minnesang tradition. By the end of the century, a middle-class version of this noble art emerged in the hands of the Meistersinger. These conservative songwriters, whose activities could be heard especially in the civic singing schools of Augsburg and Nuremberg, organized themselves into GUILDS. Its most famous practitioner was the Nuremberg craftsman Hans Sachs (1494–1576; fig.2).

As the Minnesang tradition died out and the MEISTERGESANG tradition began to take root in the first half of the 15th century, we see for the first time German musicians like the Monk of Salzburg taking an active interest in polyphonic composition, as evidenced by the contents of the Mondsee-Wiener Liederhandschrift (*A-Wn* 2856) and by the earlier Strasbourg manuscript (*F-Sm* C.22) copied around 1410, but destroyed by fire in 1870. Indeed, it seems to be no coincidence that around the same time German speakers began composing polyphony, foreign composers who wrote polyphony began appearing in large numbers at German courts and chapels. In the 1440s, for example, we find Johannes Brassart and Johannes de Sarto on the payroll of the Habsburg Emperor Friedrich III, the father of the famous Weisskönig Maximilian I. These two Netherlandish composers are important because they represent the first in a long line of foreign musicians who served Habsburg rulers of the Holy Roman Empire. It is also at this time that we begin to see large amounts of Burgundian and English music, both sacred and secular, appearing in German sources. The Aosta manuscript, the St Emmeram Codex, the Trent Codices and the Buxheim Organ Book, as well as the songbooks of Schedel, Glogau and Lochamer demonstrate that Germans had good musical taste. These sources also show that German-speakers were not yet able to compose music of their own that was of the quality of the music they were collecting. The German songs preserved in the Liederhandschriften contain all the distinctive signs of the emerging German Tenorlied, with its bar form and Hofweise sung by the tenor voice. Yet a song like the anonymous *In feurs hitz* from the Glogauer Liederbuch clearly lacks the refined handling of melody, rhythm and texture brought later to the genre by the Netherlands composer Henricus Isaac and his Swiss-born student Ludwig Senfl. Together, these composers transformed the Tenorlied from its woodcut-like texture into a sophisticated hybrid combining German and Franco-Flemish techniques. As Franco-Flemish and Burgundian songs began to appear in 15th-century German sources, we also see the Tyrolean knight Oswald von Wolkenstein creating German translations and contrafacta of this foreign song repertory, a tradition that continued in German-speaking lands well into the 17th century. At the same time, and with the same repertory, we also see Conrad Paumann transcribing the music of Du Fay and his contemporaries into German organ tablature, and later see Hans Judenkünig transcribing the next generation of foreign music into tablature for the lute. The interest in having foreign songs sung in German or performed on instruments that

2. Poster announcing a Singschule meeting at St Katharina, Nuremberg, with a portrait of the Meistersinger Hans Sachs, the competition rules and the poem to be sung by everyone

were plucked, blown, touched or bowed softly was related to the needs of a burgeoning merchant class, whose influence on German music history would prove decisive from the beginning of the 16th century onwards.

By the late Middle Ages, a macroeconomic change was clearly underway in central Europe. It entailed a steady shift from ecclesiastical goods to worldly goods, from a feudal system to a mercantile system, from an agrarian economy to a sophisticated urban society that promoted international trade and fostered investment in emerging technologies. In short, it signified the beginning of the capitalist world. This macroeconomic shift had a profound effect on the business of making, performing and transmitting music in early modern Germany. However, it must be emphasized that, with little more than 1% of the population musically literate, it was a business that at best could be categorized as microeconomic.

Between 1450 and 1550 musical culture in the German-speaking lands entered a new phase. During this period the region cultivated a polyphonic soundscape that could be classified for the first time as not only truly 'Germanic' but also musically sophisticated. By the middle of the 15th century, for example, the region witnessed the birth of its first important 'school' of polyphonic composers, represented by Adam von Fulda, Heinrich Finck and Paul Hofhaimer. Together, these three played a significant role in establishing the German Tenorlied as a viable genre, which finally secured Germany a respectable place among the musical nations of Europe. They also adapted the Franco-Flemish style of composition to secular and sacred music alike, and in so doing brought this 'new art' to the German courts, universities and cities where they were employed. At the court of Frederick the Wise of Saxony and at the newly founded University of Wittenberg (1502), Adam von Fulda took the lead. At the court of Duke Ulrich of Württemberg, it was Heinrich Finck. Finally, and perhaps most importantly, it was the internationally renowned keyboard virtuoso Paul Hofhaimer, working together with the Flemish master Henricus Isaac, who raised the level of music making to new heights in Germany at the court of Maximilian I. In the hands of Hofhaimer's many students, including Hans Buchner, Dionisio Memo and Wolfgang Grefinger, Hofhaimer's legacy and Germany's position as a land endowed with some of the best instrumentalists began to emerge. Aside from Hofhaimer and his school of 'Paulomines', Arnolt Schlick, Sebastian Virdung and Hans Neusidler set new standards in instrumental music. German instrumentalists like the Schubingers and German-made instruments produced by the Neuschel family were in demand outside Germany in much the same way that Franco-Flemish composers of vocal music were sought after in Germany and throughout Europe.

German speakers were also integral to the development of music printing as a viable commercial industry. In addition to the immense impact they had on the printing of chant from woodblock during the second half of the 15th century, they played an important role in the development of printing mensural music from type in the first half of the 16th century. Very soon after the Venetian printer Petrucci released his alphabet series of polyphonic songs between 1501 and 1503, the Augsburg printer Erhard Oeglin issued polyphonic settings of Horace's odes (1507) and the Basle printer Georg Mewes published four masses of Jacob Obrecht (*c*1510). Likewise, as volumes of frottolas and *strambotti* rolled off Italian presses during the second decade of the century, the publishing houses of Oeglin, Schoeffer and Arnt von Aich were also releasing large and important collections of German Tenorlieder. There were not only for courtly consumption but also for the educated *nouveaux riches* of German society, among whom were such dynastic houses of 'corporate' finance as the Fuggers, Welsers and Herwarts of Augsburg. By the third and fourth decades, when such printers as Attaingnant and Gardano were busy marketing the new style of chanson and madrigal by Sermisy and Arcadelt, the Nuremberg publishing houses of Petreius, Berg and Neuber, and Formschneider were busy printing the new style of German Tenorlied by Ludwig Senfl and his contemporaries, together with other music by a wide range of composers. In the case of the Nuremberg printer Johann Petreius, this included, in addition to the Tenorlied, chansons, madrigals, psalms, masses, motets, hymns, sequences, antiphones, odes, instrumental dances and intabulations, as well as numerous excerpts from these and other genres printed as examples in theoretical discussions.

The diversity of music printed by Petreius is matched by the diversity of the composers. Of the 172 represented, only 60 were German-speaking. While their reputations ran the gamut from important figures of the imperial court orbit (e.g. Hofhaimer and Senfl) to Kleinmeister attached to local parish churches (e.g. Rupert Unterholtzer), the remaining 112 international composers were mostly seasoned professionals whose talents were appreciated throughout Europe's emerging international economy. They hailed from France, Italy and the Low Countries and included such celebrated figures as Ockeghem, Obrecht, Josquin, Sermisy, Arcadelt, Verdelot, Gombert and Willaert. Indeed, if one compares the output of German music printers with that of contemporary French, Italian and Flemish printers, three aspects emerge which generally set German music printers apart. They published a repertory that was far more international in scope; they printed the works of composers whose careers spanned collectively nearly a century of Western music history; and they issued more pedagogical volumes intended to teach the art of singing to students at local Latin schools or, indeed, to anyone who could read Latin. Nikolaus Listenius's *Musica*, Georg Rhau's *Enchiridion* and Sebald Heyden's *De arte canendi* were the first in a long line of practical music texts which appeared in the wake of the German Reformation.

Few people, and even fewer events, had such an impact on Germany as Martin Luther and his Reformation. Aside from causing religious, political and socio-economic upheaval, it was of musical significance in that the role of music was redefined both in terms of the Lutheran service and the Christian way of life in general. Unlike the Swiss reformers Zwingli and Calvin, who either banished music altogether or restricted its use in their reformed services, Luther saw music and theology as inextricably woven together. In keeping with his principle of congregational participation, his main vehicle for the delivery of the Word of God was the Protestant hymn, which was to be sung in the vernacular to simple, tuneful melodies. For his texts Luther resorted chiefly to Roman Catholic hymns, which he (or his collaborators) translated into German. These included *Nun Komm der Heiden Heiland*, a reworking of the *Veni Redemptor gentium*, and *Komm*

Heiliger Geist, a translation of *Veni sancte spiritus*. Aside from capitalizing on a well-known Latin repertory, Luther relied heavily on the German folk tradition. *Gelobet seist du, Jesu Christ* and *Nun bitten wir den Heiligen Geist* were either altered or considerably extended by Luther, whilst the famous 11th-century hymn *Christ ist erstanden* was completely rewritten to form *Christ lag in Todesbanden*. Luther also created newly composed hymns such as *Nun freut euch, lieben Christen g'mein* and *Ein' feste Burg ist unser Gott* (*see* LUTHERAN CHURCH MUSIC). By 1523 broadsheets containing German hymns complete with melodies were printed in Wittenberg. In 1524 the 'Achtliederbuch', a collection of 40 monophonic hymns, over half of which were written by Luther himself, was issued in Nuremberg. This important publication was soon followed by numerous others which appeared not only in Nuremberg and Wittenberg, but also in Leipzig, Strasbourg, Worms and Erfurt. Although the Protestant chorale was conceived as a monophonic tune, it was quickly reworked into polyphonic settings by Johann Walter (i) who, working closely with Luther and the Wittenberg printer Georg Rhau, published the first polyphonic collection of Luther's hymn repertory (*Geystliches gesangk Buchleyn*, 1524).

Walter's partbooks, as well as others issued later by Rhau, were clearly intended for choral use in school and in church. Yet the complex polyphonic textures one finds in these collections would certainly have alienated most of Luther's musically illiterate congregation. Indeed, it was not until 1586, when Lucas Osiander published his *Fünffzig geistliche Lieder und Psalmen*, that Luther's dream of congregational singing began to be fully realized. Here Osiander took the melody and placed it in the descant voice and then adopted a simple homophonic style in the accompanying lower parts to support it. Osiander's more user-friendly 'cantional' style was embraced by Sethus Calvisius (*Harmonia cantionum ecclesiasticarum*, 1597), Hans Leo Hassler (*Kirchengesäng: Psalmen und geistliche Lieder*, 1608) and Samuel Scheidt (*Tabulatur-Buch hundert geistlicher Lieder und Psalmen*, 1650) and later reached its zenith in the chorale harmonizations of Bach (*see* CHORALE).

There is no question that Luther played an important role in shaping the curricula of musical education in the modern age and in establishing congregational singing in church. Yet his reformed music still remained heavily dependent on the traditional style of polyphony cultivated by Roman Catholic composers. For example, much of the so-called 'Protestant' music of Martin Agricola, Sixt Dietrich and Balthasar Resinarius is not remarkably different from music written by such Catholic composers as Arnold von Bruck, Lupus Hellinck, Ludwig Senfl and Thomas Stoltzer. Indeed, soon after the Peace of Augsburg was signed in 1555 (a treaty that granted equal rights to Lutherans and Roman Catholics alike), one begins to detect a reaction against congregational singing among some Protestant German strongholds. Latin again asserted itself. More complex polyphony began to be written by such composers as Jobst vom Brandt, Gallus Dressler and Matthaeus Le Maistre, who in 1554 succeeded Johann Walter as Kapellmeister to the Elector of Saxony in Dresden.

In fact, throughout the second half of the 16th century the lines of demarcation between Protestant and Catholic music often become blurred, as Protestant composers wrote music in Latin, and Catholic composers set Protestant German texts. This duplicity is perhaps best illustrated by the career of the Protestant organist Hassler who, while employed by the Catholic banker Octavian Fugger, wrote in all sacred genres, Protestant as well as Catholic, in German as well as in Latin. Indeed, Hassler's collected works, when taken together with those of the Bavarian court composer Lassus, demonstrate how 16th-century musicians were able to adapt to 'free market forces' by diversifying their portfolio of musical assets.

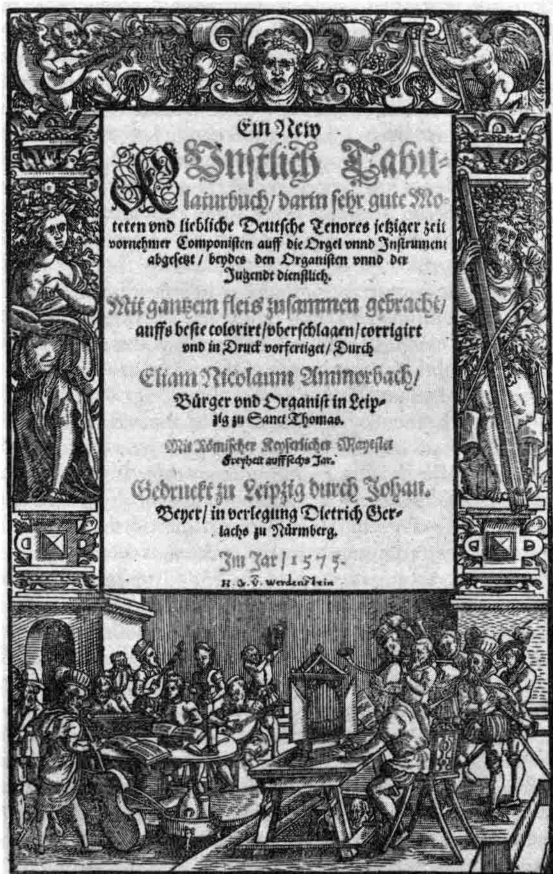
From the Peace of Augsburg in 1555 to the outbreak of the Thirty Years War in 1618, Germany enjoyed a period of relative peace. At the same time, it witnessed the beginning of an economic decline compounded by rampant inflation. As the European economy shifted westward to the Atlantic states of Spain, France, England and the Low Countries, in search of such precious commodities as gold, silver and sugar from the New World, Germany was no longer at the centre of European commerce. Consequently, the thriving economies of many German towns in the late Middle Ages and in the first half of the 16th century gradually dried up. Germany as a whole entered a long period of economic recession that continued well into the 19th century.

Although Germany's musical culture continued to flourish, its main practitioners were no longer composers like Senfl, writing in a style demonstrably German. Rather they were foreigners or native Germans who, like the Minnesinger before them, drew heavily on foreign influence. From the Netherlands came Lassus, who settled in Munich; Le Maistre, who moved to Dresden; Phillipe de Monte, who resided in Prague; and Jan Pieterszoon Sweelinck who, while never leaving the Low Countries, had an immense impact on several generations of German organists. From England came John Dowland, William Brade and Thomas Simpson, each of whom resided at German courts.

The most important influence, however, came from Italy, first with instrumental music and then the introduction of the madrigal and villanella. From the mid-1560s to the end of the century, expatriates and native Germans alike published collections of German songs which were so heavily influenced by the style of the villanella and madrigal that, but for the language of their texts, they were virtually indistinguishable from their Italian originals. The popularity of this new Italian style, which ultimately resulted in the collapse of the German Tenorlied, is evidenced not only by the makers of this music but also by its consumers. As early as 1566, the catalogue of Raimund Fugger's music library in Augsburg recorded about 70 prints of Italian madrigals and villanellas. By 1586, when virtually the whole musical establishment of the Munich court hailed from Italy, Johann Heinrich Herwart, another Augsburg patrician and merchant, had 200 printed volumes of this Italian secular song repertory in his collection. These madrigalian songs were enjoyed not only at the courts and private homes of Germany's élite, but also by its middle-class citizens. This is evident from the activities of the Musicalische Krentzleins-Gesellschaft of Nuremberg founded in 1568; from the collection of Italian music amassed by the Danzig merchant and bibliophile Georg Knoff; and from the German keyboard music belonging to the lawyer Christoph Leibfried, who singlehandedly created hundreds of intabulations of this Italian vocal repertory for his own

enjoyment while living in Würzburg, Tübingen and Basle between 1585 and 1600.

Apart from the madrigal and villanella craze, German enthusiasm for foreign music, especially Italian, is evident in the reception of monody, of the concertato principle and *stile rappresentativo*, and of instrumental music. 'The result of this assimilation of foreign influences', as Christoph Wolff noted, 'was a plurality of styles in German Baroque music not found in any other European country.' That such Italian innovations as monody, figured bass and concertato were adopted in Germany more quickly than anywhere else and continued unabated well into the 17th century can be attributed to the strong trade routes that developed between the two countries, and especially between the cities of Venice and Nuremberg, the so-called 'German Venice'. By 1620 the new style of Italian music could not only be heard throughout most of Germany, but read in theory as well. In the monumental treatise *Syntagma musicum* (1614–19), Michael Praetorius analysed the implications of the new style in remarkable detail. What one read in his treatise could be heard in his *Musae Sioniae* (1605–11), a veritable encyclopedia of chorale arrangements ranging from simple harmonizations to sensational polychoral settings in the Venetian style.


Ein New
Kunstlich Tabu-
laturbuch/ darin sehr gute Mo-
teten vnd liebliche Deutsche Tenores jetziger zeit
vornehmer Componisten auff die Orgel vnnd Instrument
abgesetzt / beydes den Organisten vnnd der
Jugendt dienstlich.
Mit gantzem fleis zusammen gebracht/
auffs beste colorirt/vberschlagen/corrigirt
vnd in Druck vorfertiget/ Durch
Eliam Nicolaum Ammorbach/
Bürger vnd Organist in Leip-
zig zu Sanct Thomas.
Mit Römischer Keyserlicher Mayestet
Freyheit auff sechs Jar.
Gedruckt zu Leipzig durch Johan.
Beyer/ in verlegung Dietrich Ger-
lachs zu Nürmberg.
Im Jar / 1575.

3. *Title-page of Ammerbach's 'Ein new künstlich Tabulaturbuch', printed by Johannes Beyer (Nuremberg, 1575); the volume contains instrumental transcriptions of vocal pieces, and the title-page engraving suggests that wind and string instruments were used with the organ in ensembles of the period*

However, the most important German practitioner of the Italian style was the Venetian-trained composer Heinrich Schütz, one of Giovanni Gabrieli's favourite students. In his first great work of German church music, the *Psalmen Davids* (1619), Schütz adopted the polyphonic concertato style of Gabrieli in compositions for two, three and four choruses with instruments. In his *Kleine geistliche Concerte* (1636–9) he demonstrated his ability to handle modern monody. In the *Geistliche Chor-Music* (1648), a retrospective collection of polyphony, Schütz succeeded in doing the apparently impossible by combining *stile antico* with *stile moderno*. And in the three instalments of his *Symphoniae sacrae* (1629, 1647 and 1650), he proved that each one of these different styles and approaches to composition could co-exist. That German music soared to unprecedented heights in the works of Schütz could also be attributed in part to the delight that he derived from setting German speech rhythm within the musical-rhetorical context of the *musica poetica*. The relationship between text and music found in his vocal works represents as perfect a union of words and music in the German language as was ever achieved.

The first half of the 17th century also witnessed important developments in the history of German keyboard music, especially as the already highly developed German organ came to assume a leading position within the church. At this time, three regional schools of organ playing emerged: a southern school conditioned by the Italian influence of Gabrieli and Merulo; a northern school influenced by the unique English-Dutch style of Sweelinck; and a central school around Samuel Scheidt, Sweelinck's student in Halle.

It was with Scheidt that the central style of German organ music came into its own. In his epoch-making *Tabulatura nova* (1624), Scheidt abandoned traditional German organ tablature and the colourist style of Leipzig's Elias Nikolaus Ammerbach (*Ein new künstlich Tabulaturbuch*, 1575), and in its place adopted a fresh new approach to composition which he transcribed into Italian keyboard *partitura*. Within this modern notational framework employing a separate staff for each voice, Scheidt composed variations on chorales, secular songs and dances, produced chorale fantasies and wrote elaborate fugues. His music marked the beginning of a new age in German organ composition that was to continue up to the death of Bach. In harpsichord music, German keyboard composers also looked to Italy and France for examples on which to base their works, as is evident in the music of Johann Jacob Froberger, who combined the bold harmonic language of his teacher Frescobaldi with the delicate *agréments* of French dance music.

The musical accomplishments of such dominating figures of the early German Baroque as Schütz, Scheidt and Schein are unquestionable. Yet to appreciate their achievements fully and to place them within a context, account must be taken of the Thirty Years War (1618–48) through which they lived. Schütz wrote only vocal music. Yet in the case of this vocal music, as in that of Scheidt and Schein, sacred music far outnumbers secular works. This to some extent underscores the differences between German and Italian musical life and the circumstances that produced these differences. As Italy staged spectacles of music, dance and drama in a peaceful political climate, Germany was devastated by three



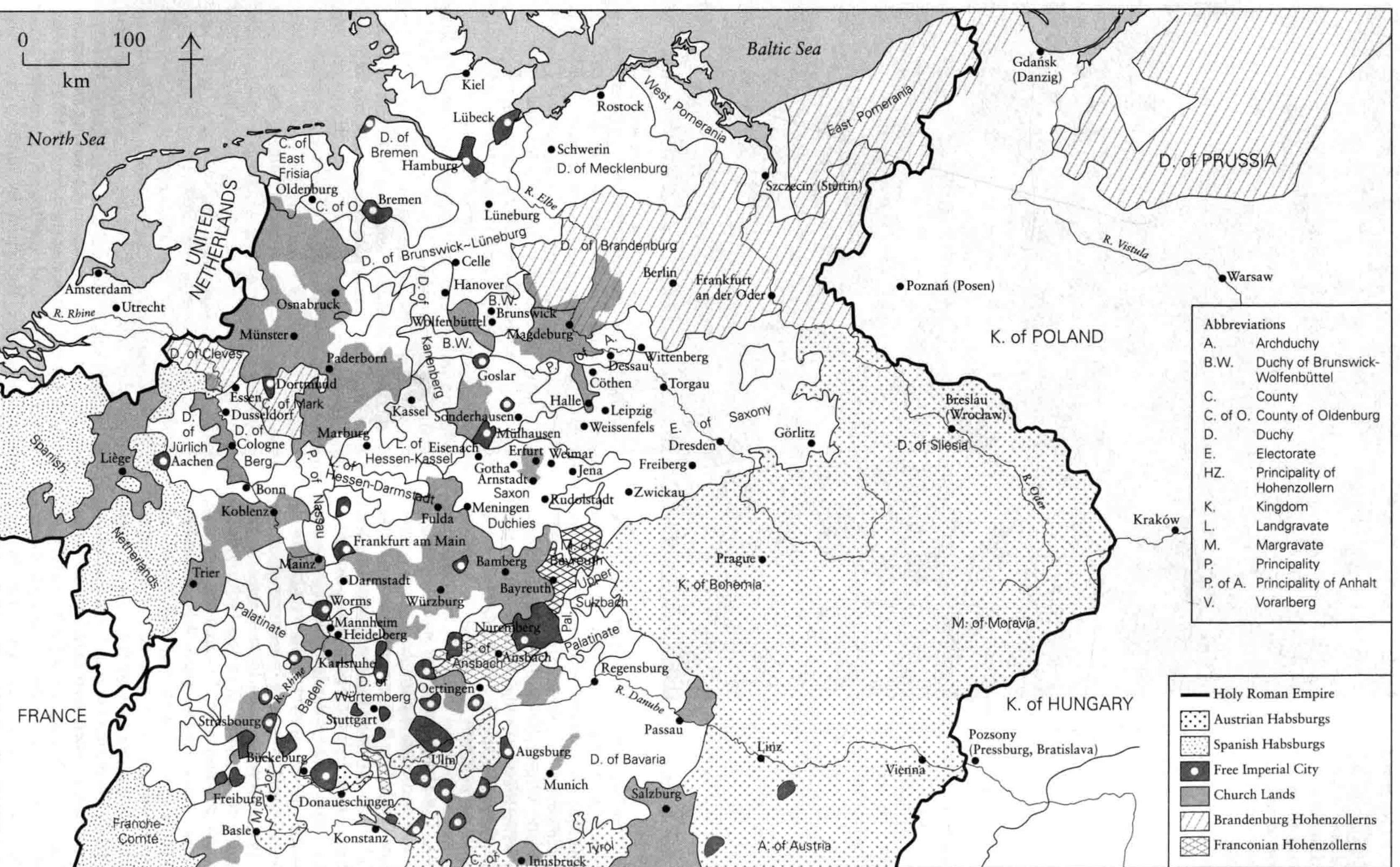
4. Music-making in a Nuremberg garden: painting from the family album of Hans Ludwig Pfintzing, gouache, 1600 (D-BAs Msc.Hist.176, f.15v)

decades of war. The courts were often impoverished and had to improvise. Citizens were almost always afraid for their lives. Consequently, it seems to be no coincidence that German composers, like Schütz, frequently sought refuge in the south. When they returned, they felt more compelled to write music of religious observation and solace than to write opera. Ironically, *Dafne* (1627), the only opera composed by Schütz, is now lost.

2. 1648–1700. The Thirty Years War was the greatest political, economic and cultural watershed in the German territories before World War II. Pomerania, Mecklenburg, Thuringia and parts of Saxony, the Palatinate and Württemberg lost about half their population; Brandenburg, Hesse, Franconia and Swabia lost a third, while the Catholic south-east and Protestant north-west remained largely spared. However, the speedy recovery of most urban areas after the war, assisted by very swift demographic growth in the second half of the 17th century, created favourable conditions for the rapid regeneration of cultural life in towns, cities and courts. A large number of cultural centres emerged within a wide variety of political structures which remained fundamentally stable until 1803. Some of these centres were free imperial cities or trading centres such as Hamburg, Lübeck, Frankfurt, Leipzig and Nuremberg, others were small principalities under ecclesiastical or secular rule, others again were territorial states. The variety of the cultural structures themselves and the rivalry between them encouraged mobility, stylistic diversity and a receptiveness to outside influences. These factors are all evident in German music of the time, with its eclecticism and readiness to adopt foreign styles, forms and techniques, a process which was to lead to J.J. Quantz's famous discussion of the 'mixed' or 'German' style in his *Versuch einer Anweisung die Flöte traversière zu spielen* (1752); according to Quantz, this 'German' style derived from a combination of the best elements of the music of other nations.

The wide variety of German musical culture in the 17th and 18th centuries, which had no counterpart in other countries, was further increased by two specific phenomena: the schism between the mainly Protestant north and the mainly Catholic south, and the co-existence until well into the 18th century of the most up-to-date music from outside Germany (especially Italy) with the continuing traditions of the 16th century. In short, the varied development of music in Germany during the 17th and 18th centuries arose from religious, political and economic conditions: differences between Catholic and Protestant regions on the one hand, and between rural, urban and court musical cultures on the other.

We have very little direct information about the music of the lower classes, although a certain amount can be inferred from literature, the visual arts and (in the 19th century) folksong collections. We can be sure, however, that there was much singing, music-making and dancing in towns and villages during the 17th and 18th centuries, both in daily life and on festive occasions. Many performances were also given by itinerant musicians, often war veterans, who played the dulcimer, bagpipes



5. Map of central Europe, c1648, at the end of the Thirty Years War

and fiddle. The novels of Grimmelshausen, in particular *Simplicissimus* (1669), present a vivid picture of such musicians. There was some blurring of the distinctions between traditional music, expecially folksong, and melodies composed by professional musicians, particularly for hymns in which the whole community could join. Akin to the simple hymns were numerous sacred songs in which poets deplored the troubles of the times and expressed their hopes for modest happiness on earth and bliss in the life to come. The 17th century was a century of song in Germany; some 10,000 sacred poems were written and about 3000 of them set to music. Notable Catholic poets included Friedrich von Spee and Angelus Silesius; their Protestant equivalents were Johann Rist and Paul Gerhardt. Silesius collaborated with the musician Georg Joseph, who was in the service of the Prince-Bishop of Breslau and wrote melodies for most of Silesius's poems. The poems of Rist and Gerhardt were sung to both new and traditional hymn tunes, and sometimes had more elaborate settings with basso continuo. The most important composers of such songs included Johannes Crüger, S.T. Staden, Andreas Hammerschmidt, Johann Schop (i), Thomas Selle and Heinrich Scheidemann.

The extraordinary flowering of sacred song in the 17th century reflected the need of many people, particularly in the towns, for spiritual consolation, while the dissemination of more musically demanding songs attested to the new culture of middle-class music-making, combining the tradition of the strophic song with such Italian innovations as the basso continuo. The same is true of secular song, which also flourished in the second half of the century; its principal exponents included Heinrich Albert and Johann Sebastiani of Königsberg, the court Kantor J.P. Krieger of Weissenfels and the organist Andreas Hammerschmidt of Zittau.

Hymn-singing was not the only link between the musical cultures of town and country in the 17th century. Lay choirs were formed to sing sacred music on the model of the urban Kantorei (and encouraged by the progressive spread of literacy), and lay musicians made up instrumental ensembles to play at festivals and ceremonies for a fee. Resentment of these lay musicians by professional town musicians led to a number of decrees towards the end of the century stating that only performers of sacred music might 'serve' within a parish.

In urban musical culture the traditions and organizations of the 16th century persisted independently of all stylistic change, especially in Protestant areas. (17th-century urban musical life was richer and more varied in Lutheran than in Catholic regions, and the role of music was naturally even smaller in Reformed Church areas.) The town musicians, who regarded themselves as a kind of guild, played for ceremonial occasions such as festivals and civic receptions and signalled the hours from church towers. They also performed in church and at private ceremonies. Their 'official' instruments were cornetts and trombones, with some string instruments, although initially these were not highly regarded. Oboes were added at the end of the century. Sacred music was provided by the Kantor and the organist, and the Kantor would very often teach at local schools. At the bottom of the musical hierarchy in Protestant towns was the choir of *Kurrende*, schoolboys who walked the streets singing for alms, a custom not abolished until the middle of the 18th century.

The development of urban musical life organized in this way depended directly on the economic power of the town or city concerned. It found its clearest expression in the creation of collegia musica, which incorporated the scholarly and humanistic ideals of the Italian academies and frequently concerned themselves with language and poetry as well as music. The first collegia musica had been founded in the 16th century, particularly in Nuremberg, the leading commercial metropolis of its time. After (and in some cases during) the Thirty Years War they were concentrated in trading cities that had been spared in the hostilities (Nuremberg, Elbing, Königsberg) or had made a swift recovery (Sagan, Görlitz, Memmingen, Leipzig). Königsberg was a special case because of the literary and musical talents in the circle around Simon Dach and Heinrich Albert. The musical societies of Frankfurt and Hamburg were notable for their swift acceptance of the latest music from Italy. They were financed by merchant patricians, and in Hamburg the musical society was a joint stock company. Nuremberg was almost the only place where the 16th-century tradition of music printing continued, although on a small scale. Music was generally transmitted in manuscript form, in marked contrast to the situation in Italy; and musicians, working in near-isolation, tended to produce music for specific local conditions. These circumstances hardly favoured stylistic uniformity, as did the different conditions prevailing in the 18th and especially the 19th centuries. On the other hand, the small scale and the diversity of these musical 'urban landscapes' meant that a composer had considerable scope to develop his individuality.

The reception accorded to foreign music, particularly from Italy, differed from genre to genre and from region to region, as did the nature of its adaptation to native German forms. Adaptation was most successful where older German traditions could be fused with the new, for instance in motets in the style of Palestrina and in the sacred madrigal, sung predominantly in Latin in the Catholic south and in German in the Protestant north (examples include Schütz's *Geistliche Chor-Music* of 1648 and works by Hammerschmidt, W.C. Briegel and others). Out of these genres grew the polychoral motet designed for special occasions, a tradition leading from Sebastian Knüpfer and Johann Schelle through Johann Michael and Johann Christoph Bach to its culmination in the examples of J.S. Bach. The transformation of Italian traditions into the chorale concerto and choral cantata of northern and central Germany derived entirely from the role of sacred song in Protestant divine service, a development that had begun with Praetorius and was continued by Schein, Scheidt, Knüpfer and Buxtehude right through to J.S. Bach; the extension of the form by adding free textual commentary between the chorale verses shows that the sacred song had a central position in the Protestant church.

At the same time the cantata not based on a chorale was developing, with texts in German or Latin in the work of such composers as J.C. Kerll in Munich and Christoph Bernhard in Dresden and Hamburg (both of them pupils of Carissimi), the Dresden Kapellmeister Vincenzo Albrici and M.G. Peranda, and Matthias Weckmann, David Pohle, Dieterich Buxtehude and F.W. Zachow, the teacher of Handel. The cultivation of sacred concertos and *symphoniae sacrae* (a term first used by Schütz) for small forces originally reflected the needs of



6. Collegium musicum: frontispiece from Johann Martin Rubert's 'Musicalische Arien erster theil' (Stralsund, 1647) for voices and instruments

musical ensembles in and directly after the war (as in Schütz's works of 1629, 1647 and 1650), just as the development of large-scale works, chiefly in the Carissimi tradition and including *historiae* (the Christmas and Easter stories) and Passions, is symptomatic of the recovery of some of the large Protestant courts, such as Dresden, and the relative prosperity of cities such as Breslau that had been little affected by the war. The composition of *historiae* seems to have been concentrated in central Germany (Schütz in Dresden) and eastern Germany (Tobias Zeutschner and others in Breslau). The Passion, a specifically Protestant genre and far more ambitious musically than the unassuming Catholic Passion music of the period, was widespread throughout central and northern Germany in the 17th and early 18th centuries. The genre included works by Schütz, Selle, Sebastiani, Johann Theile and J.V. Meder, reaching its culmination in the Passions of J.S. Bach. In the early 18th century the Passion oratorio developed in the progressive musical atmosphere of Hamburg. Keiser set the Passion poems of C.F. Hunold in 1704 and of B.H. Brockes in 1712; further settings of the Brockes text were composed by Telemann in 1716, Handel in 1716–17, Mattheson in 1718, G.H. Stölzel in 1720 and J.F. Fasch in 1723. Oratorios on subjects other than the Passion scarcely spread beyond the imperial court in Vienna; *Das jüngste Gericht* (*c*1680), attributed to Buxtehude, was a special case and had no perceptible influence. Sacred opera seems to have provided a substitute, but today its merits can be assessed only from the librettos of C.C. Dedekind and from accounts of performances.

Although it is difficult to draw strict distinctions between the history of musical composition in towns or cities and at court, some genres were clearly associated with the development of court culture. Those German courts that had emerged relatively unscathed from the Thirty Years War, like the electoral court of the Palatinate at Heidelberg, took advantage of a new start to look towards the French court of Louis XIV, which had become a paradigm for all Europe. However, the influence of French court music proved limited, probably because Italian influence on court music in Germany had become too deeply ingrained since the last third of the 16th century, and perhaps, too, because Italy, with its many small states and cities, provided an inexhaustible supply of musicians who were willing to travel, while the centralized court culture of France attracted all talents to Versailles. The few German courts that followed the French musical model included Celle and, at various times, Hanover, Schwerin, the court of the Palatinate at its alternative residence of Düsseldorf, and the court of the Margrave of Baden in Schlackenwerth and later in Rastatt. The types of music cultivated at a particular court were largely dictated by the taste and the economic circumstances of the ruler himself.

Hardly any musical genres were exclusively confined to courts in 17th-century Germany. An exception was the Italian chamber duet, whose principal exponent was Steffani. Concertante canzonets and concertante madrigals were written and performed at court, but the Kantor of the Thomaskirche, Sebastian Knüpfer, also composed such works; the chamber cantata was not cultivated in Germany until the end of the 17th century, and then by urban composers such as Keiser in Hamburg (1698 and 1717).

The situation is particularly complex in opera, ballet and *Singballett*, where French and Italian influences coincided with various attempts to create a German-language opera. These genres were chiefly performed at courts, in line with the widespread taste for French court culture, in which ballet, *opéra-ballet* and opera played a prominent part. Stylistically, however, only the ballet obviously imitated French models. Municipal opera on the Venetian model developed only in a few large commercial cities; those with opera houses of their own were Hamburg (from 1678 to 1738), Nuremberg (from 1668) and Leipzig (from 1693). In 1690 Duke Anton Ulrich of Brunswick tried to make opera both a highly subsidized form of court theatre and an economic enterprise in the form of a joint stock company (as in Hamburg), but without lasting success. Indeed, success eventually eluded Hamburg too. In the second half of the 17th century many halls were fitted out as theatres in the princely castles, *Komödienhäuser* were built for both spoken and music drama, and magnificent opera houses were constructed at the great courts (Munich, 1654, Dresden, 1667, Stuttgart, 1674, and Hanover, 1689).

The spread of the *Singballett* in Germany preceded that of opera, and as in opera (with his *Dafne*, 1627, Torgau), Schütz created the prototype: *Orpheo und Euridice* (1638, Dresden). The original programme indicates the work's stylistic syncretism, typical of opera in 17th-century

Germany: it was 'written in German verse . . . composed in the Italian manner . . . performed in ten ballet dances' (i.e. probably with French choreography). The Dresden court had given the lead and was followed – in each case with occasional works written for specific events at court – by Wolfenbüttel in 1646, Gotha in 1649, Gottorf in 1650, Altenburg in 1652, Celle in 1653 and Stuttgart and Brunswick in 1660.

Operatic style was shaped by the individual tastes of the princes who paid for opera, by the taste of the middle-class public in the cities and by the Kapellmeister themselves, who probably wielded greater influence here than in other genres of court music. This, combined with the large number of opera houses and competition between courts and cities which often entailed enticing famous Kapellmeister from one appointment to another, resulted in a plurality of styles. The style of J.S. Kusser, who had studied with Lully in France, left its mark on the repertory successively in Ansbach, Brunswick, Hamburg and Stuttgart; and at courts with a French-orientated musical culture, composers were encouraged to introduce French elements into their operatic style (as Steffani did in his works for Hanover and Düsseldorf). However, the repertory at most courts was predominantly Italian. The mixed forms produced for commercial reasons in Leipzig and Hamburg contained arias in the Italian style sung in Italian interspersed with recitatives in German.

In the last third of the 17th century efforts were made to develop an independent type of German opera sung in German. Musically, it was based on the Italian model, but it also included French elements. The first German operas were isolated works such as Schütz's *Dafne* and S.T. Staden's *Seelewig* (1644, Nuremberg). In most places the German and Italian and/or French repertories existed side by side; in many (for instance, in Darmstadt early in the 18th century) there were performances of German and Italian operas and French plays. In addition there were translations of French and Italian librettos, and Italian operas were performed in German translation (the six three-act works by Steffani, performed in Hamburg in 1695–9). The main centres of attempts to develop German opera were Altenburg (until 1738), Ansbach (from 1665), Bayreuth (1662–1726), Brunswick (1690–1730), Dresden (from 1671), Darmstadt (from 1673), Durlach (from 1712), Gotha (1681–1744), Hamburg (1678–1738), Leipzig (from 1693), Meiningen (1702–7), Nuremberg (from 1679 to *c*1685), Neuburg an der Donau (from 1678), Weissenfels (from 1680), Wolfenbüttel (from 1655) and Zeitz (from 1711). The final flowering of this type of German opera was in Rudolstadt in 1729–54. Elsewhere it was superseded around 1740 by the international system of Italian opera.

The development of instrumental music after the Thirty Years War was characterized by the gradual reduction of the variety of forms and ensembles of the 16th and early 17th centuries, and by the influence of Netherlands, French and Italian models, from which independent forms and genres emerged towards the end of the century. Instrumental music was performed at court (solos and ensembles), in church (organ music) and to a lesser extent in towns and cities (ceremonial music, especially for wind instruments, and domestic chamber music). Lute music on the French model was primarily a courtly genre, although it was also written for domestic performance (Esaias Reusner (ii) in Brieg and Berlin; S.L. Weiss in


Die Großmüthige
TOMYRIS.
Wurde
In einem Sing-Spiel auf dem Hamburgischen Schau-Platz fürgestellet
Im Monath Julius. 1717.
Hamburg/ gedruckt mit sel. Friederich Conrad Greflingers Schrifften.

7. *Title-page of the libretto of Reinhard Keiser's 'Tomyris', first performed at the Theater am Gänsemarkt (Hamburg, 1717)*

Dresden). Italian influence dominated ensemble music. It was produced in large quantities, some of it for courts, some for the urban middle class (for instance, for the collegia musica and student musical societies). There was no strict line of demarcation between the sonata and the suite based on French dances in the work of such composers as Johann Rosenmüller and J.R. Ahle. The trio sonata did not become fashionable until the 18th century, in the wake of general European enthusiasm for Corelli; in the late 17th century, however, a number of trio sonatas were written by Reincken, Krieger, P.H. Erlebach and Buxtehude.

Not surprisingly, French influence was most pronounced in the ensemble or suite for several instrumentalists or solo performer, and in dance collections for ensembles, primarily intended for court performance but also written for the urban middle class. Keyboard music, also on the French model, saw the development of the keyboard suite and of an idiomatic harpsichord style (J.J. Froberger, Matthias Weckmann and Fischer). Gottlieb Muffat, with his ensemble suites and concerti grossi synthesizing the models of Lully and Corelli, stands alone, an epoch-making figure comparable to Buxtehude in the north. Muffat's work marks the beginning of the great period when French and Italian music merged to create the characteristics of a 'German' mixed style, as defined by Quantz (see above), which reached a peak in Telemann and J.S. Bach.

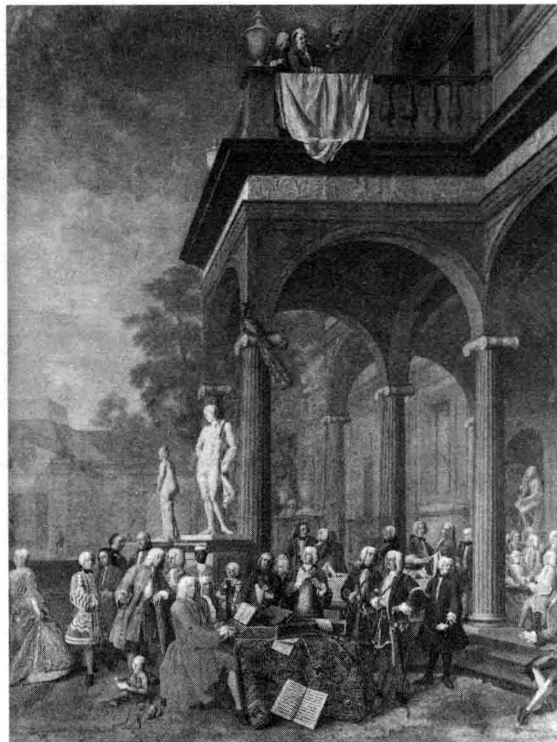
In the 17th century organ building and organ composition developed particularly in northern Germany, an area little affected by the Thirty Years War. The prime influence here was the work of Sweelinck, with whom Scheidt, Jacob Praetorius (ii) and Heinrich Scheidemann studied in Amsterdam. Organ composers of the next generation included Reincken and Matthias Weckmann.

17th-century German organ music reached its peak in the works of Buxtehude and Johann Pachelbel, with their wealth of forms and techniques, their independent and virtuoso treatment of the pedal, and their exploitation of the uniquely wide range of stops in the organs of north German organ builders such as Gottfried Frizsche, Friedrich Stellwagen, Jonas Weigel and, in particular, the internationally renowned Arp Schnitker.

3. 1700–1806. The musical history of the German-speaking territories in the 18th century – leaving aside Austria and Switzerland, which followed paths of their own in line with local conditions – can be best understood by examining a number of significant aspects. Courtly musical culture centred on a few large courts, generally absolutist and influenced by the Enlightenment, while the many smaller courts were historically less important. Urban middle-class musical culture developed above all in the wealthy cities; new forms of communication evolved, and there were rapid developments in music written for domestic performance. Protestant church music declined after the middle of the century (which by chance coincided with the death of Bach), while Catholic church music continued to flourish.

These developments went hand in hand with what Quantz saw as the stylistic synthesis achieved in the first half of the century and the emergence of new forms and genres in the second half. The courts concentrated on Italian *opera seria*, which became the established norm in the first half of the century, while the German Singspiel developed after 1750. Instrumental music came to the fore with the genres of the concerto, symphony and sonata, composed on Italian models but with ever-increasing independence. Above all, there was a general stylistic change after the 1720s, when German music became a productive rather than a merely receptive force for the first time in its history. This development was fostered by the fact that outstanding individual artists could make their influence more widely felt through new, improved forms of communication (music journalism, music publishing and concert tours). Such musicians included Telemann, Johann Stamitz and C.P.E. Bach. In terms of musical history J.S. Bach, for 27 years Kantor at the Leipzig Thomaskirche, seems to stand alone, and his work influenced no major composer before Mozart and Beethoven. The vigour of German musical culture and the outstanding achievements of individual composers should not, however, disguise the fact that late 18th-century developments that would have a far-reaching effect on the future of music took place on the periphery of the German-speaking lands. Indeed, Viennese Classicism should be regarded as neither a German, nor even an Austrian, but as a purely Viennese phenomenon.

Most of the courts that were musically active in the 17th century continued to cultivate music, depending on their finances and the taste of the prince. New courts emerged with important musical establishments, notably the court of the princes of Thurn and Taxis in Regensburg and the court of Oettingen-Wallerstein. However, they were all outshone by the three royal residences at Dresden, Berlin and Mannheim. From the 1720s Dresden became a major centre for new Italian instrumental music (especially that of Vivaldi) and its assimilation by such composers as Bach and J.G. Pisendel. With the opening of Daniel Pöppelmann's opera house in 1719 until 1763, *opera seria* and the music of the court church flourished



8. 'Concert at Schloss Ismaning' by Peter Jacob Horemans, 1731 (Bayerisches Nationalmuseum, Munich)

in Dresden, especially in the Hasse-Bordoni era (1731–63). Even after this date Italian opera and italianate church music remained important and exerted an influence far beyond Dresden itself. The Italian court opera of Dresden survived as an institution until 1832. In the late 18th century the music of the Dresden court church developed an established repertory which included earlier works such as those of Hasse. Elector Friedrich August was a practising musician himself, and the Dresden court was one of the first places where the new Viennese repertory of Haydn and Mozart found an appreciative audience.

Matters were quite different in Berlin, which had very quickly become a great metropolis, its population growing from about 20,000 in 1688 to 172,000 around 1800. Court and civic culture were closely linked in the city, and music flourished at court, principally under Frederick the Great (1740–86) and to a lesser extent under Friedrich Wilhelm II (1786–97). Frederick the Great, himself a talented and prolific composer and librettist, promoted both *opera seria* and modern Italian instrumental music; his encouragement of opera was also politically motivated, since he sought to outshine the absolutist magnificence of the Dresden court opera. For similar reasons, the king took a close and detailed interest in the productions staged at the opera house built by his court architect G.W. von Knobelsdorff and opened in 1742. The court musicians of Berlin included a number of major talents, although none of Hasse's significance and international reputation: C.H. Graun, J.F. Agricola and J.F. Reichardt in opera, Quantz, Franz and Georg Benda and J.G. Graun in instrumental music. Aside from Reichardt, the leading

musician to write for Friedrich Wilhelm II was Boccherini, who became his court composer.

The situation in Mannheim was different again. The city was unique in that musical activity was overwhelmingly centred on the court and depended entirely on a single ruler, Elector Carl Theodor of the Palatinate, who had little in common with Frederick the Great save a liking for playing the flute. Mannheim had been almost entirely destroyed in the Thirty Years War, and after a brief period of recovery was then devastated in the War of the Palatine Succession in 1689. The court of the Palatinate did not move back to the city until 1720. In 1742 the opera house built in the castle by Alessandro Galli-Bibiena was inaugurated, ushering in a period when opera and instrumental music flourished at court. There were more major virtuosos and composers working for the Hofkapelle than for any other musical ensemble in Europe, with Carlo Grua and Ignaz Holzbauer at the opera, and works commissioned from J.C. Bach, Jommelli, Traetta and Giuseppe de Majo. The members of the orchestra, besides Holzbauer from Vienna, included Johann Stamitz from Bohemia and his pupil Christian Cannabich, who was a brilliant orchestral trainer, C.J. Toeschi, F.X. Richter from Bohemia, Anton Fils from Bavaria, Ignaz Beck, Ignaz Fränzl, and Anton and Carl Stamitz. Other names that deserve mention are those of Franz Danzi and Peter Winter, who both studied composition with the Abbé Vogler. The fame of the Hofkapelle was spread by musical visitors to Mannheim, not least Charles Burney. The fact that its composers drew on varied European traditions probably contributed to the creation of a new style in Mannheim which made full use of the opportunities offered by a virtuoso orchestra. Mannheim musicians made a crucial contribution to the development of the symphony, in particular; and the treatment of the orchestra in Mannheim influenced many composers, including Mozart and Weber. The performances given from 1754 onwards by Mannheim virtuoso instrumentalists in Paris caused a sensation; subsequently the Mannheim School had a decisive influence on concert life there, notably with the new genre of the symphonie concertante which Carl Stamitz introduced to the French capital. This was the first time the influence of German music had extended beyond the German-speaking countries. Finally, there was a significant movement towards German opera in Mannheim, connected with the founding of an Academy of Sciences, and of the Nationaltheater in 1779, in emulation of similar efforts in Vienna. The great period of Mannheim court music came to an end early in 1778, when Carl Theodor succeeded as ruler of Bavaria and moved his court to Munich.

In terms of musical history, the three major German cities of the 18th century were Hamburg and Leipzig, with their commercial prosperity, and Berlin, a royal residence, an administrative seat and a middle-class metropolis. Hamburg, as a trading seaport, was much influenced by London; Leipzig was an international trade fair centre; and Berlin profited from the enlightened climate of the court and its role as the capital of a rapidly expanding power. Forms of public music-making tried and tested in London were further developed in Hamburg: civic ceremonies were repeated for a paying public, public concerts featured appearances by touring virtuosos, charity concerts were given, journalism flourished in Mattheson's and Scheibe's musical periodicals, and works were published by subscription. Musical enthusiasm was widespread among a relatively large class of wealthy patricians and merchants, and was at the root of the shift away from scholarly works of musical theory written for professionals, towards well-informed musical writings for the *galant homme*. Two of the greatest German composers of their day, Telemann and C.P.E. Bach, also lived and worked in Hamburg for several decades.

Leipzig came to rival Hamburg in musical importance in the second half of the century. In the first half of the century musical life in Leipzig was dominated by vocal and instrumental church music, in particular the music of J.S. Bach and by student and middle-class collegia musica. In line with the spirit of the Enlightenment, L.C. Mizler von Kolof tried to establish music (including musical history) as a department of study at the university, and founded the *Neu eröffnete musikalische Bibliothek* (1736), the journal of the Societät der Musicalischen Wissenschaften, in direct competition with Mattheson in Hamburg. The importance of church music declined after the death of Bach, but in 1743 a group of merchants founded a public concert organization to supersede the collegia musica. This organization in turn was replaced by the concerts of J.A. Hiller in 1778, and these were followed in 1781 by concerts organized by the city and given in the newly reconstructed Gewandhaus. At the end of the century Leipzig had 14 concert societies and was unequalled for its flourishing concert life.

The internationalism of Leipzig was particularly evident in the development of opera in the city. After the closure of the German opera in 1720, travelling theatrical companies such as those of Mingotti, Locatelli and Nicolini gave guest performances of the Italian repertory during the Leipzig fairs. An adaptation of the English ballad opera *The Devil to Pay* was performed in 1743 in Berlin and 1750 in Leipzig; the local poet C.F. Weisse then retranslated the work which, with new music by J.C. Standfuss, became the prototype of a new vernacular genre: the Singspiel. Leipzig was the major centre of Singspiel up to the foundation of the Stadttheater in 1817 and was visited by the theatrical troupes of Koch, Bondini and Seconda, as well as Domenico Guardasoni's company, which brought the Italian repertory to the city between 1782 and 1794.

But the most important development of all was in music publishing. A city famous for its trade fairs was the ideal location, and the leading figure in this field was J.G.I. Breitkopf, with his new system of printing notation (1755) and his music trade which collected and sold works from all over Europe. The firm became Breitkopf & Härtel in 1795, and in 1798 founded the influential *Allgemeine musikalische Zeitung*. In 1800 the rival firm of Hoffmeister & Kühnel was founded, publishing as *Bureau de musique* simultaneously in Leipzig and Vienna. The scene was set for Leipzig to become Europe's most important centre of music publishing.

After the accession of Frederick the Great in 1740 and the flowering of musical culture in Berlin, there was a fruitful interrelationship, sometimes with a competitive edge, between court and civic musical life. The music of the court remained strongly orientated towards Italy and Italian opera. Private and public concerts of sacred and secular music were held from the 1720s, organized by court and cathedral musicians, and the influence of the Sing-Akademie, founded in 1791, extended far beyond

Berlin itself. From about 1750 men of letters (K.W. Ramler, C.G. Krause), theorists (F.W. Marpurg) and composers developed the ideal of the simple, sensitive quasi-folksong with keyboard accompaniment, a genre further developed by the group of composers known as the Berlin Lieder School. The combination of theory and practice and a rationalistic character typified the vigorous musical journalism of Marpurg, Krause, Quantz and C.P.E. Bach, which culminated in J.G. Sulzer's encyclopedic *Allgemeine Theorie der schönen Künste* (1771–4). Notable musical figures in Berlin were Princess Anna Amalia, Frederick the Great's youngest sister, and J.P. Kirnberger, who became her Hofkapellmeister in 1758. A fervent champion of the contrapuntal tradition against the *galant* style, he collected an extensive music library for the princess, including autograph manuscripts by J.S. Bach and works by Handel and Palestrina. Musical attitudes, and musical journalism, in Berlin were markedly conservative in any case, and these tendencies were further reinforced by Kirnberger and his circle. While the conservative attitudes that prevailed in Berlin were regarded (not least by Haydn in his autobiographical sketch of 1776) as inimical to the development of the new language of instrumental music that reached its peak in Viennese Classicism, the music-making that reflected those attitudes helped to create a historically based public concert repertory, exemplified in the programmes of the Sing-Akademie that culminated in the rediscovery of the *St Matthew Passion* in 1829.

After the 1720s there was an increasing distinction between styles in line with the functions of different musical genres. The new style developed most obviously in the *galant* keyboard piece and the undemanding song for social and private entertainment, especially in middle-class circles. More demanding chamber music for private or public performance by accomplished amateurs and professionals either imitated widely accepted models or combined Italian and French styles and genres, as in Telemann's *Musique de table* (1733). Similarly, the French suite and the Italian concerto were sometimes kept strictly separate (in works by Bach, Telemann and many others), or sometimes combined into hybrid forms, as, again, in many works by Telemann. The trio sonata, a 'learned' genre *par excellence*, and the quartet sonata deriving from it, both of them north German specialities, remained the 'touchstone of a true contrapuntalist' (Quantz) even when their contrapuntal idiom was infused by *galant* elements.

Sacred vocal music and organ music also adhered to the Baroque tradition, but became less important in Protestant areas in the second half of the 18th century; Bach's cantatas and organ works were anachronisms even in their own time, although the type of cantata pioneered by the poet and theologian Erdmann Neumeister was a relatively modern form. The tradition of ceremonial Catholic church music for Mass and Vespers survived unbroken into the 19th century, following the Habsburg and Italian examples. In Protestant Germany, music for divine service was replaced by edifying devotional music influenced by Rationalism and the aesthetic of *Empfindsamkeit*; the prototype for such works was Graun's *Der Tod Jesu*, and later examples include the oratorios of Telemann and C.P.E. Bach. Handel's oratorios, revived in Hamburg in the 1770s and subsequently elsewhere, were also regarded as sacred music to edify the Christian not as the member of a community but as an individual.

In instrumental music two genres dominated the second half of the century: the symphony and, to a lesser extent, chamber music with keyboard obbligato. The string quartet played a surprisingly small part, although the quartets of Haydn, in particular, were performed to enthusiastic audiences everywhere. As was true in Italy, the symphony initially grew out of the opera sinfonia; but the genre soon became independent as symphonies were written specifically for chamber or concert performance. Italian influence quickly dwindled as the symphonies of Austrian composers, especially Haydn, became



9. Munich court musician with instruments of the Classical orchestra: painting by Peter Jacob Horemans, 1762 (Bayerisches Nationalmuseum, Munich)

increasingly popular. Until the end of the century the symphony in Germany (unlike in France and England) was primarily a court phenomenon, although many symphonies were played in the growing number of concerts for the urban middle classes. The most important symphonists, all of them court musicians, included C.P.E. Bach, J.G. Graun and Franz Benda in Potsdam, J.M. Molter in Durlach, Antonio Rosetti in Oettingen-Wallerstein and Schwerin, Christian Cannabich in Mannheim and Munich and Georg Benda in Gotha. Of these the outstanding figure was undoubtedly C.P.E. Bach, although his style, original to the point of eccentricity and highly rhetorical, does not fit into any general pattern of development. The 'Hamburg Bach' was also idiosyncratic in his chamber and keyboard music, which far surpassed anything produced by his contemporaries.

In a country as enamoured of theory as Germany, it was inevitable that the body of instrumental music composed after the stylistic changes around 1720 should be defined within a theoretical system. Elements of traditional rhetoric were used at first, relating an apparently autonomous form back to the rhetorical arts (Mattheson, Joseph Riepel and H.C. Koch). The rhetorical theory of form was abandoned in the early 19th century in favour of ideas from English musical aesthetics and formal theory going back to Shaftesbury (as formulated by Charles Avison, Adam Smith and A.F.C. Kollmann). These ideas, deriving from theories of architecture and the visual arts, were concerned with the analytical understanding of instrumental forms of music, and were developed by C.G. Krause (*Von der musikalischen Poesie*, 1752), Moses Mendelssohn (*Über die Empfindungen*, 1755), Leonhard Euler (*Lettres à une princesse d'Allemagne*, 1768), in various writings by J.C. Forkel, and above all by C.F. Michaelis (*Über den Geist der Tonkunst*, 1795; *Zweyter Versuch* . . ., 1800; *Über die wichtigsten Erfordernisse und Bedingungen der Tonkunst*, 1805). In the writings of E.T.A. Hoffmann these theoretical ideas were combined with the Romantic aesthetic of feeling.

4. 1806–1918. The official end of the Holy Roman Empire in 1806 was a less significant date in musical history than the Edict of the Deputation of the German Estates of 1803. The dissolution of many small courts and the closure of most monasteries, with their wealth of musical culture, set in train a process of cultural standardization that continued until the founding of the German Reich in 1871. Culturally, Austria became further and further removed from Germany, although Austrian, or rather Viennese, influence on German music (as opposed to the other arts) increased enormously, through Haydn, Mozart, Beethoven and Schubert, and later Brahms, Bruckner, Mahler and Strauss. These developments were fostered by industrialization, the accumulation of wealth in the big cities, the German Customs Union of 1834 and greatly improved communications. The musical landscape changed rapidly in the first half of the 19th century, although the Napoleonic Wars and the failed revolution of 1848–9 had remarkably little influence on the structures of musical life. The second half of the century was an era of consolidation, and the end of World War I in 1918 brought no essential change to musical institutions and public musical life.

Important social developments included the spread of musical culture among the urban middle classes, the increasing numbers of cities where music played an important role, and the standardization of musical culture, together with its separation from mass culture. As music at the princely courts diminished, music-making in the cities became increasingly dominant. After the Wars of Liberation in the second decade of the century, political conflicts between court and bourgeois society could still manifest themselves through opera, as in the confrontation between Spontini and Weber at the première of *Der Freischütz* in Berlin in 1821. Kaiser Wilhelm II's attempts to mould the opera and theatre of Berlin to suit his own tastes were strongly criticized by the public and particularly the press, a force to be reckoned with by 1900. The musical interests of rulers now held sway at only a few, usually minor, courts such as Weimar, which became a musical centre principally through Liszt and his circle and retained that status until the abdication of the grand dukes in 1918, and Meiningen, particularly under Duke Georg II (ruled 1866–1914), who made the Hofkapelle a model institution with an up-to-date repertory and retained the court theatre for the performance of classical German drama.

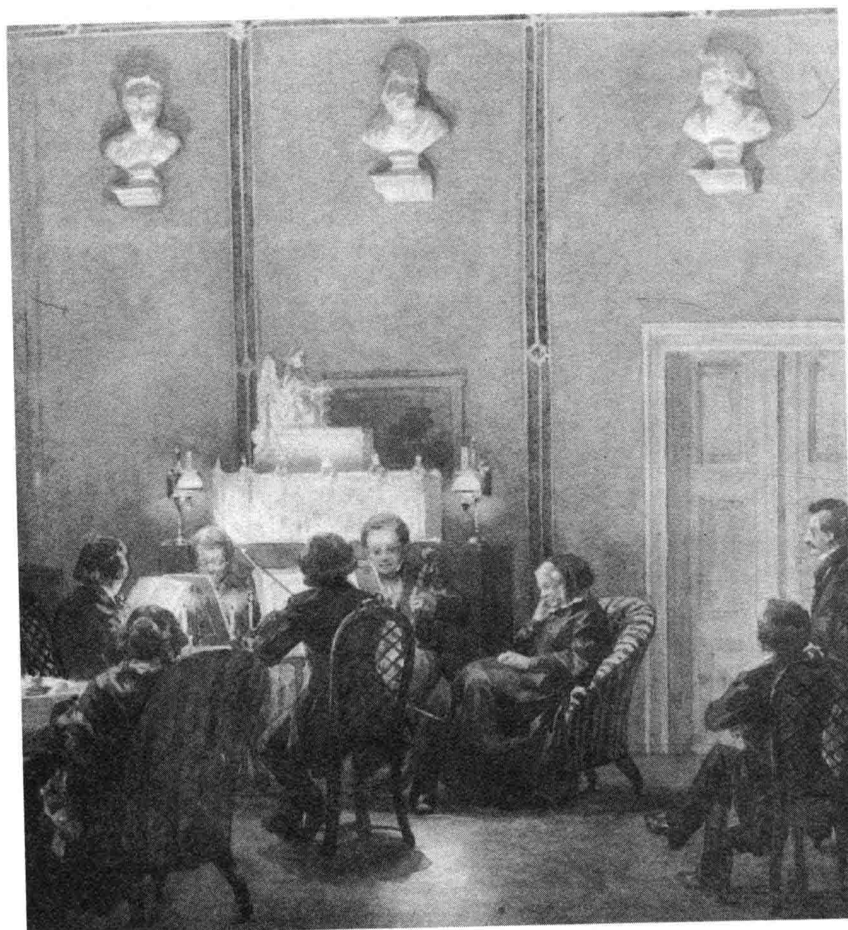
Court opera aside, musical life in the major German cities during the 19th century was much as it is today. Opera, ballet and drama, and later operetta, were performed in municipal theatres that were usually subsidized by the civic authorities. The repertory was international and the large music publishing houses (particularly Schott in Mainz) published translations of foreign-language works, both Italian and French (*opéra comique* and the grand operas of Meyerbeer). German opera did not feature significantly until the time of Wagner, when there was an increase of national feeling in music generally, especially after 1860. Opera featured far more prominently in musical life than in the 18th century because it now reached large sections of the population, and its significance was reflected in the building of many municipal opera houses and some magnificent court opera houses (notably in Dresden). This development reached its peak in the economic boom after the founding of the Reich in 1871.

Rivalling opera in popularity were the public concerts given by the orchestras of opera houses, by independent orchestras, by local or touring ensembles (especially string quartets), by visiting virtuosos and sometimes by touring ensembles such as the Meiningen Hofkapelle. Concerts were often performed in handsome buildings containing a large concert hall and a more intimate hall for chamber music (as in the new Leipzig Gewandhaus, opened in 1884).

Growing prosperity also brought a rise in domestic music-making, which stimulated the composition of lieder, piano music and chamber music (fig.11). Domestic music-making also encouraged the industrial manufacture of pianos on the American model, and piano factories were opened by Bechstein in 1860, Blüthner in 1864, Grotrian in 1865 and Steinway in 1880. The rapidly growing popularity of the piano, however, meant that the needs of amateur pianists (and singers) had to be met with the mass production of technically and aesthetically undemanding music. In reaction to all of this, attempts were made towards the end of the century to introduce reforms, through a higher standard of private music-teaching, through popular music libraries intended to supersede the purely commercial lending institutions,



10. Wolf's Glen scene (Act 2 scene ii) of Weber's 'Der Freischütz', as designed by Carl Wilhelm Holdermann for the Weimar production, 1822: coloured aquatint by C. Lieber with figures by Carl August Schwerdgeburth



11. Quartet recital at the Berlin home of Bettina Brentano (née von Arnim; seated listening): painting by Johann Carl Arnold, watercolour, 1855 (Goethemuseum, Frankfurt); Joseph Joachim plays first violin, Graf Flemming, cello, and probably Woldemar Bargiel, second violin

through educational writings and through public campaigns against 'cheap trashy music'. Public music libraries to which anyone could have free access were founded in many cities after 1894. Conservatories, organized privately or by the civic authorities, had been providing professional musical training since the founding of the Academisches Musikinstitut in Würzburg in 1804. Until 1871 there were only a few foundations in the major musical centres (in Berlin in 1822 and 1833, in Leipzig in 1843, in Munich in 1846, Cologne in 1850 and Dresden and Stuttgart in 1856).

After 1871, however, there was a boom in the creation of conservatories, as there was in the building of theatres. By far the most influential conservatory was in Leipzig, which, under the directorship of Mendelssohn and his successors, attracted composition pupils from all over Europe, particularly Scandinavia and Russia, and from the United States. In general, the high standards of institutionalized musical education did as much as the great composers, conductors and interpreters to ensure the worldwide reputation of 19th-century German music.

The musical and intellectual climate of 19th-century Germany was also shaped by the growth of music publishing, music journalism, music theory and aesthetics, and the acceptance of musicology as an academic discipline. German music publishing firms dominated large sections of the market in Europe and in the USA; they played an important role in the dissemination of mass-produced music and in the spread of musical education through the cheap editions published from 1864 by Litolff, Peters and Breitkopf & Härtel, and the miniature scores published by Payne and later Eulenburg. One far-sighted music publisher, Oskar von Hase, was also active in promoting musical copyright. The major musical periodicals, mostly belonging to the large publishing firms, greatly influenced public opinion and taste, often employing a partisan approach deplored by many composers, including Brahms and Bruckner.

The 19th century, a period of progress and belief in science, saw the construction of the last comprehensive systems of music theory, from A.B. Marx to Hugo Riemann and Heinrich Schenker. Musical aesthetics and the philosophy of history were shaped by philosophical aesthetics. Franz Brendel, who made Schumann's *Neue Zeitschrift für Musik* the mouthpiece of modern German music, was influenced by Hegel; Wagner and Nietzsche by Schopenhauer; the hermeneutics of Hermann Kretzschmar and Arnold Schering by Dilthey. Musicology also developed independent concepts of the aesthetics of autonomy (Eduard Hanslick, 1854) and the aesthetics of heteronomy (Friedrich von Hausegger, A.W. Ambros and Otakar Hostinský). The profound changes of attitude to composition that occurred in the years before World War I were accompanied by the pioneering writings of Busoni and A.O. Halm. All these developments were of great significance to the German-speaking countries, in particular Germany itself, ever ready to indulge in speculation and theory. However, they had little effect elsewhere in Europe or in the USA. The growth of musicology, deriving from a historical view of the repertory, had been prepared by the first major works of musical history (Kiesewetter and Ambros) and biography (Otto Jahn, Friedrich Chrysander, J.G. Gervinus and Philipp Spitta), and by memorial publications and scholarly critical complete editions of Bach, Handel, Palestrina, Mozart, Schubert, Beethoven, Schütz and Lassus.

The establishment of musicology in universities began with the appointment of musical directors who could lecture on the history of music as well as carrying out their more practical musical duties; they included J.N. Forkel in Göttingen and D.G. Türk in Halle, both appointed to their posts in 1779. The first professorship was the appointment of Carl Breidenstein to Bonn in 1826; Berlin followed suit in 1830 with A.B. Marx, Munich in 1865 with K.F.L. Nohl, Leipzig in 1872 with Oscar Paul and Strasbourg in 1875 with Gustav Jacobsthal. The first full university lectureships were awarded in Vienna in 1856 (Eduard Hanslick) and in Heidelberg in 1860 (Nohl). However, the subject was not fully recognized until professorial chairs and institutes were founded: in Vienna in 1898 (Guido Adler), in Bonn in 1915 (Ludwig Schiedermair) and in Halle in 1918 (Hermann Abert). German musicology attracted foreign students for many decades, and was a model for the development of the subject in other European countries and the USA. Only with the Nazis did Germany lose its pre-eminence in the field of musicology.

During the 19th century traditional folksong continued to decline, though this decline was partly counteracted by the efforts to renew folksong in the wake of Herder's writings (see §II, 4 below). In urban areas folksong was replaced by such genres as the street ballad, which saw its heyday in the 19th century, stimulated by the production and distribution of broadsheets. Offshoots of the street ballad were the political song and the worker's song, the latter reaching a peak under the Weimar Republic. The male-voice choir movement was also political in origin, and it was in a spirit of patriotism that Zelter founded the Berlin Liedertafel. The new democratic impetus was especially strong in student choral societies; Metternich described the male-voice choir as the 'plague from Germany', and had it suppressed in Austria. After the failure of the 1848–9 revolution, the middle-class male-voice choir adapted more and more to the prevailing circumstances and became a merely social institution.

The rapid standardization of an increasingly commercialized middle-class musical culture after the 1830s encouraged the dissociation of the more challenging genres of art music from any functional purpose, placing them in a realm of quasi-autonomous art, as postulated by the aesthetics of Romanticism. Such functional genres as church music became less important, despite such attempts at historically inspired reform as Cecilianism in the Catholic church and its Protestant counterpart in Prussia. The standardization of musical culture also brought with it the increasing importance of generic norms and the growing influence of the works of the acknowledged masters. Schumann's Piano Quintet had its counterpart in the Piano Quintet of Brahms, and together they inspired an explosion in the genre during the second half of the century, including the Piano Quintet of César Franck, written partly in protest against the hegemony of German music.

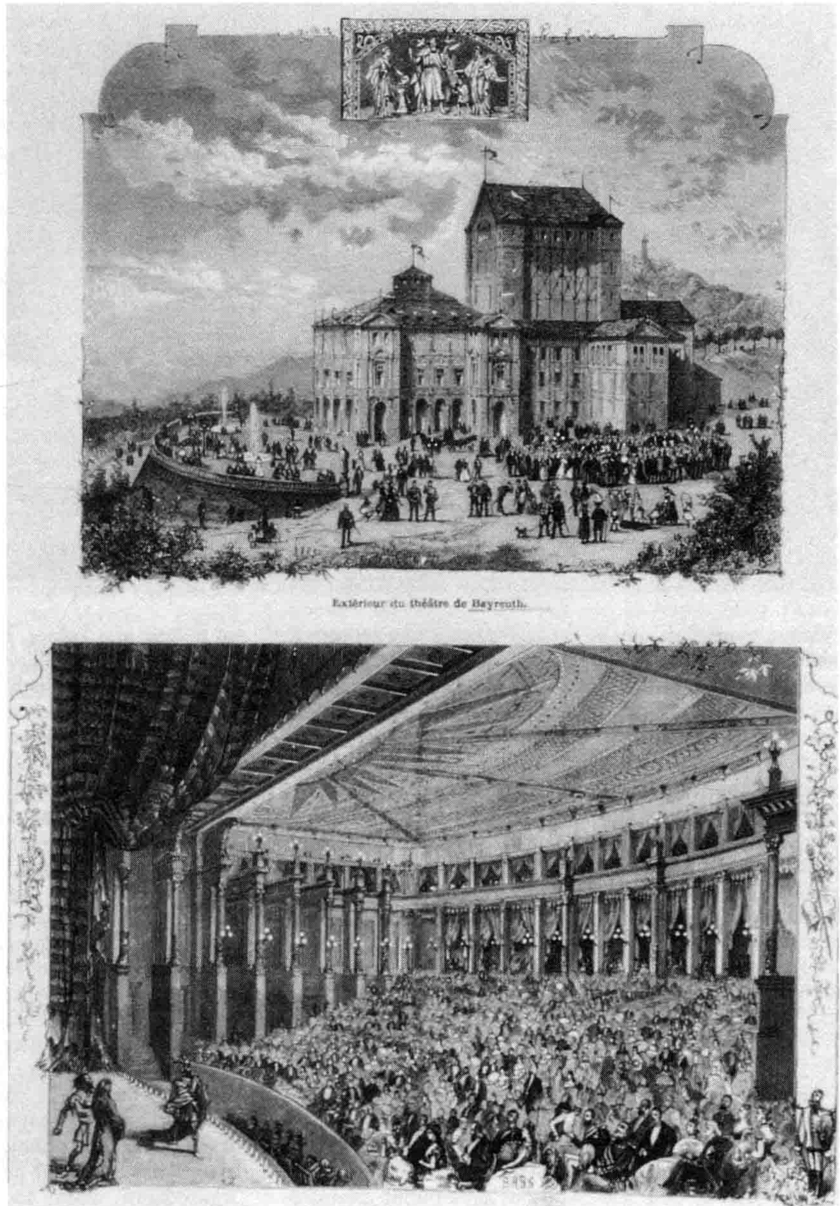
That hegemony, against which opposition had been developing in neighbouring countries since around the middle of the century, was dominated by instrumental music. German operas hardly travelled abroad at all during the first part of the century; the success of *Der Freischütz* in Paris was an exception. The situation



12. Procession at the National German Choir Festival held in Nuremberg in 1861: lithograph; the placards mark the individual choral societies, or 'singing associations', from all parts of Germany, particularly Bavaria

changed only with the European influence of Wagner, whose early works are a perfect example of the way German operatic composers adapted foreign models: *Die Feen* can be viewed as a German Romantic opera and *Das Liebesverbot* as an *opéra comique* (Wagner himself thought it an Italian *melodramma*), while *Rienzi* draws on the models of French and Italian grand opera. *Der Freischütz* itself owes much to *opéra comique* and attained the status of a national opera for political reasons as much as for its Romantic forest setting. However, it was through its stylistic syncretism that Romantic opera became a specifically German genre in the works of Weber, Spohr, Marschner, Lindpaintner and other composers, with an offshoot in the *Spielopern* of Lortzing and Flotow, a form of comic opera derived partly from German Singspiel and from *opéra comique*. Romantic opera remained a central part of the repertory even when few new Romantic operas were being composed.

If the works of Wagner's middle period, for all their originality, remained within the genre of German Romantic opera, his works after *Das Rheingold* changed the course of the history not only of opera but of music in general. The Wagner phenomenon, however, extended far beyond music. It was European in nature and encompassed the arts, intellectual thought and even politics. In operatic history, the indirect effects of Wagnerian music drama were greater than any direct imitation. The symphonic leitmotif technique could be transferred to very different genres, including the fairy-tale operas of Humperdinck and Siegfried Wagner, the *verismo* operas of Max von Schillings and Eugen d'Albert, and the fantastic operas of Franz Schreker. The intellectual ambitions of Wagner's librettos from the *Ring* onwards encouraged both the emergence of 'literary opera', culminating in Richard Strauss's *Salome* (1905) and *Elektra* (1909), and the tendency to use opera as a means of examining issues such as the role of the artist in society, beginning with *Die Meistersinger* (1868) and continued in Pfitzner's *Palestrina* (1917) and Strauss's *Ariadne auf Naxos* (second version, 1916). On the other hand, the works of Wagner's direct successors were usually epigonal and in the long term unsuccessful, as in such monumental works as August Bungert's *Homerische Welt* (of which only the tetralogy *Die Odyssee* (1896–1903) was completed), and in operas where ambitious débutant composers declared their adherence to Wagnerism, such as Strauss's *Guntram* (1894) and Pfitzner's *Der arme Heinrich* (1895). Wagner's influence was naturally easier to escape in comic opera, for instance in Cornelius's *Der Barbier von Bagdad* (1858) and Goetz's *Der Widerspenstigen Zähmung* (1874). It was no coincidence that Hugo von Hofmannsthal and Strauss began their stylistic change of direction with a comedy, *Der Rosenkavalier* (1911), although they returned to a Wagnerian type of mythology in *Die Frau ohne Schatten* (1919). The material expense of staging the large-scale works of Wagner's successors



13. Interior and exterior of Wagner's Festspielhaus, Bayreuth, begun in 1872: lithograph by M. Scott from 'Le monde illustré' (1876)

had risen constantly, sustained on a wave of optimism engendered by the apparently stable political and social order of the Reich and the economic boom that had continued unbroken since about 1890. A radical change began before World War I, when German variants of the international movement towards classicism renounced such extravagance; examples of this were Busoni's *Die Brautwahl* (1912), *Arlecchino* and *Turandot* (both 1917), and the *opere buffe* of Wolf-Ferrari, which had their first success on German stages.

In the first half of the century, especially, the decline of church music went hand in hand with the growing popularity of the non-ecclesiastical sacred oratorio, whose finest examples were Mendelssohn's *St Paul* (1836) and *Elijah* (1846). Oratorio was promoted by the choral societies popular at the time, and by festivals such as the Niederrheinisches Musikfest which, in addition to new works, also encouraged the performance of Handel's oratorios, continuing the process of reclaiming Handel as a 'German' composer that had begun in the 18th century. The most important composers of sacred oratorio in the first half of the century, after Mendelssohn, were Spohr, Friedrich Schneider, Bernhard Klein and Carl Loewe. Secular oratorios were much rarer, but included Schumann's *Das Paradies und die Peri* (1841–3) and *Der Rose Pilgerfahrt* (1851). The second half of the century saw a marked decline in the composition of oratorio and such smaller related forms as the choral cantata and choral ballad; the only works of lasting influence were Liszt's *Heilige Elisabeth* (1857–62) and *Christus* (1862–7).

The decline in native German comic opera in the later 19th century, together with the emergence of a mass audience seeking lavishly staged musical entertainment, led to the growing popularity of Parisian and, especially,



14. Design by Alfred Roller for the closing scene of Richard Strauss's 'Die Frau ohne Schatten', Staatsoper, Vienna, 1919

Viennese operetta, and in the final years of the century to the creation of an independent Berlin operetta, incorporating elements of farce, burlesque and even cabaret. The works of the first generation of Berlin operetta composers, who included Paul Lincke, Victor Hollaender, Rudolf Nelson, Walter Kollo, Jean Gilbert and Leon Jessel, remained popular even during the Weimar Republic.

The 19th century was the century of the symphony in Germany *par excellence*, and German symphonic influence extended throughout Europe and to the USA. Romantic musical aesthetics (J.H. Wackenroder, Ludwig Tieck) made the symphony the paradigm of 'pure' instrumental music; E.T.A. Hoffmann, a fervent admirer of Beethoven, postulated on the one hand the autonomy of instrumental music, and on the other the 'transcendental language' of the symphony. This divergence in the aesthetics of the symphony lasted into the 20th century; it is reflected in concepts of the symphony as an instrumental choir (H.C. Koch); as an 'opera of instruments' (Hoffmann) or an instrumental drama; in Wagner's pronouncement that the symphony ended with Beethoven's Ninth; in discussion of the symphony, from Wagner to Paul Bekker and T.W. Adorno, as 'a public discourse to mankind'; and not least in attempts in the second half of the century to reformulate the symphony by incorporating programmatic elements and verbal texts.

The 19th-century symphony grew from the examples of Haydn, Mozart and Beethoven, with the influence of Haydn swiftly declining, the influence of Beethoven shifting from the practical to the aesthetic sphere (except in a few undistinguished imitators), and that of Mozart becoming scarcely perceptible except in the works of Spohr; at the same time, however, Mozart's late symphonies and the symphonies of Beethoven formed the core of an established concert repertory. The German contemporaries of Beethoven, such as Friedrich Witt and J.F.X. Sterkel, modelled themselves on Haydn; Beethoven's direct influence is to be found in the symphonies of Ferdinand Ries and Friedrich Schneider, and the C major Symphony of Wagner (1832). Most composers of symphonies, however, sought to avoid confronting the mighty example of Beethoven, declining a pathetic or heroic tone in favour of a lighter, Biedermeier style, as in the works of Nicolai, J.W. Kalliwoda, C.G. Müller and A.F. Hesse. Other composers, such as Spohr and Lachner, composed symphonies based on a poetic idea, often expanded into an explicit programme. The development of the 'poetic' symphony culminated in the works of Schumann and Mendelssohn. Mendelssohn's Reformation Symphony (1832) commemorated the Augsburg Confession in programmatic terms, while his *Lobgesang* (1840) created in effect a new genre, the symphonic cantata.

Drawing on the examples of Beethoven and Berlioz, Mendelssohn also introduced the concert overture into Germany. It was immediately recognized as a potentially fruitful genre, somewhere between the overture and the symphony, and was cultivated by many composers. The symphonic poems of Liszt (12 works, 1848–57), based on great works of literature, took programme music a stage further and were immensely influential, not only in Germany but also in France, the Czech lands and Russia. Most programmatic symphonies followed Liszt's aesthetic lead in his symphonic poems and *Faust* and *Dante* symphonies, but did not adopt his technical and formal innovations; works such as Anton Rubinstein's Second Symphony, *Ocean* (1857), J.J. Abert's *Columbus* (1865), Carl Reinecke's Second Symphony, *Hakon Jarl* (1875), and, in particular, the 11 symphonies by Joachim Raff (1859–76) expressed their programmes in relatively traditional forms. The claim that a unique form was being developed from programme music, using the most advanced techniques, was fulfilled in the symphonic poems of Strauss who, like Liszt, eventually returned to the concept of the symphony in the *Symphonia domestica* (1902–3) and *Eine Alpensinfonie* (1911–15).

Carl Dahlhaus coined the term 'second age of the symphony' to denote the age of Brahms and Bruckner, beginning with Brahms's First Symphony (1855–76) and Bruckner's Third Symphony (1873–7); but contemporary listeners would have been just as likely to speak of the age of Bruch (three works, 1867–82) or Felix Draesecke (five works, 1868–1912). On the other hand, it was already clear to some perceptive critics that Brahms's First Symphony was something fundamentally new: a direct

confrontation with Beethoven's Ninth Symphony from which Brahms developed a new symphonic style in his second, third and fourth symphonies (1877, 1883 and 1884–5). His younger contemporaries, influenced by the later works rather than the First Symphony, included Heinrich von Herzogenberg, the young Richard Strauss (his Symphony in F minor of 1884), Wilhelm Berger, Felix Woyrsch and Waldemar von Baussnern. The symphonies of Bruckner had very little influence on other composers, an exception in Germany being the three symphonies of Richard Wetz (the first written in 1914–17).

The paradigm 'from darkness to light', developed from Beethoven's Fifth Symphony, determined most of the 'great' symphonies of the 19th and early 20th centuries. It was adopted by most symphonic composers in the tradition of Liszt and Wagner, who included Hugo Kaun, Siegmund von Hausegger, Paul Graener, Paul Juon, Max Trapp, Ernest Bloch and Heinz Tiessen. A change in approach came with the radical subjectivity of the so-called *Weltanschauungs-Symphonie*, where the distinctions between symphony and cantata are blurred (in Mahler's Viennese works and in Germany in J.L. Nicodé's *Gloria!* (1900–04). A reaction to the gargantuan scale and forces of Nicodé's work and Mahler's Eighth Symphony produced works such as the sinfoniettas of Reger (1904–5), Korngold (1912) and Hindemith (1916) and the chamber symphonies of Schoenberg (1906) and Schreker (1917).

Compared with the symphony, chamber music played a relatively small role in the 19th century. Many works for various ensembles were produced for domestic music-making, together with a small group of more demanding works, notably the chamber music of Schumann and Mendelssohn, for performance in the concert hall. As with the Viennese Classical composers, the string quartet was the pre-eminent chamber genre in the first part of the 19th century, giving rise to professional quartets such as that led by Karl Möser in Berlin (from 1813). However, as chamber music moved into the concert hall, the string quartet lost its pre-eminence to chamber works with piano.

Brahms dominated chamber music in the second half of the century to such an extent that chamber music became synonymous with conservatism in music. The works of Brahms and his followers exerted a profound influence throughout Europe; and it was in reaction to this influence that Franck and his circle founded a new French school of instrumental music.

As the importance of the string quartet declined, so did that of the piano sonata, which after the sonatas of Beethoven was regarded as an essentially German genre. The few major 19th-century sonatas, including those by Schumann, Brahms, Liszt and Julius Reubke, are clearly related to Beethoven's late sonatas in their intellectual demands, if not their keyboard techniques. Piano music was dominated quantitatively by virtuoso concert music and light salon pieces, and qualitatively by the poetic piano pieces of Schumann, Mendelssohn and Brahms. Outside Germany, Schumann's works exerted the strongest influence; in the 20th century the late piano works of Brahms were to prove influential through their use of techniques which Schoenberg and his school regarded as avant-garde. Conversely, no area of German music in the 19th century was as open to external influence, above all that of Chopin.

Diametrically opposite was the situation with the lied, so clearly identified as a German genre that the word 'lied' itself was adopted in English and French for this type of German art song. The unique flowering of the genre and the impossibility in principle of transferring it to other national cultures are explained by the way in which German Classical and Romantic lyric poetry came together with a later, poetically sensitive group of composers anxious to make music more lyrical, and by the cultural prominence of Classical and Romantic poetry in the minds of the educated middle classes. In the background, particularly with Brahms, stood the great example of Schubert; Beethoven had inspired the idea of the song cycle itself (*An die ferne Geliebte*, 1815–16). The dependence of the genre on poetry found its clearest expression in the many new settings of the same major lyrics. Its generic development followed the emergence of the lieder recital as a concert form and the lieder singer as a specialist interpreter (for instance Julius Stockhausen).

The linking of the genre to the Classical and Romantic canon of great poetry, however, was at first restricted; in Reichardt and Zelter the connection is evident, especially in setting Goethe, but it is considerably less in Zumsteeg, Loewe, Marschner, Mendelssohn and his sister Fanny Hensel. A consciously literary approach to lied composition began with Schumann, who was also the greatest master of the song cycle after Schubert, and, to a lesser degree, with Robert Franz and Cornelius. As the genre developed, two distinct types of lieder composers emerged: on the one hand those who set great poems by great poets and accepted the principle of textual primacy (Pfitzner and, supremely, Wolf), on the other hand composers such as Brahms, Strauss and Reger who avoided great poetry (notably Goethe) and laid the prime emphasis on broad-spanned melody. It is arguable that lieder represent the finest and most characteristic achievement of 19th-century German music.

5. Since 1918. The defeat of Germany in 1918 plunged the country into a crisis that brought far-reaching changes to political, social and cultural life. There was a general feeling that, as Karl Mannheim put it, 'all ideas were discredited, all utopias subverted'. In music the Expressionism of the Schoenberg school, in particular, rapidly lost its influence, although major Expressionist works such as Schoenberg's one-act opera *Erwartung*, his *Die glückliche Hand* and Berg's opera *Wozzeck* had not yet been performed. The revolutionary sense of liberation from tradition that had accompanied Expressionism in the years around 1910, leading to the disintegration of tonality, yielded after 1918 to feelings of perplexity and disillusionment, which in turn led to a partial renaissance of traditional compositional techniques.

After 1924, when political stability was established under the Weimar Republic, musical life split into various mutually hostile tendencies. Older composers like Richard Strauss and Hans Pfitzner sought an aesthetic revival in a return to Romantic and pre-Romantic ideals, or in the evocation of a traditional, specifically German culture (as in Pfitzner's cantata *Von deutscher Seele*), a tendency that was to develop increasingly aggressive nationalist features. On the other hand Schoenberg, who had been teaching at the Preussische Akademie der Künste in Berlin since 1925, had codified certain technical aspects of Expressionist music (total chromaticism, atonality and the emancipation of dissonance) in developing dodecaphony as a principle

which he believed would ensure the supremacy of German music for the next 100 years.

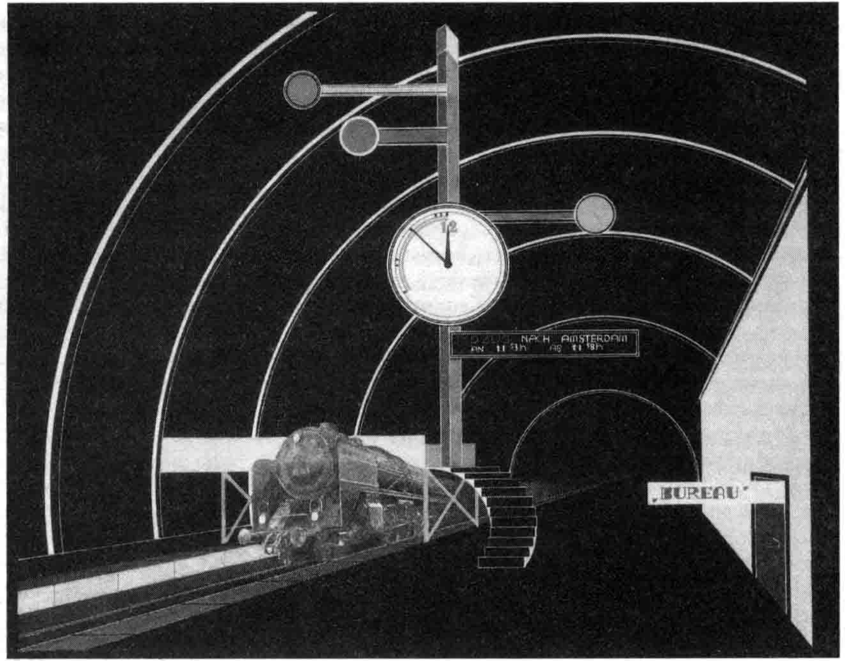
Younger composers who emerged in Germany after 1921, notably Paul Hindemith, Philipp Jarnach, Ernst Krenek, Kurt Weill and Hanns Eisler, developed a fundamentally new concept of how music was to be composed under the radically changed social conditions of the time. The term Neue Sachlichkeit ('new objectivity') was borrowed from the visual arts of the period to describe their stance. In the words of Hindemith: 'A composer today should write only if he knows for what purpose he is writing; the days of composing for oneself alone may be gone for ever'. These young composers supported the new democratic order of society – although by no means uncritically – and sought to make themselves 'useful' in their profession. They developed a functional concept of music, often defined by the term *Gebrauchsmusik* ('music for use'), and wrote for well-defined purposes: for the new media of cinema and radio, for amateurs, for children, politically committed music for the working class, and music for such traditional institutions as the opera house and the concert hall. They chose their technical and stylistic methods according to functionalist criteria, extending (sometimes even within a single work) from Expressionism to the neo-Baroque (Hindemith's song cycle *Das Marienleben*), from street ballads to cabaret chansons and jazz (Weill's *Dreigroschenoper*), from parody to light music ('Zeitopern' by Krenek, Hindemith and Weill). They preferred to use small, soloistic ensembles and harsh, stark sonorities (Hindemith in his series of *Kammermusiken*). The *Jugendmusikbewegung* was also influential in the musical culture of the time. Its adherents sought to create a new genre that was neither serious art music nor light music, had a particular sympathy for early music and folk music, and emphasized the importance of amateur musical performance. The movement recruited an increasing number of young composers.

With its new political and social stability and the flourishing diversity of its musical life, Germany quickly emerged from its isolated position of the immediate postwar years. Works by such composers as Bartók, Stravinsky, Prokofiev, Milhaud and Honegger received important premières in Germany. Due to Leo Kestenberg's progressive musical policy, Berlin gained a reputation as one of the major musical centres of the time. Between 1927 and 1932 Schoenberg, Schreker, Zemlinsky, Furtwängler, Erich Kleiber, Klemperer, Bruno Walter, Artur Schnabel, Hindemith, Weill and Eisler were all in the city. Yet thanks to the federal structure of the Reich, many other centres, notably Dresden, Leipzig, Hamburg, Cologne, Frankfurt and Munich, had a flourishing and progressive musical life. There was great international acclaim for the festival of chamber music (*Kammermusikaufführungen zur Förderung Zeitgenössischer Tonkunst*) held first in Donaueschingen (1921–6) and then in Baden-Baden (1927–9); the content of the festivals was largely determined by Hindemith, and their programmes centred on the study and performance of specific musical genres. Schoenberg, Bartók, Stravinsky and Webern performed their own works at the festivals, while composers such as Berg, Hauer, Toch, Schulhoff, Hindemith, Martinů, Milhaud, Weill, Eisler, Antheil and Krenek first attracted international attention here.

The splintering of musical developments led to irreconcilable controversies, which Schoenberg even protrayed in one of his works (*Drei Satiren* op.28). Traditionalists attacked the late Expressionism of the Schoenberg school and the Neue Sachlichkeit movement as the betrayal of a specifically German tradition; the Expressionists condemned the traditionalists and the adherents of Neue Sachlichkeit as conformists whose compositional techniques were anachronistic; the practitioners of Neue Sachlichkeit accused the traditionalists and Expressionists of aesthetic conservatism, criticizing them for failing to sense the needs of the time; and the *Jugendmusikbewegung* could hear nothing but 'decadent' sounds 'alien to the people' in all recently composed music. Thus the opposing musical tendencies of the 1920s inadvertently developed the arguments that the National Socialists would deploy after 1933 in attacking all the music of this period.

The Wall Street crash of October 1929 plunged the pluralistic and cosmopolitan musical life of Germany into a crisis that led to a significantly changed intellectual climate and paved the way for many of the musical developments of the 1930s. The composers of the Neue Sachlichkeit movement, in particular, feeling less and less in sympathy with a time of radical political change, reacted by excluding anything contemporary from their music. In 1930 Hindemith could still write: 'In recent years I have almost entirely turned away from concert music, writing instead music for educational or social purposes: for amateurs, for children, for the radio, for mechanical instruments, etc. I believe this kind of composition is more important than writing for concert performance, since the latter is little but a technical exercise for the musicians and does hardly anything for the further development of music'. But in 1931 he wrote: 'It seems as if the tide is gradually turning towards serious music on a large scale again'. The reversion to serious, large-scale music after 1930–31 quickly made itself felt, as composers turned to traditional genres such as the symphony (Weill's Second Symphony) and the oratorio (Hindemith's *Das Unaufhörliche*).

While the totalitarian Nazi regime established in January 1933 appeared from the outside to have a strict, hermetically sealed hierarchy, chaos prevailed among the party authorities, with rival institutions obstructing each other and proclaiming allegiance to Hitler alone. The system did in fact offer a certain latitude, but it was hardly ever exploited. Instead, a climate of suspicion, denunciation and intrigue prevailed. All Nazi musical policies had a common aim: the suppression and exclusion of Jews from public musical life and the banning of those composers who had been influential during the Weimar Republic. The exclusion of Jews from Germany's musical life was smoothly accomplished, with minimal resistance, by the setting up of a REICHSMUSIKKAMMER to which all musicians were obliged to belong, and which decreed who was allowed to practise a musical profession in Germany. Innumerable Jewish musicians were forced to emigrate, and those unable to escape abroad could practise only within the Kulturbund Deutscher Juden, which became the Reichsverband Jüdischer Kulturbünde in 1935, coming to a violent end in 1941 with the so-called 'final solution'. Those musicians who were not Jewish but were identified with the Weimar Republic usually had a chance of 'probation', which with few exceptions they took; among leading figures only Fritz Busch, Erich



15. Bauhaus-style stage design by Roman Clemens for Krenek's 'Jonny spielt auf', Act 2 scene v, for the Dessau production, 1928

16. Still from G.W. Pabst's film of Weill's 'Die Dreigroschenoper' (1931) with Ernst Busch as the ballad singer

Kleiber and Hindemith preferred to emigrate. The depths of this state-sanctioned process of humiliation and denunciation were reached in 1938 with the Düsseldorf exhibition of *Entartete Musik* ('degenerate music'). Some of the major works of the time were banned in Germany, among them Berg's *Lulu* and Hindemith's *Mathis der Maler*, which had their premières in Zürich in 1937 and 1938 respectively.

Those composers who did not participate in the obligatory composition of marches, choruses and songs and cantatas propounding Nazi ideology, were either forced into isolation, like Heinrich Kaminsky, Berg and Webern, or withdrew into a kind of internal exile, like Karl Amadeus Hartmann. The Church offered some scope and many composers, including J.N. David, Günter Raphael, Ernst Pepping, Hugo Distler and Kurt Thomas, turned almost exclusively to sacred music. No composer emerged whose works epitomized the spirit of Nazi Germany; and those composers who did achieve recognition were strongly influenced by music that was now taboo: Wolfgang Fortner and Ottmar Gerster were of the school of Hindemith; Rudolf Wagner-Régeny was influenced by both Weill and Hindemith; Werner Egk wrote works that synthesized Bavarian folk music with rhythms and bitonal harmonies deriving from Stravinsky; and Blacher's music also betrayed his admiration of Stravinsky. Only one composer achieved lasting international fame at this period: Carl Orff with his *Carmina burana*, to medieval texts on which even the Nazis could hardly claim an ideological monopoly. While older composers such as Strauss and Pfitzner merely continued to write in the same style as before, most of these younger composers embraced Neue Sachlichkeit, making it both more accessible and more monumental in style.

After the defeat and collapse of Germany in 1945 and the division of the country into two German states – the democratic, western Federal Republic of Germany (BRD) and the communist German Democratic Republic (DDR) – musical life in West Germany revived with astonishing speed in parallel with the economic recovery. In Strauss and Pfitzner, who both died in 1949, Germany still had two living composers whose musical styles had been formed before the turn of the century, and they both wrote significant late works after 1945. In an urgent need to make up for lost time, there were numerous performances of the works composed from the 1920s onwards by Stravinsky and, especially, Hindemith, who had been driven into exile. After about 1948 the music composed around 1910 (described by Theodor W. Adorno as the first great 'heroic age' of new music) was rediscovered, and the 12-tone works of Schoenberg and, even more so, Webern, attracted particular attention. Serial music developed not least through the theoretical ideas propounded by Messiaen and Boulez in France.

The development of serial music around 1950 also highlights a fundamental change in aesthetic thinking, which was largely the work of Adorno. It was proposed that analytical thought about music is more influential than the experience of hearing it, that judgments of musical value are bound up with a work's innovatory aspects, and that a work is more valuable as a record of a particular development or trend than as an entity in itself. Serial music, the mainstream music of West Germany in the 1950s, developed as a narrative of compositional problems in which works derived their techniques from each other. This development was encouraged by many institutions, music festivals and organizations devoted to new music, with public assistance and, in particular, with the support of the radio stations. Notable among them were the Darmstadt Ferienkurse für Neue Musik (from 1946), the revived Donaueschingen Festival (from 1950), the concert series of the broadcasting stations in Cologne (Musik der Zeit), Hamburg (Das Neue Werk), Bremen (Pro Musica Nova) and the Musica Viva series in Munich. As an expression of the re-establishment of freedom, new music became almost institutionalized in West Germany, which consequently attracted many foreign musicians, including Mauricio Kagel, Boulez and Ligeti.

Musical trends, however, diverged once more. While serial composers such as Karlheinz Stockhausen soon became increasingly significant, composers such as Hartmann, Bernd Alois Zimmermann and Wilhelm Killmayer, who approached the serial mainstream only cautiously or not at all, were condemned as 'outsiders'. Hans Werner Henze even left West Germany and settled in Italy in 1953. Furthermore, none of the famous composers who had emigrated from Nazi Germany returned to live permanently in the German Federal Republic, and only since the 1990s has there been a revival of their music in the reunified Germany (as with the works of Berthold Goldschmidt).

East Germany remained entirely untouched by the musical developments of West Germany. After a period of severe repression under the imposition of 'socialist realism', which ended with Stalin's death in 1953, influential positions were filled by composers such as Ottmar Gerster, Rudolf Wagner-Régeny, Max Butting and Fidelio F. Finke, who had begun their careers in the 1920s and had won recognition in Nazi Germany. In addition, composers such as Hanns Eisler, Paul Dessau and E.H. Meyer returned to the DDR from exile. The functionalist musical concepts of the 1920s, in particular, were developed and given a new ideological slant in East Germany. In this way music in West and East Germany developed in antithetical directions: in the Federal Republic it was predominantly hermetic, radical and avant-garde, an emblem of social freedom and progress, while in the German Democratic Republic composers who felt a responsibility to society developed and adapted their 'bourgeois' musical inheritance.

During the 1960s musical developments in the German Democratic Republic more closely approached those of the Federal Republic. The building of the Berlin Wall in 1961 by the East German regime led to internal political stability and introduced a period of cultural liberalization, enabling the composers of the Democratic Republic to study Western avant-garde techniques that had been condemned as decadent. The younger generation of composers, including Paul-Heinz Dittrich, Siegfried Matthus and Georg Katzer, may also have been aware of the risk of stagnation by comparison with other, more liberal Eastern bloc countries, particularly Poland. But what seemed to these composers a third way, a compromise between reactionary conservatism and the extravagant, socially 'irrelevant' avant garde, attracted little attention in West Germany. Instead, developments in the German Democratic Republic seemed to West Germans like a hesitant approach to methods of composition that had already been superseded in the Federal Republic, where serial music had entered a post-serial phase in the 1960s.

John Cage exerted a decisive influence when he came to Darmstadt in 1958; his concept of aleatory music led serial composers to relax their strict procedures. With melodic, rhythmic and harmonic processes restored, their works acquired recognizable form again. At the beginning of the 1950s, serial technique had been seen as a means of emancipation from tradition, the conquest of sound worlds never before experienced; at the beginning of the 1960s, conversely, traditional musical dimensions were restored in order to break with the demands of number and series in serial music. In West Germany itself, forms of politically committed music emerged in the mid-60s, with composers such as Henze, Helmut Lachenmann, Mathias Spahlinger and Nicolaus A. Huber employing various stylistic methods in the cause of political and social engagement. While Henze, for instance, intensified and radicalized his methods of composition, using avant-garde techniques, Huber simplified his style, adopting elements of light music.

It was not until the mid-1970s that serial and post-serial musical thinking in West Germany was superseded by a younger generation of composers, forming a relatively homogeneous group and holding comparable aesthetic ideas; their compositions attracted wide attention and the support of the media. Among these composers were Manfred Trojahn, Detlev Müller-Siemens, Wolfgang von Schweinitz, Ulrich Stranz, Hans-Jürgen von Bose and, in particular, Wolfgang Rihm, the outstanding talent of his generation. It was a feature of this group that they turned away from certain aesthetic and technical assumptions about composition that had gone unchallenged since the early 1950s. Their techniques were eclectic and included traditional harmonic and tonal procedures. They rejected all forms of experimentation such as aleatory music, improvisation, graphic notation, *Geräuschmusik* and electronic music. In contrast to Adorno's ideas of linear and teleological musical progress, a pluralism of techniques and procedures now prevailed. Rihm devised the term 'inclusive composition' for this new musical paradigm, which is open to all technical methods governed by the necessity of musical expression and is the opposite of 'exclusive composition', which excludes, rejects and withdraws into itself.

The attitude towards the musical tradition also changed. Webern's music, the epitome of 'exclusive composition', became less influential, while the music of the turn of the century, particularly that of Mahler, increasingly served as a point of reference. Those composers who had become 'outsiders' since the 1950s were now reassessed, among them the oldest, Günter Bialas, who was also an influential teacher of composition, Henze, Killmayer and B.A. Zimmermann, with his notion of time as *Kugelgestalt* ('globe structure') in which all historical styles are present.

Against the background of these developments in the Federal Republic, differences in musical styles between West and East Germany became ever more insignificant. Young East German composers such as Friedrich Goldmann, Friedrich Schenker and Udo Zimmermann were part of the same developments as their West German contemporaries; and Tilo Medek, exiled from the Democratic Republic in 1977 on political grounds, continued to work in the Federal Republic without making any stylistic adaptations. The reunification of Germany in 1989 set the seal on a process that had already been completed in the mid-1970s.

Expectations fostered by the new 'inclusive' paradigm of the mid-70s, however, remained largely unfulfilled: pluralism in musical composition acquired arbitrary features wherever there was a lack of solid technical ability. Reference to the styles and techniques of the turn of the 20th century provoked unfavourable comparisons: the aim of composers to express themselves in a musical language as comprehensible as possible had been better achieved by music of the past in more authentic forms. In the late 1990s a new radical approach to composition was beginning to emerge in Germany, albeit without any immediately identifiable overall tendencies. Habermaas has termed the aesthetic uncertainties facing composers as the 'neue Unversichtlichkeit' ('the new inability to ensure'). Modern disavowal of musical traditions and fragmentation of styles forces every composition to justify its existence independently, unmediated by commentary on its aesthetics or techniques.

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N. Grosch: *Die Musik der Neuen Sachlichkeit* (Stuttgart, 1999)

II. Folk music

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1. The subject area.

(i) Background. Historical and ontological concerns are fundamental to understanding what German folk music is and how it relates to and interacts with other types of German music. German scholars were among the earliest to identify and then to develop theories of folk music, beginning with JOHANN GOTTFRIED HERDER's coining of the term 'Volkslied' ('folksong') in the late 18th century (Herder, 1778–9). The historical concerns of German scholars address both the ways in which folk music persists across time and the processes of change that occur from performance to performance. The ontological concerns arise because of conflicting views about the fundamental nature of folk music, whether it is an object with its own identity – a folksong or dance – or whether it is a set of social, performative practices with identifiable functions. German scholars have debated extensively the ways in which it is possible to delimit and define folk music, and it is therefore necessary to survey the field of German folk music scholarship by first distinguishing the predominant definitions and approaches that constitute its subject area (cf. Levy, 1911; Pulikowski, 1933).

The history of German music has unfolded along two parallel paths, which, in sociological terms, produce two larger cultural domains (Wiora, 1971). The 'first' musical culture, though historically later, contains secular and sacred 'art music'; the 'second' contains the broad range of musical practices now called 'musical folk culture' (Schepping, 1988). Scholars examine the subject matter of the second musical culture under the rubric 'folk music', further dividing it into four subcategories of music: 'folksong', 'instrumental folk music', 'folkdance' and 'folk-like music' (*volkstümliche Musik*). The categories subsumed under 'folk music' also have social and cultural significance, therefore making it possible to study them and the phenomena surrounding them from sociological and anthropological perspectives (Bausinger, 1968).

Although there have been recent attempts to reconceive and rename folk music by employing a variety of neutral terms, notably 'traditional music', they have not succeeded in capturing the long history of folk music or its sustained relevance in modern Germany. The term 'traditional' relegates the second musical culture to the past, while implicitly suggesting that it is no longer being created in the modern era. Attempts to replace 'folk music' with 'traditional music' also ignore the original meanings

intended by Herder in the 18th century. Herder had already used the term to embrace more than folksong alone, broadening it to include folk dance and folk-like and popular musics in literate tradition. Herder's approach was subject- rather than object-based and gave birth to a field of study that was concerned with sociological issues as well as musical pieces and style histories. It is only when distorted as an object-orientated field that folk-music scholarship became primarily concerned with normative rather than empirical definitions, thus treating folksong as 'invention' rather than real practices of music-making (Klusen, 1969).

(ii) Normative definitions. The 'normative definitions' of folk music – the characteristics that music should demonstrate in order to qualify as folk music – fall into six categories. No definition has been more historically tenacious than that of *oral transmission*, the process of learning songs by hearing them sung by others; instrumental folk music and folkdance are transmitted in an equivalent way through direct interaction between musicians. In German scholarship, it is the transmission rather than composition of music that is crucial to orality. Written and printed manuscripts provided the basis for orally transmitted songs prior to recorded sound, which in the 20th century through technologies, such as the Walkman cassette recorder, provided a further basis for the oral transmission of music. Concert sing-alongs and karaoke, too, contributed to the persistence of orally-transmitted musics at the end of the 20th century, indicating the need to qualify 'oral transmission' with concepts such as 'primarily aural' or 'directly or indirectly personal' or 'by imitation'.

The second normative condition of folk music, also regarded as a 'historical' criterion, is *popularity*, whereby German scholars meant to identify music that was widely distributed. 20th-century scholars have more often dismissed widespread popularity as a condition, turning instead to the smaller groups that tend to create and cultivate folk music. In one important theory, Ernst Klusen (1986) has suggested even that the term 'group song' replace 'folksong'. Other scholars have noted that the type of popularity growing from mass-mediated music does not adequately describe the more local and vernacular uses of popular music.

One of the most empirically relevant criteria of folk music is *variability*, the condition allowing music created for one function to undergo changes that permit its adaptation to others. John Meier was the first folk music scholar to postulate a theory of variability, in which he argued for the virtual autonomy of a work of folk music; however fixed a piece might be in its initial version (e.g. in a printed medium), it was nonetheless sufficiently malleable for personal and other uses, ranging from new settings for different ensembles to more complete alteration through harmonization and the alteration of text. With much folk music transmitted by electronic media in the 20th century, the condition of variability lost much of its significance.

The fourth characteristic, *anonymity of authorship*, though an important criterion of folk music throughout the 19th century, underwent substantial revision in the 20th. Beginning with John Meier's influential formulation of folksong as 'art music in the mouths of the folk', scholars introduced various notions and processes of creativity (Meier, 1906). A major split between Austrian and German theories of authorship characterized the first decades of the 20th century, with the Austrian Josef Pommer holding more steadfastly to the 'production theory' of Herder. In the second half of the 20th century, concepts of reception replaced those of production, with scholars such as Walter Wiora identifying the ways in which the reception and transmission were themselves the true sites of creativity, thus making 'fidelity' to an 'original' authorial act irrelevant (Wiora, 1950).

One of the very first aesthetic conditions applied by Herder to folk music, *dignity*, became virtually inapplicable in the course of the 20th century, as the value of folk music was more closely related to its practicability in culture. Because earlier claims about aesthetic value had led to the exclusion of many pieces from research and collecting, 20th-century scholars replaced aesthetic restrictions made on a piece's dignity with neutral claims about folk music as 'value-free'.

A final normative criterion for folk music, *antiquity*, has never lent itself to empirical proof. Much of the earliest scholarship treated folksongs as if they were relics from the distant past. Accordingly, theories that stressed the decline of folk music, based on the relative abundance of newer songs gathered in the field, were tautological in their unwillingness to consider as folk music any work that was not demonstrably antique. Nonetheless, German folk music repertories at the end of the 20th century contained an extensive mixture of songs that were centuries old and the recent and modern.

(iii) Subject-orientated definitions. Because the normative criteria for defining folk music are biassed and problematical, it has become necessary to shift attention from 'objects' to 'subjects' in order to rethink folk music as primarily a constituent of musical folk culture. An *empirically statistical approach* provided one of the most basic ways of making this transition. It did so by accepting as folk music all musical phenomena at any historical moment that fulfilled the most general functions of folk music. Statistical approaches have revealed that a given repertory might contain a mixture of old and new songs, orally transmitted songs with mediated examples, songs derived from art-music repertories and popular music of all kinds. The music itself (i.e. questions about its origin, genre, form etc.) is therefore secondary or incidental to musical performance (Schepping, 1988).

Sociological approaches have traditionally focussed on the individuals, groups and classes that have performed folk music. In the 19th century such approaches defined the performers of folk music as a lower class, a 'basic stratum' or even a 'mother stratum' of society (Danckert, 1966). In the 20th century sociological approaches recognized that the performers of folk music could belong to any class, and that for the transmission of folk music to be most extensively realized, all 'strata' of society must participate in the processes of transmission in some way.

Claims that a musical folk culture is only possible when performers have *direct and personal contact* were largely debunked by approaches that accounted for the existence of mediated repertories and practices. Whereas the exponents of theories espousing face-to-face contact, such as Ernst Klusen, continued to look for folk music in small communities or groups with social affinities, the fact that music can gain popularity when disseminated over vast distances, thus creating a large community whose members may know nothing of each other, has generated

approaches that look at contact between the producers and consumers of music in quite complex ways.

Approaches predicated on *amateur or lay performance*, though once common, had few advocates at the end of the 20th century. Performers of folk music may range from the entirely untrained to those with extensive training in art music.

(iv) Definitional categories involving action. The approaches to understanding the ontology of folk music at the end of the 20th century generally shared a concern for action, in other words the actual situation involved in singing, the process of singing and the sound production in action. As a form of social action, *folk music retains its functional characteristics*. It never exists simply to be performed in formal contexts, separated from the performance capabilities of its audiences. Dancing and making music are never ends in themselves, but rather components of social exchange between people, be that in music for the enactment of customs, in political song or the music of sport.

Concepts of exchange have further led scholars to recognize the essential significance of *interaction*. When performance encompasses folk music, it does so because a large number of people in a group or performance are involved in music-making. Theories of interaction account for all aspects of a performance, determining the ways in which they are integrated into the music. Logically, then, everything 'musical' produced at moments of extensive interaction should be considered part of modern folk music.

One of the most extensive qualities of action is the *operational* quality of folk music, the complete autonomy that any performance of folk music possesses (Baumann, 1976). From performance to performance the object of folk music – a folksong or dance – can and does change, lending performance a quality of improvisation. Folk music therefore expresses the personalities of individual performers, who have social licence to make folk music their own by introducing change. Insofar as certain electronic media arrest rather than enhance the operational quality of performance, they limit rather than enhance the functional conditions of folk music.

2. Musical issues.

(i) Genre. German concepts of folk music are inseparable from the extensive and complex divisions of folksong and dance into genre. The musical structure, social function and cultural identity of each piece or repertory are bounded by the ascription of genre. Interpretation of genre, therefore, reveals not only how a given piece reflects musical form, but also who performs it, why and under what circumstances (Wiora, 1977). More than any other interpretative or analytical method, knowledge of genre is crucial to understanding the basic ontology of German folk music (see Brednich, Röhrich and Suppan, 1973–5).

Genre is determined primarily by four different factors: text and language; dance; instruments and ensemble; and social function. Text and language form genres that locate folksong on various social levels, though primarily on a socially high level when texts are in High German or derived from printed sources, or on a socially lower level when texts are in a vernacular or dialect reflecting oral transmission (Laufhütte, 1991, and Petzoldt, 1982). The classical genre with texts in High German is the ballad, a narrative genre with strophic forms. German folksong scholars have historically focussed on the ballad and its literate counterpart, the *Flugblattlied* ('broadside'), because of its potential to illuminate historical questions and the spread of German culture and settlement beyond Germany (Braungart, 1985, and J. Meier and others, 1935–96). Dialect song, in contrast, consists of genres with local forms of the German language. Dialect songs undergo rapid change, even within relatively small linguistic and cultural regions. They become fixed as stereotyped genres only when they enter a written tradition, such as the *Wienerlied* ('Viennese song') (Schepping, 1991).

Genre also connects folk dance to place and time. The transition from rural to urban occurs when one genre develops from another during periods of migration to the city and urbanization. The waltz, for example, evolved from the Ländler and the march from the polka during the 19th century. Dance genres may be local, as in the case of the *Zwiefach*, a genre with alternating meters and characteristic of only a few areas in Bavaria. Dance genre also forms according to social function; rural genres may retain the use of dance figures for courting or during calendric rituals, whereas urban genres may rely on more generalized form that different groups appropriate as they cross social and class boundaries. Instrumental musicians absorb the genres of dance music, further transforming them into new genres with both musical and social meaning. Instrumental ensembles accompany secular dance and entertainment but in some areas also ritual and religious activities. Therefore instrumental music often translates genre from one social setting to another.

Social function remains one of the fundamental frameworks for the division of folk music into genre. At one level, genre accrues to the different uses of music within the private sphere of the family, for example by creating genres connected to rites of passage or local occupations. In contrast, genre also ascribes functions that reflect the use of music in a more public social sphere. *Heimatlieder* ('songs of the homeland') and *Arbeiterlieder* ('workers' songs') are among the most notable cases of genres that have characterized political folk music in German society (I. Lammel and others, 1975; Lammel, 1970). Genre has persisted as a trait of postmodern contexts for folk music, underscoring the processes of negotiation between the local and the national, as well as between the private and the public (Mossmann, 1980).

(ii) Melody and classification. Theories of German folk music rely extensively on convictions that melody demonstrates order and coherence. Melodies relate to prototypes, and despite variation across geography and time, melody in German folk music bears witness to German identity and history (Tappert, 1868; Wiora, 1952; Wittrock, 1969). The distinctive forms and functions of melody provide the foundation for the order and the stability in processes of change in German folk music (Koller, 1902–3, and Krohn, 1906). Attempts to identify what does or does not make folk music German at any given historical moment usually begin with descriptions of melody itself.

The relation of melody to form depends on theories asserting that the overall shape, or *Gestalt*, of melody is the product of the dominance of strophic forms, which in turn rely on underlying harmony. Melodic movement, therefore, moves largely stepwise, though also in 3rds,

with stress engendered by the pitches of triads that mark strategic points in the strophic form. Two larger classificatory principles provide frameworks for the ways melody expresses age and relative stability over time. Firstly, relatively old melodies are marked by limited range, whereas more recent songs demonstrate complex forms; secondly, melody becomes internally more complex, expanding the length of individual lines but, more importantly, of the number of lines constituting a strophe (Suppan, Stief and Braun, 1976–83).

Melodic form, however complex, maintains the stable underpinnings of harmonic movement, with analytical approaches (e.g. Schenkerian analysis) adapted to the interpretation of melody accordingly (*Bratislava 1965*). Concepts of form, therefore, postulate that stereotypic melodic gestures, such as the rise from stable to unstable pitches, especially from tonic to dominant and beyond to secondary dominants, create melodic tension that must be resolved by returning to stable pitches. Further stereotypic gestures, such as a propensity for arched melodies, permit an extension of basic forms (*Rodziejów 1967*).

The potential of melody to yield patterns of order provides the basis for both traditional and modern analytical approaches. Computer analysis of melodic patterns became relatively widespread in the 1980s and 90s, with most programs designed to identify coherent patterns and their variants, and then to re-examine traditional concepts of genre (e.g. Jesser, 1991) and harmonic architecture embedded in melody (e.g. Steinbeck, 1982). Computer-assisted analysis confirmed the traditional belief in the primacy of melody as a structural core capable of withstanding change.

(iii) Form. It is a measure of the relation of German folk music to the cultural history of modernity that form has been relatively fixed since the 18th-century Enlightenment. The form of individual pieces depends on origins and functions in song, either secular or sacred, or in dance. Hybrid forms, too, have been present in German folk music throughout modern history, bearing witness to the contact and exchange with ethnic groups within Central Europe and with the many non-German cultures at the peripheries.

Form in German folksong emphasizes the textual and musical functions of the verse or strophe. Genres with forms based on single lines, such as the epic, are quite rare in central European repertories, whereas genres that depend on strophic form, such as the ballad, are quite common. Ballads in oral tradition employ strophic forms to provide a narrative and dramatic framework, with each strophe setting the stage for a scene in the narrative. This capacity of the strophe to provide form for the telling of a story was exploited by composers of the 19th century (e.g. Franz Schubert and Johannes Brahms), who composed works based on ballads and other narrative forms. Popular song in the 20th century, for example semi-staged traditions such as *Couplettlieder* ('couplet songs') or cabaret, also relied on strophic form for narrative and dramatic structure.

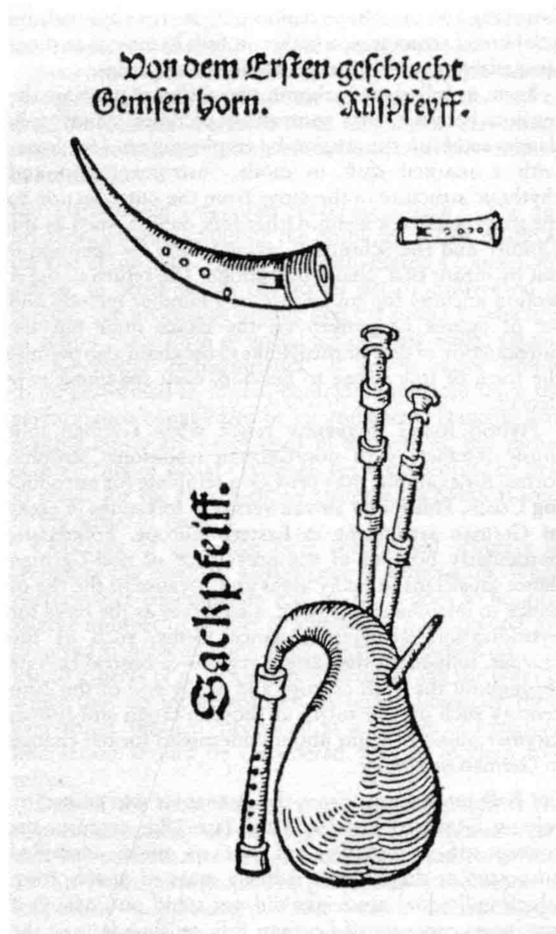
Strophic forms also pervade the many genres of religious folk music (*volksfromme Musik*). In Protestant areas, primarily in northern Germany, the formal properties of Lutheran chorales, especially *Bar-Form* (*AAB*), are evident in many religious folk repertories. The strophic structures of Catholic folk repertories found in southern Germany and the Alpine regions rely more extensively on antiphonal structures, whether in folk hymns or in more specialized repertories, such as pilgrimage songs.

Form in folk dance relies in two different ways on the tension between two contrastive sections. Many folk dances establish the tension by employing an *ABA* form, with a marked shift in mode, instrumentation and rhythmic structure in the move from the outer section to the inner and back again. Other folk dances, such as the Ländler and the Schottisch, extend form by spinning it out by means of a 'chain' of sections. The return to the *A* section anchors the folk dance in a familiar melody and set of figures or pattern on the dance floor but the introduction of new musical links to the chain also permits the form of folk dance to develop, even spawning new dances.

Hybrid forms frequently result when German folk music interacts with non-German traditions. Strophic forms, for example, may provide a template for introducing Czech, Polish and Slovak verses to folksongs in areas of German settlement in Eastern Europe. Folkdance, particularly because of the prevalence of non-German dance musicians in many areas and because of the use of dance to introduce the exotic, also serves as the basis for hybridization. Hungarian dance forms, such as the *czardás*, influenced the eastern regions of central Europe throughout the 19th century and at the end of the 20th century such diverse forms as those in tango and Jewish *klezmer* music brought about widespread formal change in German folkdance.

(iv) Folk musicians. From the moment it was coined by Johann Gottfried Herder in the late 18th century, the concept of *Volkslieder* has not so much identified musicians as the *Volk* as it has a mass of people from which individual musicians did not stand out. Many, if not most, concepts of German folk music admit to the possibility that individuals were creative (e.g. in the composition, production and dissemination of broadsides), but concern for equating folk music with historical meaning and durability necessitated removing and repressing the individual musician, thereby perpetuating the paradox that the *Volk* did not comprise music-making individuals (Bohlman, 1996).

As greater attention has been paid to the musical aspects of folk music and to performing practice in the second half of the 20th century, German folk music scholarship has mapped musicians across a spectrum with seven general categories. In the first category, the *Volk* as an undistinguished music-making population remains at one extreme, albeit with emphasis on widespread involvement in musical activity. In the second, folk musicians remain widespread in society, but the folk musician possesses an unusual degree of talent and is therefore valued in his or her community. In the third, folk music is increasingly the domain of special institutions, such as local choruses or wind bands, transforming the members of such institutions into folk musicians, albeit without extensive formal training. In the fourth, folk musicians are specialists responsible for accompanying folk dance or for the performance of religious folk music. In the fifth, folk musicians are creative musicians, therefore bringing about musical change and standing out in their communities as specialists and extraordinary musicians. In the sixth, musicians from outside local, regional and national culture (for example, ethnic minorities, foreigners or



17. Bagpipe, gemshorn and pipe: woodcut from Martin Agricola's 'Musica instrumentalis deudsch' (Wittenberg, 1529), p.12

social outsiders) have become the folk musicians most responsible for maintaining folk music (James, 1981), and, in the final category, folk music no longer resides in the culture of the *Volk* but has rather become entirely the purview of professional folk musicians who earn some part of their livelihood from the performance of folk music.

At the end of the 20th century the anxiety about who was or was not a folk musician, and about the folk musician as an insider or outsider in German society, mirrored the broader anxiety about how German society could include diversity in a culture historically linked to shared notions of Germanness. The changing model of the folk musician became linked to the problem of extending a concept of the *Volk* beyond the self to include multiple 'others'. In the second half of the 20th century the German folk musician had come to play not one kind of German folk music, but many kinds.

3. History of 'folk music'. Although little written evidence for traditional musics in the German-speaking regions of central Europe appears until after CE 100, the presence of melodies with probable vernacular origins in medieval manuscripts (e.g. the *Carmina Burana*, *c*1300, and the Jenaer Liederhandschrift, from *c*1350) reveals a long history of melodic predilection toward a Mediterranean melos, such as that in Gregorian chant, with its rich melismas and multitude of diatonic modes. Children's repertories and songs associated with Christian holidays, such as Christmas and Easter, and religious traditions, such as local rituals and European pilgrimage, together constitute the earliest stage in a history of German folk music.

By the high Middle Ages various forms of secular music also appeared in the records of fairs, of city marketplaces and of guilds (Schwab, 1982). Both itinerant and town musicians contributed to the musical life of medieval Germany, and we have some sense of the repertories from which they played because these are preserved in manuscript collections such as the Lochamer Liederbuch from Nuremberg, from about 1460, and the Glogauer Liederbuch from about 1480 (Liliencron, 1865–9).

In the Renaissance the presence of vernacular songs and dances proliferated in both secular and religious domains. The rise of an educated merchant class led to new possibilities for performance in the home, which was often depicted in the visual art of the time. The rise of print culture, moreover, created further opportunities for the dissemination of traditional music, and there is ample evidence that Renaissance concepts of music recognized



18. 'Wan morgen röth sich zieret' from Friedrich von Spee's 'Trutznachtigall' (Cologne: Friessem, 1649); musical setting attributed to Jacob Grippenbusch



19. Bagpiper with couples dancing around a maypole and a crowd watching players on a temporary stage: engraving by Johann Christoph Weigel from 'Musicalisches Theatrum' (Nuremberg, c1722)

the ways in which local musics that were 'German' were distinct from other repertories that were not marked by a distinct sense of place, either in their texts or in the ensembles used to perform them. This evidence appears first in printed works such as Sebastian Virdung's *Musica getutscht* (Basle, 1511) and Martin Agricola's *Musica instrumentalis deudsch* (Wittenberg, 1529; fig.17), from which some pieces entered oral tradition and survived until the end of the 20th century in traditional practice. The German Reformation and Counter-Reformation provided occasions for the composition of new sacred songs, which in turn entered traditional and folk practice very rapidly (e.g. *Catholisch Gesangbuechlein*, 1613).

Throughout the Baroque era there was extensive exchange between folk and art music and as the distinction between the two increased, so too did the criteria that led to the growth of folk music practices. Dances that formed the basis for composed dance suites, for example, appeared in growing numbers and variations in folkdances of the time. The growth of print technology, moreover, expanded the possibilities for the rapid composition and dissemination of vernacular songs, especially broadsides and 'moral songs' (*Moritaten*) (Harms, 1985). Both Catholics and Protestants adapted composed works from oral tradition into folk practices, for example, in the uses of Marian songs, such as those by the Cologne Jesuit, Friedrich von Spee (fig.18). During the Baroque, folksongs and dances appear in the works of many German art music composers.

Organological works published during the Baroque suggest that an instrumentarium for German folk music was relatively standardized. The second volume of Michael Praetorius's *Syntagma musicum* (*De organographia*, Wolfenbüttel, 1618), as well as Weigel's engravings in *Musicalisches Theatrum* from a century later, depicted folk musicians playing the barrel organ, dulcimer, cowhorn and alphorn, shawm and various bagpipes (fig.19), pipe and tabor, jew's harp and hurdy-gurdy. Many of these instruments survived to the 20th century, and the early engravings have provided sources for their revival in folk music at the end of the 20th century.

Both religious and secular traditions underwent a radical popularization in the late 18th century, effecting a profound change in the forms and styles of German-language folksong traditions throughout the 19th century (Objartel, 1988). Enlightenment reforms in Catholic regions led to the composition of 'German masses', many of which had vernacular texts. In Protestant areas, a parallel movement of religious awakening stimulated the creation and increased availability of folk hymns (ex.1). Because all of these songs were largely strophic and relied on the harmonic structure of choral performance, they spilled beyond religious practices alone, influencing almost all forms of secular song: couplets and ballads, school songs, soldiers' songs, patriotic songs, student songs, waltzes and urban dance forms, and even operetta and music for the popular stage (Erk and Böhme, 1893–4).

The second half of the 19th-century witnessed extensive institutionalization of folk music through folk music movements (Gansberg, 1986), influenced by the publications of folksong collections and arrangements of songs for choral ensembles. First as men's choruses and then as mixed choruses, the German choral movement spread to all parts of central Europe and was fundamental to the music cultures of German emigrant groups throughout the world, whether they responded to the political events of the aborted 1848 revolution or the flood of emigration unleashed by economic difficulties from the 1880s until World War I. Within Germany, the

Ex.1 Folk hymn; text and melody: Christoph Verspoell (1810)

1. Men - schen, die ihr wart ver - lo - ren,
Heut ist Got - tes Sohn ge - bo - ren,
le - bet auf, er - freu - et euch!
heut ward er den Men - schen gleich.
Laßt uns vor ihm nie - der - fal - len, ihm soll Preis und Dank er - schal - len: „Eh - re sei Gott, Eh - re sei Gott, Eh - re sei Gott in der Hö - he!"

'Wandervogel' ('wandering bird') movement took shape in 1896, employing folk music as a symbolic means of returning to nature. As an institutionalized form of folk music, the Wandervogel movement was immensely popular, reaching a membership of some seven million by 1933, when the Nazi dictatorship assumed power and liquidated the youth movement. The repertory of the Wandervogel included a vast array of songs, in various styles and from various historical periods, which were published by Hans Breuer as a songbook, *Der Zupfgeigenhansl* (Breuer, 1908). The folksongs of the Wandervogel were absorbed by other youth groups in the early 20th century, for example by the German Zionist 'Blau-Weiss', whose songbook contained many common German folksongs, as well as songs in Yiddish and Hebrew (Bohlman, 1989).

In the course of the 20th century, youth movements in Germany adapted to, altered and even resisted the hegemony of a common canon of German folksongs. Socialist and communist groups drew upon French and Russian folksong repertories, building and expanding repertories that would serve as the basis for the central youth movement of the German Democratic Republic (Moritz, 1991). The youth group of the Nazi Period, the 'Hitler Youth', made extensive use of folksong in quite different ways, using it to consolidate a common cultural vocabulary of Germanness. To resist the ideological uses of folk music by fascist groups, smaller groups incorporated jazz into their activities, transforming it from an entertainment music imported from the US into a symbol of resistance.

Popular musics from within and outside Germany extensively shaped the music of youth movements after World War II, a period in which the Germanness of folksong was used to consolidate fascism in German youth organizations. These popular musics stimulated a radical change in both repertories and functions. The influence of popular music led to an increasing number of styles, stimulating the absorption of the blues, spirituals, gospel, rock and roll, pop, techno, rap and hip hop. Musical folk culture at the end of the 20th century was able to preserve its character and vitality, despite the loss of some traditions and of national and regional distinctiveness, and sometimes being pronounced dead. It compensated for the loss of some repertories and practices by reviving other repertories and expanding the variability of musical style and forms of expression fulfilling the functions of 'folk music' in modern Germany.

4. MODERN AND POSTMODERN CONTEXTS.

(i) 'Volkstümliche Musik'. During the course of the 20th century Germany followed a path of rapid modernization, industrialization and military–political expansionism, all conditions that were anathema to the traditional world of folksong. Whereas the model of folk music in the 19th century had been authenticity, with function connected closely to the common production and consumption by the *Volk*, the alienation of an industrialized society produced cultural displacement, stimulating the mass production of culture but driving producer and consumer apart. However folk music did not disappear from German society in the 20th century but rather underwent extensive transformation into new genres, repertories and functions that accommodated the spread of modernity and, by the second half of the 20th century, the onset of postmodernity.

Folk music that responds to the displacement of consumption from production generally falls under the rubric, *volkstümliche Musik* ('folk-like music'). Folk-like music may reflect specifically musical meanings, that is as a music consciously conceived and composed as if it were folk music. Music may be given folk-like functions in order to emulate the cultural identity and political agency of folk music. In folk-like music it is the representation of Germanness as rooted in the *Volk*, real or imaginary, that is important, and therefore *volkstümliche Musik* enjoyed its greatest popularity at times when anxiety about the loss of Germanness was at its most extreme.

The history of folklike music predates the 20th century. Broadside ballads and *Moritaten*, printed and hawked narrative folksongs, were among the first folk-like genres, and their history parallels that of the expansion of music publishing and literacy. Folk-religious genres of music, such as pilgrimage songs and workers' songs, have also depended extensively on the mass dissemination of printed sources. They bore witness to folk-like musical repertories throughout the 20th century, influencing singer-songwriters and religious revivalism even in the 1990s.

Folklike music has benefited from the diversification of modern sources, which in turn has encouraged the professionalization of vernacular traditions. The use of folklike music for entertainment (*Gelegenheitsmusik*) connected urban and rural settings, creating contexts for an urban cosmopolitanism that depended on rural genres. Two other sources for folklike music at the turn of the 20th century were military music and operetta.

At the end of the 20th century folklike music was heavily mediated. German hit songs, or *Schlager*, utilized the electrified instrumentarium of rock music, but retained many of the sonic markers of folk music, thereby making the *Schlager* unmistakably modern and popular but nostalgically traditional and German (Bausinger, 1973). The producers of folklike music used the mass media to fabricate the authenticity of a German folk culture that had disappeared. One of the most popular of all television programmes in the German-speaking countries of central Europe was 'Musikantenstadl' ('Musicians' Stable'), in which ensembles aspiring to professional success played electrified versions of their own folklike compositions on a stage made to look like a farmyard, filled with audience members in local costumes (*Trachten*). Immensely popular mediated performances such as Musikantenstadl increasingly recombined the producers and consumers of folk music under postmodern conditions at the end of the 20th century.

(ii) Regionalism and nationalism. Folk music has responded in complex ways to the devastating tragedy of German nationalism in the 20th century. At various historical moments folksong has provided the vocabulary and language for nationalism's claims to power and military expansion, as well as prejudice and racism. Folk music has also voiced opposition to nationalism and served to counterbalance the hegemony of the nation-state, particularly by expressing regionalism and local identities. At the end of the 20th century, as a reunified Germany sought to reintegrate regions into a single national whole, folk music no less expressed the tensions between local culture and the political power of the nation-state than in the 19th century, when the rise of German nationalism had signalled widespread consolidation of German folk music.

The tension between nationalism and regionalism has traditionally manifested itself in the texts, functions and genres of folksong. The ballad, a narrative genre whose texts are by definition in High German, represents the nation, not only because of its dependence on a shared literary language but also because of the implication that its narrative texts were constituents of a larger historical tradition. Dialect songs, in contrast, were the folksongs unique to the region. By definition their texts resisted the centripetal pull of national historical narratives (Stockmann, 1962; Röhrich, 1990).

Before and during the two world wars regional folk music was mustered for nationalist agendas, thereby defusing the tension between the regional and the national, and elevating the political potential of folk music to nationalist ends. The struggle between the regional and the national is evident in folksong collections from the Lorraine region of north-east France, where Louis Pinck gathered five volumes of songs, almost entirely ballads, historical songs and religious folksongs in High German, thus canonizing the German presence in a region contested by Germany and France for centuries (Pinck and Merkelbach-Pinck, 1926–62). Even more explicitly expansionist in the overt integration of regional folk music into a national tradition was the 43-volume anthology, *Landschaftliche Volkslieder* ('Folksongs of Landscape'), a publishing endeavour fostered by the German Folksong Archive in Freiburg im Breisgau in 1924 but completed only in 1971. The volumes of this series figuratively mapped the German regions of central and eastern Europe through the Weimar and Nazi periods, with additional volumes added after World War II under the conditions of the Cold War (*Landschaftliche Volkslieder*, 1924–71; see Bohlman, forthcoming).

The tension between regionalism and nationalism plays out in *volkstümliche Musik*, especially in the annual 'Grand Prix der Volksmusik'. Beginning with local and regional competitions throughout German-speaking central Europe – not only Germany, Austria and Switzerland but also in neighbouring nations that use folk music to claim Germanness (e.g. South Tyrol in northern Italy) – regional folk music groups compete on radio and television to determine the best German folk music ensemble of the year, with the national stage of competition broadcast to millions throughout central Europe.

Through expanded ethnographic techniques in the second half of the 20th century, German ethnomusicology and musical folklore (*musikalische Volkskunde*) redefined the ways in which local folk music traditions related to regional and national repertories and practices (e.g. Kiehl, 1987–92; Holzapfel, 1993). Caution informed research projects that attempted to open up smaller regions and urban areas as the sites at which folk music narrated modern German history after World War II, accordingly eliminating the pervasive presence of nationalism in folk music (e.g. Brandl, Bröcker and Erier, 1989). However the debates about nationalism in music did not subside, manifesting themselves particularly in the ways any music could represent the German nation-state at the end of the century (Kurzke, 1990). The German national anthem, the so-called *Deutschlandlied*, with music by Joseph Haydn and text by Heinrich Hoffmann von Fallersleben, was officially stripped of those verses that represented the expansionist history of German nationalism (Knopp and Kuhn, 1988).

(iii) Ideology and politics. Two general ideological trajectories have influenced the political uses of German folk music in the 20th century. The first trajectory, generally conservative in character, shifted folksong repertories and folk music practices toward the nationalist centre, where they could shore up the nation-state. Historically, conservative ideologies emphasized the centripetal pull of German history, and they did so by exaggerating the presence of a German folk music presumably shared by all Germans. In contrast, the second trajectory, referred to as both liberal and democratic, mobilized folk music so that it would serve the peasant, the worker, the student or simply the 'common' German (Steinitz, 1954–62; Buhmann and Haeseler, 1983). Liberal ideologies were therefore centrifugal, generating both greater variety and more extensive utility in folk music as it modernized and responded to the hegemony at the nationalist centre.

Throughout the course of the 20th century the institutions of German political power utilized folk music to implement a common ideology of 'Germanness'. Within the first year of World War I, a two-volume anthology of 604 folksongs appeared, which was to be shared by soldiers at the war front and Germans at the home front (see M. Friedländer, 1915). During the rise of fascism and the intensification of racism between the world wars, the editors and publishers of folk music collections consolidated repertories that nationalized some repertories while racializing others. Folk music, in fact, lent itself particularly well to the racial ideologies of the Nazis during both the Weimar and Nazi periods (Potter, 1998). Nationalist youth movements, for example, the Hitler Youth, relied on the potential of folk music to provide a shared vocabulary for the nation in order to create a common rhetoric; this potential was not lost upon the DDR, which also mobilized its youth movement with folk music (Freitag, 1993). For groups at both the ideological fringe and the politicized centre, folk and folk-like musics retained an intensely racialized significance. The racialization of music by the Nazis, for example, was reworked by German neo-Nazis in the 1980s and then intensified by disenfranchised youths from the former east Germany in the 1990s, particularly in 'Oi-Musik' (Funk-Hennigs, 1995; Schwarz, 1997).

The liberal and democratic uses of folk music in the 20th century stood in sharp contrast with nationalist uses. At all moments when ideological power shifted to the right, folk music traditions and repertories arose on the left to counter and resist the abuses of nationalism. During the 1930s, for example, Jewish communities throughout Germany included folk music among new musical practices that overtly and covertly resisted the growing exclusion and repression of Jews (Bohlman, 1995). Folksong provided a sense of common purpose and a vehicle for survival in concentration camps, such as Sachsenhausen, a primary collection of which survived the Holocaust in manuscript (fig.20). After World War II, 'democratic folk music' provided groundwork in east Germany for a re-imagined history of workers' struggle and resistance against fascism in Germany (Steinitz, 1954–62). It is therefore hardly surprising that Germany's best known singer-songwriters, such as Wolf Biermann, were east Germans and that the folksong repertories used by left-wing student movements after 1968 drew heavily upon the socialist canon of the DDR (Buhmann and

Den Spaten geschultert....

Den Spaten geschultert,
maschieren wir,
im langen Zuge am Morgen,
ein Lied auf den Lippen,
mit frohen Mut
und trotzen Kummer und Sorgen,
denn wir wissen, daß nach dieser Not
uns leuchtet hell das Morgenrot.

Ob über die Heide
der Sturmwind braust,
ob uns auch peitschet der Regen,
wir schippen und karren
stets unverzagt,
der Zukunft mutig entgegen;
den wir wissen..............

Und ziehen wir des Abends
ins Lager ein,
erklingen dann wieder die Lieder,
und Scherzworte fliegen von Ohr zu Ohr,
obgleich auch müde die Glieder,
denn wir wissen..............

Wir harren der Freiheit
voll Zuversicht
hier im verlassenen Moore,
Gefangene sind wir nicht ewiglich,
uns öffnen sich wieder die Tore,
denn wir wissen..............

20. 'Den Spaten geschultert' ('Shouldering the Spade'): opening page of the Sachsenhausen Lagerliederbuch, c1940

Haeseler, 1983). It is similarly not surprising that these same singer-songwriters and student movements used folk music to break radically with the increasingly centralized politics of the DDR in the late 1970s and the 1980s.

(iv) Historicism. One of the most significant and widespread uses of German folk music at the end of the 20th century was to re-imagine the past in the present, that is, to historicize German culture from previous times and places. Folk-like music, for example, which traditionally relied on nostalgic stereotypes, undergirded the memory of German histories in which the nation was re-imagined through displaced traditions, such as folk music traditions from former German-speaking settlements in eastern Europe. In contrast, the folk music revival of the 1960s and 70s postmodernized the struggle of peasants and workers in order to create a culture that deliberately abnegated the resurgence of nationalist ideologies, while at the same time historicizing folk music practices common to both Germanys.

As different as the ideological and political motivations were that characterized late 20th-century historicism, folk music was a critical component because of the shared history it signified (Schünemann, 1923). In the first decade after World War II, when the residents of former German *Sprachinseln* ('speech islands') were resettled in Germany or as immigrants in North and South America, their folk musics were gathered and elevated to symbolic narratives

of the past (cf. Brednich, Kumer and Suppan, 1969–84; Scheierling, 1987). The Germanness of these repertories was therefore magnified, enlarging their common history (Teutsch, 1997). Post-colonial criticism of the historicist theories of shared Germanness was more common in the final decades of the 20th century, when historical patterns of cultural exchange (Schenk, 1992) and 'interethnicity' (Weber-Kellermann, 1978) in the German speech islands were emphasized.

Historicism has also stimulated the re-imagination and reintegration of folk music in German emigrant and diaspora cultures into a larger German history. Both literate and folk-religious traditions provide scholars with evidence for investigating the historical *longue durée*, particularly ways of tracing emigrant movements that responded to periods of prejudice against religious and ideological sects, from the 17th to 20th centuries (e.g. Bachmann-Geiser and Bachmann, 1988; Bohlman, 1985; Holzach, 1980). In the formation of immigrant and ethnic musics in such communities, folk-like music has played a particularly crucial role, enabling German traditions, especially 'Dutchman' polka music from the American Midwest and the ubiquitous 'piano accordion' (Wagner, 1993), to participate in the mediation of multicultural popular musics in North America (Bohlman and Holzapfel, 2000). Though the historicization of German folk music lends these musics an old, even anachronistic 'sound' – at times, they bear the label 'old-time' music – historicism signifies ethnic mixing and integration into the North American mainstream (Pietsch, 1994).

(v) Other folk musics and the folk musics of others. The folk music of ethnic groups and religious minorities was almost entirely absent in German folk music scholarship until the final decades of the 20th century. Neither the groups themselves nor their musical practices were considered sufficiently 'German' to warrant opening up canonic repertories to make space for them or to alter theoretical approaches equating German traditions with demonstrable authenticity and long history. Two historical factors stimulated new studies of ethnic and minority musics at the end of the 20th century. First, there was growing pressure to account for groups devastated by racism in the Holocaust, especially Jews but also Roma and Sinti, the two largest Gypsy groups in Germany (Djurić, 1997; Renner, 1997). Second, the presence of non-German guest workers, especially Turks, had become so widespread that their folk music in many cases had a greater presence in German popular culture than did historical German traditions.

By the end of the 20th century, non-German traditions were inseparably woven into the folk music of a unified Germany. It became much more accurate to speak of 'folk music in Germany' rather than German folk music, for the modern and postmodern turns in history had created new contexts for a multicultural mix. The street music dominating the public sphere was overwhelmingly non-German, and it attracted musicians from eastern Europe, Africa and Latin America (Bohlman, 1994). Minority and ethnic groups, moreover, controlled radio and television stations, several of which, such as Turkish television in Berlin, predominantly broadcast music (Baumann, 1985).

Ethnic and religious minorities in Germany have traditionally been 'people without history', and it was not until the end of the 19th century that many ethnic minorities were extended the full rights of citizens. In the 1980s and 90s, folk music provided one of the most important means for restoring history to minorities. Jewish music, for example, enjoyed an upsurge in popularity as the small Jewish communities in post-Holocaust Germany sought ways to assert their presence, and, more importantly, revival groups turned to Yiddish song and *klezmer* repertories to historicize musics that had disappeared during the Holocaust (H. and T. Frankl, 1981).

The full integration of ethnic and minority musics into German folk music proceeded slowly, with both ideological and political impediments. Folk music regarded as non-German, for example, drew attention from the extreme right, thereby also endangering neighbourhoods with large foreign populations. Despite reunification of Germany in 1990, the extension of citizenship to non-Germans hardly expanded at all, making it impossible for most minorities to enter German society fully, even when born in Germany. The process of integrating German society with folk and popular musics is therefore notable (Adamek, 1989). Turkish singing groups, such as Kartell, constantly exchanged music between Germany and Turkey, while several Turkish singers, such as Tarkan, enjoyed success in the German mainstream; the 1999 German national entry in the Eurovision Song Contest was for the first time a non-German, Sürpriz, whose repertory included both German songs and Turkish songs with traditional Muslim themes.

At the end of the 20th century, folk music in Germany was undergoing a sea change, with new and multicultural genres, repertories and histories transforming those that had provided the prototypes for Herder's 18th-century concept of *Volkslieder* and the 19th- and 20th-century musical and national histories which that concept was rallied and constructed to justify.

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JOHN KMETZ (I, 1), LUDWIG FINSCHER (I, 2–4), GISELHER SCHUBERT (I, 5), WILHELM SCHEPPING (II, 1, 3), PHILIP V. BOHLMAN (II, 2, 4)

Gern, August Friedrich Hermann (*b* Berlin, 1837; *d* London, 7 Nov 1907). German organ builder, active in England. Gern initially trained with provincial Bavarian

organ builders. He worked for Cavaillé-Coll from 2 April 1860 to 31 July 1866 rising to the position of *contremaître*. Gern erected the Cavaillé-Coll organ in Our Lady of Mount Carmel, Kensington, London, in 1866. He established his own business at Orleans House, 2 Holland Street, Kensington, in 1866; subsequent addresses were at Queens Buildings, Pancras Street, Tottenham Court Road; 3 Boundary Road, Notting Hill (1872–1906); and Turnham Green Terrace, Chiswick (1906–7). Gern cast metal pipework in the Notting Hill premises. His early instruments (1868–79) were in the style of Cavaillé-Coll with reverse consoles and pipework from Zimmermann, Paris. Early pneumatic actions used a slider-chest design by Georg Sander of Brunswick. In 1883 Gern patented a pneumatic sliderless soundboard, and in 1885 a coupling action which was awarded a gold medal at the Inventions Exhibition, London. This action design was used by Walcker of Ludwigsburg. Gern made casework in oak, walnut or mahogany, with burnished front tin pipes for important contracts. His son August Albert Gern (*b* London, 1870; *d* London, 1938) continued the business from 1907 to 1915, selling the Chiswick premises to John Compton (of Nottingham) in 1919. He continued from 1923 to 1938 at 519a Harrow Road, London, using pipework from Fonseca, Kentish Town, for new work.

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PAUL JOSLIN

Gernsheim, Friedrich (*b* Worms, 17 July 1839; *d* Berlin, 11 Sept 1916). German composer, conductor and pianist. After piano lessons from his mother, he studied the piano and theory with Louis Liebe before moving to Mainz (1848–9) to study with Ernst Pauer. In 1849 he moved to Frankfurt for further instruction; at the age of ten he appeared as pianist and violinist in a programme that also included a performance of an overture of his at the Frankfurt Stadttheater (4 May 1850). After a successful concert tour that took him to Karlsruhe (1850–51), he studied for two years at the Leipzig Conservatory with Moscheles (piano), Hauptmann (theory) and Ferdinand David (violin). He then spent several years in Paris (1855–61), where he studied the piano with Marmontel and met Lalo, Saint-Saëns, Rossini, Heller, Rubinstein and Liszt. On his return to Germany, he conducted two choirs and an orchestra in Saarbrücken before taking a post at the Cologne Conservatory (1865). He was active as a conductor in Cologne until 1874, when he moved to Rotterdam to direct the Maatschappij tot Bevordering van Toonkunst. Though he declined an invitation to conduct the Stern Choral Society in Berlin in 1880, he accepted a second offer and a teaching post at the Stern Conservatory in 1890, taught there until 1897 and conducted the choir until 1904. He also gave a masterclass in composition at the Akademie der Künste and continued to perform as pianist and conductor; the town of Dortmund celebrated his 75th birthday with a festival in his honour.

As a young conductor Gernsheim favoured the works of Brahms; later, at Berlin, he included the music of Bruch, Humperdinck (who was his pupil at Cologne) and Verdi in his programmes. A conservative composer, he was strongly influenced by Brahms's harmony and orchestration. He wrote neither operas nor oratorios and seems to have been at his best in chamber music (e.g. the String Quartet in E minor and the Piano Quintet in B minor; the latter occupies a central place in his output). His main venture as a composer of programme music was the Symphony no.3 in C minor, subtitled 'Mirjam' (1888). In his composition, Gernsheim aimed above all for unity, believing that each bar should be both essential and inevitable in its place in the conception of the whole. His music shows technical mastery and a command of form, although only some of the last works, such as the symphonic poem *Zu einem Drama* (1910) and the String Quartet no.5 (1911), show greater innovation.

WORKS

Published unless stated otherwise; principal collection of MSS and papers in IL-J

Orch: Waldmeisters Brautfahrt, ov., op.13; Pf Conc., c, op.16; 4 syms., g, op.32, E♭, op.46, c 'Mirjam', op.54, B♭, op.62; 2 vn concs., D, op.42, F, op.86; Phantasiestück, vn, orch, op.33; Vc Conc., e, op.78, Elohenu, vc, orch (Leipzig, 1882); Zu einem Drama, sym. poem, op.82; In memoriam, ein Klagegesang, str orch, org, op.91

Chamber: Divertimento, fl, 2 vn, va, vc, db, E, op.53; 2 pf qnts, d, op.35, b, op.63; 2 str qnts, D, op.9, E♭, op.89; 3 pf qts, E♭, op.6, c, op.20, F, op.47; 5 str qts, c, op.25, a, op.31, F, op.51, e, op.66, A, op.83; 2 pf trios, F, op.28, B, op.37; 4 vn sonatas, c, op.4, C, op.50, F, op.64, G, op.85; Introduction and Allegro appassionato, vn, pf, op.38; Andante and Andantino, vn, pf, 1853, 1893, both unpubd; 2 vc sonatas, d, op.12, e, op.87, unpubd

Kbd: various pf pieces, incl. Sonata, f, op.1, variations, prelude, suite, romance, fantasias, waltzes; dance pieces, pf 4 hands; org pieces, incl. Fantasia and Fugue, op.76, Prelude and Fugue, 1904, unpubd

Mixed vv, orch: Nordische Sommernacht (H. Lingg), solo vv, op.21; Agrippina (Lingg), A/Mez solo, op.45; Der Zaubermantel (F. Dahn), solo vv, pf, op.55; Ein Preislied (biblical), solo vv, op.58; Der Nornen Wiegenlied (A. Matthäi), op.65; Der Nibelungen Überfahrt (Matthäi), S and Bar solo, op.73; Te Deum, with org, op.90; Nänie (F. von Schiller), op.92, unpubd

Male vv, orch: Wächterlied aus der Neujahrsnacht 1200, op.7; Salamis (Lingg), op.10; Römische Leichenfeier (Lingg), op.17; Germania (E. Rittershaus), op.24; Odins Meeresritt (Schreiber), Bar solo, op.48; Das Grab im Busento (A. von Platen), op.52; Phoebos Apollon (H. Allmers), solo vv, op.60

Other vocal: works for mixed vv, pf/org, male vv unacc., female/children's vv unacc.; solo songs

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L. Schmidt, ed.: *Johannes Brahms: Briefwechsel*, vii (Berlin, 1910)
C. Fuchs: 'Zu einem Drama', *NZM*, Jg.79 (1912), 283–6
Obituaries, *AMz*, xliii (1916), 506; *NZM*, Jg.83 (1916), 295–6
W. Altmann: *Handbuch für Streichquartettspieler* (Berlin, 1928–31, 2/1972–4), ii, 37–40; iii, 155–6; iv, 166–7
K. Holl: *Friedrich Gernsheim: Leben, Erscheinung und Werk* (Leipzig, 1928) [with list of works]
W. Altmann: 'Friedrich Gernsheim', *Cobbett's Cyclopedic Survey of Chamber Music* (London, 1929–30, rev. 2/1963/R by C. Mason), 457–8
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A. Meier: 'Die Kammermusik Friedrich Gernsheims', *Symbolae historie musicae: Hellmut Federhofer zum 60 Geburtstag* (Mainz, 1971), 263–71
A.L. Ringer: 'Friedrich Gernsheim (1839–1916) and the Lost Generation', *Musica judaica*, iii/1 (1980–81), 1–12

GAYNOR G. JONES

Gero [Ghero, Giero], **Jhan** [Ihan, Jehan, Jan, Giovan] (*fl* 1540–55). Composer of northern, perhaps Walloon extraction, active in Italy. He had close connections with the Venetian publishers Antonio Gardane and Girolamo Scotto. He may even have been in their employ, as is suggested by the preface to a collection of Gero's madrigals and chansons *a* 2 (1541) which, Scotto said, were

composed at his instigation. Gardane also published a collection of three-voice madrigals, reprinted in 1541 under the curious title *Di Constantio Festa il primo libro de madrigali a tre voci, con la gionta de quaranta madrigali di Ihan Gero*; all but one of the madrigals in this collection are attributed to Gero in later prints. The chansons in the book of duos are chiefly arrangements of well-known four-part chansons; this may be true of some of the two- and three-voice madrigals as well. Thus Gero apparently began his career as a composer-arranger for Gardane and perhaps for Scotto as well. There may be proof for this: a sonnet by Girolamo Fenaruolo (printed in 1546) addressed to 'Jan' describes its subject as a timid unknown whose fame and fortune were made through the presses of the 'grande Antonio [Gardane]'.

Gero's duos enjoyed an extraordinarily long life (being reprinted about 20 times, the last in 1687) probably because they served a useful pedagogical purpose. His three-voice madrigals were also popular, both in Italy and in Germany. He wrote a number of four-voice *note nere* madrigals during the 1540s, publishing two books of his own and contributing to anthologies.

In the dedication to Gero's first book of motets, one Pietro d'Arezzo, 'cantor di S Marco', calling himself a pupil of Gero, said that the composer had been *maestro di cappella* for Pietro Antonio Sanseverino, Prince of Bisignano. Just where Gero may have served in this capacity is unclear and the motet texts do not help a great deal; one, *O Deus qui beatum Marcum*, suggests Venice; another, *O decus ecclesie*, is addressed to the dying or dead King of France (?François I).

WORKS

SACRED

Motetti, 5vv, libro primo (Venice, 1555), inc.
Motetti, 5vv, libro secondo (Venice, 1555), inc.
Motets in 1546[9], 1549[9] (1 ed. in AMI, i, 1897/*R*), 1549[12], 1554[10], 1556[9]

SECULAR

Il primo libro de madrigali italiani et canzoni francese, 2vv (Venice, 1541[14]); ed. L. Bernstein and J. Haar (New York, 1980)
Libro primo delli madrigali, 4vv, a notte negre (Venice, 1549)
Libro secondo delli madrigali, 4vv, a notte negre (Venice, 1549), inc.
Quaranta madrigali, 3vv (Venice, 2/1553) [1st edn perhaps lost, but the contents are in 1541[13] and most are also in a German publication, 1541[2]]
Il secondo libro di madrigali, 3vv (Venice, 2/1556) [1st edn lost]
Secular works in 1540[7], 1543[18] (3 ed. in Wagner; 2 in AMI, i), 1549[31] (1 ed. in AMI, i), 1551[10]
Lute intabulation of madrigal in 1563[23]
A few pieces, all of them copied from publications, in *GB-Cfm*, *Lbl*, *D-Bsb*

The madrigals attrib. Gero in *I-Fn Magl.*XIX.130 are not by him but by Ruffo, Arcadelt, Du Pont and others.

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P. Wagner: 'Das madrigal und Palestrina', *VMw*, viii (1892), 423–98 [incl. 3 madrigals by Gero]
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J. Haar: 'A Gift of Madrigals to Cosimo I: the MS Florence, Biblioteca Nazionale Centrale, Magliabecchi XIX 130', *RIM*, i (1966), 167–89

JAMES HAAR

Gérold, (Jean) Théodore (*b* Strasbourg, 26 Oct 1866; *d* Allenwiller, 15 Feb 1956). French musicologist. He studied singing, the violin and music theory at Strasbourg Conservatory, and music history (with Jacobsthal) and theology at the University of Strasbourg; later singing teachers included Julius Stockhausen in Frankfurt (from 1890) and Romaine Bussine and Charles Bordes in Paris (from 1892). After serving as assistant professor to Stockhausen (1895) he was appointed his successor. He sang bass solos in important performances of the choir of St Guillaume, Strasbourg (1888–1906), and drew on this practical experience in his singing method *Kleine Sängerfibel*. He took the doctorate at the German University of Strasbourg in 1910 with a dissertation on the French art of singing in the 17th century.

Throughout this period Gérold continued his studies in composition, music history and Romance philology. He lectured on music at the University of Basle (1914–18) before joining the staff of the French University of Strasbourg, where he held appointments in the faculties of philosophy (from 1919) and Protestant theology (from 1922). *L'art du chant en France au XVIIe siècle* gained him the doctorat ès lettres and the Prix de l'Académie des Beaux-Arts et de l'Académie Française in 1921; he submitted a second thesis, *Les pères de l'église et la musique*, for the doctorat d'Etat in theology in 1931. Having been made *maître de conférences* in 1927, he was honorary professor from 1931 until his retirement in 1936; he taught for another year after the sudden death of his successor Yvonne Rokseth (1948). From 1922 to his death he was pastor of the Lutheran parish of Allenwiller.

Gérold was a scholar of unusually wide interests. *Les pères* is a standard work on the attitude of the church fathers to music, tracing ideas from Philo and Plotinus, through the early Christian era to the theorists of the 12th century, with discussions of the execution of chant and the role of instruments in church. His two general history books, *La musique au Moyen Âge* and *Histoire de la musique des origines à la fin du XIVe siècle*, are particularly notable for their extended and richly illustrated chapters on medieval minstrel song and instruments; though he generally transcribed the songs in modal rhythm, he was not a rigid modalist. His collections of references to instruments indicate an extensive knowledge of French medieval literature. His last published work appropriately drew on both his theological and his musicological experience to trace the early musical history of Protestantism.

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Kleine Sängerfibel: sprachliche Übungen für Sänger (Mainz, 1908, 2/1911)
Zur Geschichte der französischen Gesangskunst im 17. Jahrhundert (diss., German U. of Strasbourg, 1910; Leipzig, 1910)
'Das Liederbuch einer französischen Provinzdame um 1620', *Festschrift zum 15. Neuphilologentage in Frankfurt am Main 1912* (Frankfurt, 1912), 92–126
ed.: *Chansons populaires des XVe et XVIe siècles avec leurs mélodies* (Strasbourg, 1913)
ed.: *Clément Marot: Psaumes avec les mélodies* (Strasbourg, 1920)
'Remarques sur la chanson populaire de la Suisse romande', *RdM*, ii (1920–21), 6–10
L'art du chant en France au XVIIe siècle (diss., French U. of Strasbourg, 1921; Strasbourg, 1921/*R*)
ed.: *Le manuscrit de Bayeux* (subsidiary diss., French U. of Strasbourg, 1921; Strasbourg, 1921/*R*)
Schubert (Paris, 1923)
J.S. Bach (Paris, 1925)
with E. Wagner: *Les plus anciennes mélodies de l'église protestante de Strasbourg et leurs auteurs* (Paris, 1928)
'Les airs de danse', *EMDC*, II/v (1930), 3082–120
'Monodie et lied', *EMDC*, II/v (1930), 2757–865

ed. with A. Jeanroy: *Le jeu de Sainte Agnès, drame provençal du XIVe siècle* (Paris, 1931)
Les pères de l'église et la musique (Strasbourg, 1931/R)
'L'évolution des idées de Goethe sur la musique', *Goethe: études publiées pour le centenaire de sa mort*, ed. R. Ayrault and others (Paris, 1932), 249–84
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'Le réveil en France, au XVIIIe siècle, de l'intérêt pour la musique du Moyen Âge', *Mélanges de musicologie offerts à M. Lionel de La Laurencie* (Paris, 1933), 223–34
'Les drames liturgiques médiévaux en Catalogne', *Revue d'histoire et de philosophie religieuses*, xvi (1936), 429–44
Histoire de la musique des origines à la fin du XIVe siècle (Paris, 1936/R)
with others: *Un grand musicien français, Marie-Joseph Erb: sa vie et son oeuvre* (Strasbourg and Paris, 1948) [incl. 'La musique de chambre, les oeuvres symphoniques et la musique dramatique', 51–65]
'La musique religieuse française au XVe siècle', *ReM*, no.222 (1953–4), 44–61
'Protestant Music on the Continent', *NOHM*, iv (1968), 419–64

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DAVID HILEY/JEAN GRIBENSKI

Gerrish-Jones, Abbie (*b* Vallejo, CA, 10 Sept 1863; *d* Seattle, 5 Feb 1929). American composer, librettist and music critic. Her paternal grandfather was a bandmaster; her father, Samuel Howard Gerrish, a flautist; and her mother, Sarah Jones Rogers, a singer. Abbie Gerrish began serious music study at the age of seven, was composing for voice and piano at 12 and became a church organist at 14. Her first published works appeared when she was 18. Her teachers included Humphrey J. Stewart and Wallace Sabine. She married a naval officer, A. Widmore Jones.

Active chiefly as a composer of operas, Gerrish-Jones wrote eight (five to her own librettos): *Priscilla*, *Abon Hassan*, *The Milkmaid's Fair*, *The Snow Queen* (G.W. Hoffmann), *The Andalusians* (Percy Friars), *Two Roses*, *Sakura-San* (Hoffmann) and *Aztec Princess*. Only four published songs are extant. She also wrote five song cycles, 100 songs, piano works and teaching pieces. In 1906 she won a prize for her Prelude for piano in a competition sponsored by Josef Hofmann. She was a music critic for *Pacific Town Talk* and *Pacific Coast Musical Review*, and the West Coast representative for *Musical Courier*.

CAROL NEULS-BATES

Gerschefski, Edwin (*b* Meriden, CT, 19 June 1909; *d* Chattanooga, TN, 18 Dec 1992). American composer, pianist and teacher. He studied composition at Yale University (1926–31), winning the Frances E. Osborne Kellogg Prize in fugue and the first Charles Ditson Fellowship for study abroad. This took him to the Tobias Matthay Pianoforte School in London (1931–3), where he received the Jeffrey Reynolds Scholarship and became the first American to receive a diploma. He continued piano studies with Schnabel in Como (1935) and composition studies with Schillinger in New York (1936–8). He spent the summers of 1936 and 1937 at the Yaddo Foundation. In 1940 he began teaching at Converse College, Spartanburg, South Carolina, where he was dean of the music school (1945–59) and director of an annual music festival. He was also head of the music departments at the universities of New Mexico (1959–60) and Georgia (1960–80). His awards include a Carnegie grant for composition (1947) and the gold medal of the Arnold Bax Society (1963). He was a featured composer on the American Music Festival series of radio station WNYC, New York, during the years 1969–73.

Gerschefski's early compositions, such as the Piano Preludes and the *Classic Symphony*, both from 1931, have a conservative, academic flavour. A decisive turning-point came with his studies with Schillinger, whose system he employed in the Second Sonatine, the *'Schillinger' Nocturne* and some later works. Several of his choral works are word-for-word settings of newspaper articles or material from other informal sources, for example *Letter from BMI* (1981). In general his music is marked by strong rhythmic propulsion, a clear lyrical strain and frequent ostinato passages.

WORKS

Orch: Classic Sym., op.4, 1931, 1 movt arr. pf as Concert Minuet; Pf Conc., op.5, 1931; Vn Conc., op.35, 1951–2; Celebration, op.51, vn, orch, 1964; other works
Chbr: Workout, op.10, 2 vn, 2 va, 1933; Pf Qnt, op.16, 1935; Septet, op.26, 2 tpt, 2 hn, 2 trbn, tuba, 1938; Variations 'America', opp.44–5, wind, 1962; Rhapsody, op.46, vn, vc, pf, 1963; The Alexander Suite, op.66, 2 vc, 1971; Poem, op.75 no.1, vc, pf, 1973; numerous other works
Solo inst: Preludes, op.6, pf, 1931, nos.2–4, 6 arr. orch as Saugatuck Suite, no.5 arr. orch as Prelude, no.6 arr. band as Guadalcanal Fantasy; The Portrait of an Artist, op.13, pf, 1934; Pf Sonata no.1, op.22, 1936; Sonatine no.2, op.20 no.2, pf, 1936; 'Schillinger' Nocturne, op.31 no.3, pf, 1942; 100 Variations, op.38, vn, 1952; Suite, op.49, trbn, 1963; 7 Pieces, op.47, pf, 1963; Pf Sonata no.2, op.61, 1968; 6 Pieces, op.67, pf, 1971; numerous other works
Vocal: Half Moon Mountain (cant., *Time* article), op.33, Bar, female chorus, orch, 1947–8; The Lord's Controversy with his People (cant., W. Barton), op.34 no.1, 1v, female chorus, small orch/pf, 1949, arr. 1v, male chorus, small orch, also arr. S, pf, perc, opt. hp, pt 3 also arr. vc as Black-Haired Woman; Psalm c (cant.), op.53, S, Bar, SATB, perc, pf, 1965; Border Raid (*Time* article), op.57 no.1, SATB, pf, 1966; Letter from BMI, op.83, SATB, small orch, 1981; 14 solo songs, other choral pieces
Other: incid music for 2 plays; 9 film scores, 1937–74; band arrs.; teaching pieces for pf, other insts

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DAVID E. CAMPBELL/MICHAEL MECKNA

Gersem, Géry. *See* GHERSEM, GÉRY.

Gershwin, George [Gershvin, Jacob] (*b* Brooklyn, NY, 26 Sept 1898; *d* Hollywood, CA, 11 July 1937). American composer, pianist, and conductor. He began his career as a song plugger in New York's Tin Pan Alley; by the time he was 20 he had established himself as a composer of Broadway shows, and by the age of 30 he was America's most famous and widely accepted composer of concert music.

1. Boyhood. 2. From Broadway to *Rhapsody in Blue*. 3. Years of celebrity and expansion. 4. Gershwin as a songwriter. 5. Concert works and *Porgy and Bess*.

1. BOYHOOD. Gershwin's parents, Moshe Gershovitz and Rose Bruskin, emigrated from Russia to the USA in the 1890s and settled in New York, where they met and married in 1895. The family lived under one roof until

long after the four children were grown. George found an artistic collaborator in the person of his older brother Ira, who wrote the lyrics for most of his songs.

Gershwin's boyhood was marked by an interest in athletics and an indifference to school. Music was seldom heard at home until 1910, when the Gershwins bought their first piano. Though it had been intended for Ira, George quickly took it over; he progressed rapidly in lessons with neighbourhood teachers and about 1912 was accepted as a pupil of Charles Hambitzer. Recognizing 'genius' in Gershwin, Hambitzer took him to concerts and assigned him pieces by composers such as Chopin, Liszt and Debussy. In 1914, however, Gershwin turned to a musical world closer to home when he dropped out of high school and went to work for Jerome H. Remick & Co., a music publishing firm on Tin Pan Alley, for $15 per week.

Remick hired the 15-year-old Gershwin as a song plugger – a salesman who promoted the firm's songs by playing and singing them for performers. Endless hours at the keyboard improved his playing: he cut his first piano rolls in 1915 (by 1926 he had made more than 100), and he became a skilled vocal accompanist. He also began to compose songs and piano pieces of his own, though with no encouragement from his employers. Finally, he aspired to move from Tin Pan Alley, with its emphasis on songs written to commercial formulas, to the Broadway musical stage, where men like Jerome Kern were applying a more highly developed musical artistry to writing scores for entire shows.

2. From Broadway to 'Rhapsody in Blue'. Gershwin left Remick & Co. in March 1917 and by July was working as the rehearsal pianist for *Miss 1917*, a show by Kern and Victor Herbert. After the show opened in November at the Century Theater, he stayed on as the organizer of and accompanist for popular concerts held there on Sunday evenings. His talent as a composer was also noticed. Although he had previously published little, in early 1918 Max Dreyfus, the head of Harms publishing company, offered him $35 per week for the rights to any songs he might compose in the future. Before the year was out, three Broadway shows carried songs by Gershwin. Soon thereafter he composed his first full Broadway score, for *La La Lucille* which opened on 26 May 1919. Well before his 21st birthday, Gershwin, known as an outstanding pianist, could also claim a Broadway show on the boards, several songs in print, and a prestigious publisher awaiting more.

The 1920s saw Gershwin realize his early promise. *Swanee*, recorded in 1920 by the popular singer Al Jolson, was his first hit song, yielding some $10,000 in composer's royalties in that year alone. Under contract to the producer George White, he composed the music for five annual Broadway reviews (1920–24). For other producers he wrote scores for three Broadway shows and two London ones. *Primrose* (1924), his second London show, was a success, followed in the same year by *Lady be Good!*, starring Fred and Adele Astaire and the first of his shows for which Ira wrote all the lyrics. The latter included the songs *Fascinating Rhythm* and *Oh, lady, be good!*, both of which became standards of the American song repertory.

In 1924 Gershwin became famous for composing and then performing, in a well publicized concert organized by the dance band leader Paul Whiteman, the *Rhapsody in Blue* for piano and orchestra. The work was first performed in New York's Aeolian Hall on 12 February in a concert billed as 'An Experiment in Modern Music'. It purported to demonstrate that the new, rhythmically vivacious dance music called jazz, which most concert musicians and critics considered beneath them, was elevated by the 'symphonic' arrangements in which Whiteman's band specialized. Gershwin's *Rhapsody* won both the audience's approval and the critics' attention. Performed repeatedly, and also recorded, the work also won renown for its composer, as a historical figure – the man who had brought 'jazz' into the concert hall.

Although most observers saw *Rhapsody in Blue* as a new departure for the young songwriter, in fact it reaffirmed Gershwin's continuing involvement with classical music. In 1915 he had begun to study harmony, counterpoint, orchestration and musical form with Kilenyi, continuing at least to 1921. His first classical piece, the *Lullaby* for string quartet (*c*1919), was apparently composed as a harmony exercise for Kilenyi. His second, a brief opera called *Blue Monday*, opened the second act of *George White's Scandals for 1922* but was withdrawn after its first performance. On 1 November 1923 Gershwin performed in an Aeolian Hall recital by the Canadian mezzo soprano Eva Gauthier that helped to set the stage for Whiteman's concert less than three months later. In a programme that ranged from songs by Purcell and Bellini to works by Schoenberg, Hindemith and Bartók, Gauthier included compositions by Gershwin, Kern, Irving Berlin and Walter Donaldson, the latter group accompanied by Gershwin. The musical juxtapositions of *Rhapsody in Blue* had roots in a sensibility that never fully accepted a separation between popular and classical genres.

3. Years of celebrity and expansion. Growing fame and affluence (between 1924 and 1934 Gershwin received more than a quarter of a million dollars from performances, recordings and rental fees of the *Rhapsody in Blue* alone) brought about changes in Gershwin's life. In 1925 he moved his family from an apartment to a town house in a fashionable neighbourhood on New York's upper west side. About the same time he began to develop his interest in the visual arts, collecting paintings, sculptures, prints and drawings, and taking up painting himself. He also became known as a figure in New York theatrical and literary circles, enlivening and often dominating parties with his piano playing.

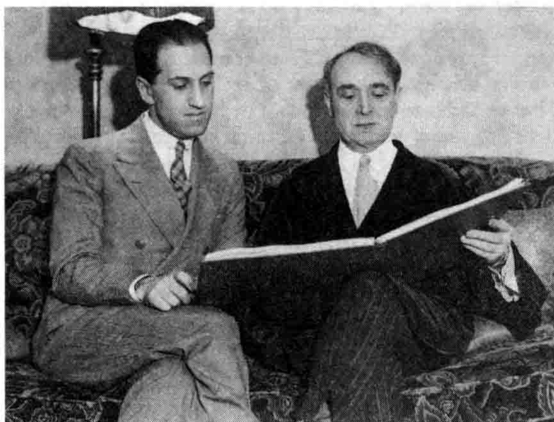
After the success of the *Rhapsody*, new patterns emerged in Gershwin's composing life. He continued to write scores for the musical theatre, though at a somewhat slower rate. He gave more and more attention to concert music, studying with a succession of teachers including Rubin Goldmark, Riegger and Cowell. He devoted much of the summer of 1925 to composing the Concerto in F for piano and orchestra, commissioned by Walter Damrosch and the New York SO. The Preludes for Piano were introduced in December 1926 as part of a recital in which he accompanied the contralto Marguerite d'Alvarez. During much of 1928 Gershwin was occupied with the composition of the tone poem *An American in Paris*, written in part during a trip to Europe from mid-March to June. Travelling with family members, Gershwin was welcomed as a musical celebrity; he met many composers, including Prokofiev, Milhaud, Poulenc, Ravel, Walton and Berg, and heard both *Rhapsody in Blue* and the Concerto in F played in his honour by French musicians.

In the summer of 1929 he made his début as a conductor in an open-air concert at Lewisohn Stadium in New York where before an audience of more than 15,000 he conducted the New York PO in *An American in Paris* and *Rhapsody in Blue*, playing the piano part of the latter himself. In October of that year, he signed a contract to compose a 'Jewish opera', to be called *The Dybbuk*, for the Metropolitan Opera, but he never fulfilled that commission. Even during his first stay in Hollywood (from November 1930 to February 1931), Gershwin maintained his commitment to concert music; while he and Ira wrote the score for the film *Delicious* (for which they were paid $100,000) and began the Broadway musical *Of Thee I Sing*, he also composed most of his Second Rhapsody for Piano and Orchestra.

Remarkably, Gershwin broadened his musical scope without sacrificing his popularity. Free of false modesty, he reveled in success, which he accepted as no more than his due. By the early 1930s his fame, earning power, and the range of his works made Gershwin unique among American composers.

Established as a composer of talent and ambition, Gershwin maintained his place on Broadway by writing some of his most successful musicals, including *Strike up the Band* (1927; rev. 1930), *Girl Crazy* (1930) and *Of Thee I Sing* (1931), which won a Pulitzer Prize for drama. Apparently never happier than when performing his own music, he played *Rhapsody in Blue* with the Whiteman band during New York showings of *The King of Jazz* (1930), a revue-style film featuring Whiteman. He also continued his concerts and tours, and in 1934–5 he hosted and played on 'Music by Gershwin', a radio programme broadcast by CBS. Nor did he lose his touch as a songwriter. He and Ira signed a contract in June 1936 with RKO film studios, and by August they had moved to Hollywood. The songs they supplied for *Shall we Dance?* (1937), *A Damsel in Distress* (1937) and *The Goldwyn Follies* (1938) were among their best. In addition, Gershwin maintained his study and composition of concert music. While taking lessons with Joseph Schillinger (1932–6) he wrote the *Cuban Overture* (1932), a set of variations for piano and orchestra on the song *I got rhythm* (1914) and his magnum opus, *Porgy and Bess* (1935).

The idea of composing a full-length opera based on DuBose Heyward's novel *Porgy* about life among the black inhabitants of 'Catfish Row' in Charleston, South Carolina, first occurred to Gershwin when he read the book in 1926. After many delays, Heyward and the Gershwin brothers signed a contract in October 1933 with the Theatre Guild in New York, and the collaboration was under way. Gershwin began the score in February 1934; during most of the next summer he stayed in South Carolina, composing and absorbing local colour. By early 1935 the composition was finished, and Gershwin spent the next several months orchestrating the work. Billed as 'an American folk opera', *Porgy and Bess* opened in New York in October 1935 – in a Broadway theatre and not an opera house. It ran for 124 performances, not enough to recover the original investment.



1. George Gershwin (left) with Sergey Koussevitzky

Few events in the history of American music were more shocking than Gershwin's death, seemingly on the threshold of new musical achievements. During the first half of 1937, although he complained of intermittent dizzy spells and feelings of emotional despondency, he continued to perform in public and to compose. On 9 July he fell suddenly into a coma. A brain tumour was diagnosed and emergency surgery performed, but on the morning of 11 July 1937 Gershwin died at the age of 38. Four days later, after memorial services in New York and Hollywood, he was buried in Mount Hope Cemetery, Hastings-on-Hudson, New York.

4. Gershwin as a songwriter. Throughout his professional life Gershwin was first and foremost a songwriter, composing hundreds of songs for Tin Pan Alley, the Broadway stage and Hollywood films, and submitting his work to the judgement of a mass audience. When Gershwin reached maturity around the end of World War I, American popular song was entering an era, the conventions of which, including verse-chorus form and an emphasis on romantic love, would remain standard for decades to come. In the interest of heightening emotional intensity, he and his contemporaries enriched the diatonic idiom they inherited with modulations, melodic chromaticism and unexpected plunges into remote harmonic territory, excursions quickly followed by returns to more familiar terrain, for phrases seldom exceeded eight bars in length. As Gershwin himself told an interviewer around 1929, 'ordinary harmonies, rhythms, sequences, intervals and so on failed to satisfy my ear'. Composing at the piano, 'I would spend hour upon hour trying to change them around so they would satisfy me'. He was also a leader among Broadway songwriters in exploring the possibilities of a rhythm that was at once relaxed, flexible and driving, showing the influence of black American dance.

Two favourites from Gershwin's early years show his mastery of song types introduced by others: *Swanee* is in the square-cut, striding, declamatory style of George M. Cohan; and *The Man I Love*, in which the pervasiveness of one melodic motif is offset by shifting harmonies, employs a tonal idiom and a flexible beat similar to Jerome Kern's earlier songs and to operetta. *The Man I Love*, a slow, romantic song of a type often called a ballad, was followed by others the choruses of which, dominated by melodic figures beginning on an offbeat, invite rubato: *Someone to Watch Over Me* (1926), *But Not for Me* (1930) and *Embraceable You* (1930). In each of these songs the title phrase or a variant of it appears as both a verbal refrain and as the chorus's last words. All three, and all of the songs mentioned below, carry deft lyrics by Ira Gershwin, who once wrote wryly of his craft:



2. *Gershwin's 'Porgy and Bess': Act 1 scene i from the first production, Alvin Theatre, New York, 1935*

'Since most of [my] lyrics ... were arrived at by fitting words mosaically to music already composed, any resemblance to actual poetry, living or dead, is highly improbable'.

Although in songs like *Strike up the band* (1927), *Of thee I sing* (1931) and *Love is sweeping the country* (1931) Gershwin continued to write in the march-like style of *Swanee*, he is remembered more for songs like *Fascinating Rhythm* (1924) and *I got rhythm* (1930), both dominated by syncopation. *I got rhythm* was introduced by Ethel Merman in the musical *Girl Crazy*. Its pattern of circulation shows that once a popular song enters the public marketplace, there is no predicting how it will be used. From the early 1930s into the 1950s *I got rhythm* was widely performed and recorded by popular singers and pianists, by swing bands and 'pops' orchestra leaders, and by jazz performers. Moreover, its harmonic framework, separated from Gershwin's melody and supplied with new ones under such titles as *Cotton Tail*, *Little Benny*, and *Rhythm-a-ning*, served as the most common 32-bar structure in the jazz tradition: the so-called 'rhythm changes'.

In addition to rhythm songs and ballads, the Gershwin brothers also mastered a medium-tempo song style with a relaxed, swinging beat and a jazz-tinged idiom. *Nice Work if You can Get It* (1937) exemplifies this kind of song. The chorus's *A* section features a strong contrast as the smooth, stepwise descent of the first four bars is followed by a sharp, syncopated upturn (ex.1*a*). After a bridge in the relative minor, climaxing on 'Who could ask for anything more?' (a quotation from *I got rhythm*), the last phrase of the *AABA* form brings an added twist: the singer, until now posing as an authority on successful romance, reveals in a two-bar phrase extension that he has been speaking more from imagination than experience. Here the music, after preparing for a cadence identical to those of the first and second sections, delivers one that is different, yet so offhandedly satisfying that it seems inevitable (ex.1*b*). The words keep emotion at an arm's length, treating love as a rational game, and the song wears its craftsmanship as lightly as its narrator does his disappointment. Its general tone of civility and its inventive details of musical construction, absorbed by the relaxed insistence of its rhythm, combine to create one more sensibility in the Gershwin brothers' exploration of romantic love.

5. Concert works and 'Porgy and Bess'. Gershwin approached the concert world with assets that no other American composer of his generation enjoyed. A proven master of melody, he was also accustomed to having his works judged by audiences. Because his music consistently gained approval, he wrote with confidence that his talents outweighed his deficiencies of technique or experience. That confidence was borne out by his composing – in less than 12 years, while maintaining separate careers as a songwriter, pianist and conductor – four large-scale works of enduring appeal: the *Rhapsody in Blue*, the Concerto in F, *An American in Paris* and *Porgy and Bess*.

The melodies of Gershwin's concert works are surely the chief reason for their appeal. They share with many of his popular songs a trait that helps to imprint them firmly on the listener's memory: the opening material is consistently restated before contrasting material is heard. This is most conspicuous in the soaring, lyric, if somewhat square themes of *Rhapsody in Blue*, in the first movement of the Concerto and in *An American in Paris*; however it can also be found in more fragmentary material. The

Ex.1 from *Nice work if you can get it* (1937)

(a)

Hold-ing hands at mid-night 'Neath a star - ry sky. Nice work if you can get it, and you can get it if you try.

(b)

Nice work if you can get it. And if you get it Won't you tell me how?

Rhapsody, for example, begins with two distinctive melodies, each of which first stands on its own, yet within a short time becomes the first phrase of a longer melody with an *AABA* design.

Some thematic phrases that Gershwin restates are themselves built from repetitions of smaller motifs. The Rachmaninov-like opening of the Concerto's third movement, which is repeated four times in the first 38 bars, begins with a statement and restatement of a two-bar figure. The first 20 bars of *An American in Paris* contain a full statement and restatement of an eight-bar theme that presents the same one-bar motif six times. This technique is found not only in Gershwin's themes but in introductory, transition and development sections as well. The Concerto starts with a 50-bar introduction in which all but six bars state or restate one of three figures; the transition out of the first thematic section of *An American in Paris* (rehearsal nos.20–23) is similarly structured. Although in these and other such passages phrase units may occasionally be three or five bars long, four-bar units are by far the most common, and their absence, as at the start of the Concerto's third movement, creates a sense of disruption. Tending towards symmetry both in the pairing of opening phrases and in the reliance on parallel units of two, four and eight bars, Gershwin's melodic materials seem designed to impose regularity and coherence even in the ear of an inexperienced listener.

If Gershwin's melodic structures seem old-fashioned for a composer writing concert music in the 1920s and 30s, his tonal vocabulary sounds more up-to-date. Perhaps the most striking characteristic of Gershwin's melodies is their reliance on blue notes. Sometimes these notes function as dissonances, as in one theme of the *Rhapsody*, where on strong beats they clash with the bass (ex.2). At other times they soften the melodic contour. In the *Rhapsody's* opening theme, the presence of both major and minor 7ths in the second chord, and of both major and minor 3rds in the melody (bars 2–3) manifests in sound the aptness of the work's title (ex.3). In the Concerto, blues-tinged tonality appears more subtly in the opening theme, which avoids the tonic chord until its tenth bar and then touches it only briefly, and on a weak beat, before moving on from the raised to the lowered 3rd of the tonic triad (ex.4). Occasionally the blues idiom provides a harmonic structure for Gershwin, as in the second of his three piano preludes on the 12-bar blues progression. That progression also serves as a reference in the Concerto's second movement and in *An American in Paris*.

Because Gershwin's concert works draw heavily on black American elements, it seems fitting that his largest composition, *Porgy and Bess*, should be a drama about black Americans. Nor is it surprising that the work's melodic idiom – from Porgy's identifying motif, to the opera's main love duet, to the satirical songs of the drug peddler Sportin' Life, to the choral numbers – is saturated with the inflected 3rds, 5ths and 7ths of black American popular music, and sometimes infused with its syncopated, driving rhythm. Although both opera critics and black American commentators have criticized *Porgy and Bess* for hybrid features, the work is full of moments that show Gershwin at his most convincing. Act 1 scene ii, for example, opens with a scene of mourning based on call and response. A soloist and chorus alternate, one impassioned solo call being answered by darkening series of chords, supporting a whole-tone descent through an octave, like the tolling of a bell. The harmonies are generated by unusual voice-leading: against five descending upper voices the bass line ascends. Parallel octaves between soprano and tenor, alto and baritone, lend an artless quality to the passage; yet only a sophisticated ear could have calculated the progression's freshness (ex.5).

Ex.2 *Rhapsody in Blue* (fig. 12)

Tempo giusto 𝅗𝅥 = 76

orch *ff*

Ex.3 Opening theme of *Rhapsody in Blue*

cl

orch

Ex.4 Concerto in F, opening piano theme

Ex.5 *Porgy and Bess* , opening of Act 1 scene ii

Solo

Where is brud - der Rob - bins?

All

He's a - gone, gone, gone, gone, gone, gone, gone

Gershwin's approach to form in his concert works shows him as a practical composer who took care that technique did not overshadow expression. *Rhapsody in Blue*, reportedly written in three weeks, draws vitality from its juxtapositions of the piano and orchestra, and of jazz-like and classical materials. Its essence lies more in these contrasts, and in the strength of Gershwin's melodies, than in its overall shape. The Concerto, a more ambitious undertaking, filled several months of Gershwin's time and even received a trial performance before its delivery to Damrosch and the New York SO. Like the *Rhapsody*, it also uses sharp juxtapositions, but its integration through cyclic form and thematic transformation, both standard 19th-century techniques, reflects Gershwin's study. More than the earlier *Rhapsody*, the Concerto forms a convincing whole, the impact of which derives as much from its entire structure as from its separate parts. In that way too the Concerto outdoes the tone poem *An American in Paris*, whose form was apparently inspired by a programme. For all of its élan, *An American in Paris* is more or less a medley of excellent tunes, varied and extended, and clad in attractive orchestral garb. Gershwin's treatment of the main lyric theme recalls his own piano playing and the arrangements he published in his *Song-Book*. In each restatement of the melody, he varies the orchestration and the harmony, or the 'responses' to the theme's opening 'call', but the melody itself remains intact.

The presence of Gershwin's music at the end of the 20th century ensures him a place in American music history. Yet it is not quite the place claimed for him by some of his contemporaries. For them, his great achievement lay in bringing together musical spheres that had been considered separate: popular and classical traditions in his concert pieces, black American folk music and opera in *Porgy and Bess*. At the beginning of the 21st century such matters of taxonomy no longer seem as important; rather it is the sheer musical satisfaction that his compositions – songs and concert works alike – still provide for listeners, thanks in large part to the skill and commitment and artistry of the many musicians who perform them, that is his legacy.

WORKS

Only published songs listed for stage and film scores; for fuller details see W. Rimler: *A Gershwin Companion: a Critical Inventory and Discography, 1916–1984* (Ann Arbor, 1991) and E. Jablonski: *Gershwin: a Biography* (New York, 1987). Songs marked with an asterisk were completed by Kay Swift from Gershwin's tune notebooks with lyrics provided by Ira Gershwin. Unless otherwise stated lyrics for all songs are by Ira Gershwin. Most of Gershwin's music for the theatre was not orchestrated by the composer although he may have scored some works from the mid-1920s on. Most extant MSS are in *DLC*.

STAGE WORKS

all first performed in New York unless otherwise stated

Title, genre: song title (lyricist)	*Book author*	*First performance*	*Remarks*
Half Past Eight, revue	? E.P. Perkins	Empire Theatre, Syracuse, NY, 9 Dec 1918	unpubd; closed out of town
La-La-Lucille!, musical comedy	F. Jackson	Henry Miller Theatre, 26 May 1919	
The Best of Everything (B.G. DeSylva, A.J. Jackson)			
From Now On (DeSylva, Jackson)			
Nobody But You (DeSylva, Jackson)			
Somehow it seldom comes true (DeSylva, Jackson)			
Tee-oodle-um-bum-bo (DeSylva, Jackson)			
There's more to the kiss than the sound (I. Caesar)			rev. of There's more to the kiss than the x-x-x, 1919 [orig. listed under Songs for Shows by other composers]
Morris Gest's Midnight Whirl, revue	DeSylva, J.H. Mears	Century Grove, Century Theatre, 27 Dec 1919	
Limehouse Nights (DeSylva, Mears)			
Poppyland (DeSylva, Mears)			
George White's Scandals of 1920, revue	A. Rice, G. White	Globe Theatre, 7 June 1920	
Idle dreams (Jackson)			
My Lady (Jackson)			
On my Mind the Whole Night Long (Jackson)			
Scandal Walk (Jackson)			
The Songs of Long Ago (Jackson)			
Tum on and tiss me (Jackson)			
A Dangerous Maid, musical comedy	C.W. Bell	Atlantic City, NJ, 21 March 1921	closed out of town
Boy wanted (Arthur Francis [pseud. I. Gershwin])			
Dancing Shoes (Francis)			
Just to Know you are Mine (Francis)			
The Simple Life (Francis)			
Some rain must fall (Francis)			
George White's Scandals of 1921, revue	A. Baer, White	Liberty Theatre, 11 July 1921	
Drifting Along with the Tide (Jackson)			
I love you (Jackson)			
She's just a baby (Jackson)			
South Sea Isles (Jackson)			
Where East meets West (Jackson)			

Title, genre: song title (lyricist)	*Book author*	*First performance*	*Remarks*
Blue Monday (opera ala Afro-American, DeSylva, 1)		Globe Theatre, 28 Aug 1922	unpubd; orchd W.H. Vodery; orig. part of George White's Scandals of 1922, withdrawn after 1st perf.
retitled 135th Street		concert perf., Carnegie Hall, 29 Dec 1925	reorchd F. Grofé
George White's Scandals of 1922, revue	W.C. Fields, Rice, White	Globe Theatre, 28 Aug 1922	orig. incl. Blue Monday, see above
Across the Sea (DeSylva, E.R. Goetz)			
Argentina (DeSylva)			
Cinderelatives (DeSylva)			
I found a four leaf clover (DeSylva)			
I'll build a stairway to paradise (DeSylva, Francis [pseud. I. Gershwin])			
Oh, what she hangs out (DeSylva)			
Where is the man of my dreams (DeSylva, Goetz)			
Our Nell, ? musical comedy	B. Hooker, A.E. Thomas	Nora Bayes Theatre, 4 Dec 1922	incl. other songs by W. Daly
By and By (Hooker)			
Innocent Ingenue Baby (Hooker)			collab. Daly
Walking Home with Angeline (Hooker)			
The Rainbow, musical comedy	A. de Courville, N. Scott, E. Wallace	Empire Theatre, London, 3 April 1923	
Beneath the Eastern Moon (C. Grey)			
Good-night, my dear (Grey)			
In the Rain (Grey)			
Innocent Lonesome Blue Baby (Grey, Hooker)			tune same as that of Innocent ingenue baby, 1922
Moonlight in Versailles (Grey)			
Oh! Nina (Grey)			
Strut lady with me (Grey)			
Sweetheart (I'm so glad that I met you) (Grey)			
Sunday in London Town (Grey)			
George White's Scandals of 1923, revue	W.K. Wells, White	Globe Theatre, 18 June 1923	
Let's be lonesome together (DeSylva, Goetz)			
The Life of a Rose (DeSylva)			
Lo-la-lo (DeSylva)			
(On the beach at) How've-you-been (DeSylva)			
There is nothing too good for you (DeSylva, Goetz)			
Throw her in high! (De Sylva)			
Where is she? (DeSylva)			
You and I (DeSylva)			collab. J. Green
Sweet Little Devil, musical comedy	F. Mandel, L. Schwab	Astor Theatre, 21 Jan 1924	
Hey! Hey! Let 'er go! (DeSylva)			
The Jijibo (DeSylva)			
Mah-Jongg (DeSylva)			
Pepita (DeSylva)			
Someone believes in you (DeSylva)			
Under a One-Man Top (DeSylva)			
Virginia (DeSylva)			
George White's Scandals of 1924, revue	Wells, White	Apollo Theatre, 30 June 1924	
I need a garden (DeSylva)			
Kongo Kate (DeSylva)			

Title, genre: song title (lyricist)	*Book author*	*First performance*	*Remarks*
Mah-Jongg (DeSylva)			
Night time in Araby (DeSylva)			
Rose of Madrid (DeSylva)			
Somebody loves me (DeSylva, MacDonald)			
Tune in (to station J.O.Y.) (DeSylva)			
Year after Year (DeSylva)			
Primrose, musical comedy	G. Bolton, G. Grossmith	Winter Garden Theatre, London, 11 Sep 1924	vs (1924)
Act 1:			
Leaving Town While we May (D. Carter)			
Till I Meet Someone Like You (Carter)			
Isn't it wonderful (I. Gershwin, Carter)			
This is the life for a man (Carter)			
When Tobyis Out of Town (Carter); Some Far-Away Someone (Gershwin, DeSylva) [tune same as that of At Half Past Seven, 1923]			
The Mophams (Carter)			
Can we do anything? (Gershwin, Carter)			
Act 2			
Roses of France (Carter)			
Four Little Sirens (Gershwin)			
Berkeley Square and Kew (Carter)			
Bow wanted (Gershwin, Carter) [rev. of Boy wanted, 1921]			
Wait a bit, Susie (Gershwin, Carter)			
Naughty Baby (Gershwin, Carter)			
It is the fourteenth of July (Carter)			
Act 3			
I make hay while the moon shines (Carter)			
That New-Fangled Mother of Mine (Carter)			
Beau Brummel (Carter)			
Lady, be Good!, musical comedy	Bolton, F. Thompson	Liberty Theatre, 1 Dec 1924	
Fascinating Rhythm			
The Half of it, Dearie, Blues			
Hang on to me			
The Man I Love			cut before New York opening
Little Jazz Bird			
Oh, lady, be good!			
So am I			
Tell me More, musical comedy	Thompson, Wells	Gaiety Theatre, 13 April 1925	
Baby! (DeSylva, I. Gershwin)			
Kickin' the Clouds Away (DeSylva, I. Gershwin)			
My Fair Lady (DeSylva, I. Gershwin)			
Tell me more! (DeSylva, I. Gershwin)			
Three Times a Day (DeSylva, I. Gershwin)			
Why do I love you? (DeSylva, I. Gershwin)			
Tip-toes, musical comedy	Bolton, Thompson	Liberty Theatre, 28 Dec 1925	
Looking for a Boy			

Title, genre: song title (lyricist)	*Book author*	*First performance*	*Remarks*
Nice Baby! (Come to Papa!)			
Nightie-Night			
Sweet and Low-Down			
That Certain Feeling			
These Charming People			
When do we dance?			
Song of the Flame, operetta	O. Hammerstein II, O. Harbach	44th Street Theatre, 30 Dec 1925	incl. other songs by H. Stothart
Cossack Love Song (Don't forget me) (Hammerstein, Harbach)			collab. Stothart
Midnight Bells (Hammerstein, Harbach)			
The Signal (Hammerstein, Harbach)			
Song of the Flame (Hammerstein, Harbach)			collab. Stothart
Vodka (Hammerstein, Harbach)			collab. Stothart
You are you (Hammerstein, Harbach)			collab. Stothart
Oh, Kay!, musical comedy	Bolton, P.G. Wodehouse	Imperial Theatre, 8 Nov 1926	
Bride and Groom			
Clap yo' hands			
Dear Little Girl (I hope you've missed me)			
Do-Do-Do			
Don't ask			
Fidgety Feet			
Heaven on Earth (H. Dietz, I. Gershwin)			
Maybe			
Oh, Kay! (Dietz, I. Gershwin			
Someone to Watch Over Me			
The Woman's Touch			
Strike up the Band, musical [1st version]	G.S. Kaufman	Shubert Theatre, Philadelphia, 5 Sept 1927	closed out of town
Military Dancing Drill			
The Man I Love			
Seventeen and Twenty-One			
Strike up the band			
Yankee Doodle Rhythm			
Funny Face, musical comedy	P.G. Smith, Thompson	Alvin Theatre, 22 Nov 1927	
The Babbitt and the Bromide			
Dance Alone with You			
Funny Face			
He loves and she loves			
High Hat			
In the Swim			
Let's kiss and make up			
My One and Only			
'S wonderful			
The world is mine			
Rosalie, musical comedy	Bolton, W.A. McGuire	New Amsterdam Theatre, 10 Jan 1928	incl. other songs by Romberg
Ev'ry body knows I love somebody			tune same as that of Dance alone with you, 1927
How long has this been going on?			
Oh Gee! Oh Joy! (I. Gershwin, Wodehouse)			
Say So! (I. Gershwin, Wodehouse)			orig. composed for Oh, Kay!
Show me the town			
Treasure Girl, musical comedy	V. Lawrence, Thompson	Alvin Theatre, 8 Nov 1928	
Feeling I'm Falling			
Got a rainbow			
I don't think I'll fall in love today			
I've got a crush on you			
K-ra-zy for You			
Oh, so Nice			
What are we here for?			

Title, genre: song title (lyricist)	*Book author*	*First performance*	*Remarks*
Where's the boy? Here's the girl!			
Show Girl, musical comedy	McGuire, J.P. McEvoy	Ziegfeld Theatre, 2 July 1929	
Do what you do! (I. Gershwin, G. Kahn)			
Harlem Serenade (I. Gershwin, Kahn)			
I must be home by twelve o'clock (I. Gershwin, Kahn)			
Liza (All the clouds'll roll away) (I. Gershwin, Kahn)			
So are you! (I. Gershwin, Kahn)			
Strike up the Band musical [operetta; 2nd version]	M. Ryskind, after Kaufman	Times Square Theatre, 14 Jan 1930	vs (1930)
Act 1:			
Fletcher's American Choc'late			
Choral Society			
I mean to say			
A Typical Self-Made American			
Soon			
The Unofficial Spokesman			
Three Cheers for the Union			
If I Became the president			
Hangin' Around with You			
He know milk			
Strike up the band			
Act 2:			
In the Rattle of the Battle			
Mademoiselle in New Rochelle			
I've got a crush on you			
How about a boy like me?			
I want to be a war bride [cut from show and vs]			
Official Resume			
Ding Dong			
Girl Crazy, musical comedy	Bolton, J. McGowan	Alvin Theatre, 14 Oct 1930	vs (1954)
Act 1:			
The Lonesome Cowboy			
Bidin' My Time			
Could you use me?			
Broncho Busters			
Barbary Coast			
Embraceable You			
Goldfarb!			
That's I'm Sam and Delilah			
I got rhythm			
Act 2:			
Land of the Gay Caballero			
But Not for Me			
Treat me rough			
Boy! What love has done to me!			
When it's Cactus Time in Arizona			
Of Thee I sing, musical [operetta]	Kaufman, Ryskind	Music Box Theatre, 26 Dec 1931	vs (1932); Pulitzer Prize, 1932
Act 1:			
Wintergreen for President			
Who is the lucky girl to be?			
Because, Because			
Never was there a girl so fair			
Some girls can bake a pie			
Love is sweeping the country			
Of thee I sing			
Here's a kiss for Cinderella			
I was the most beautiful blossom			

Title, genre: song title (lyricist)	*Book author*	*First performance*	*Remarks*
Act 2:			
Hello, Good Morning!			
Who cares?			
Garçon, s'il vous plaît			
The Illegitimate Daughter			
The Senator from Minnesota			
Jilted			
I'm about to be a mother			
Posterity is just around the corner			
Trumpeter blow your golden horn			
Pardon my English, musical comedy	H. Fields	Majestic Theatre, 20 Jan 1933	
Isn't it a pity?			
I've got to be there			
Lorelei			
Luckiest Man in the World			
My Cousin in Milwaukee			
So what?			
Where you go I do			
Let 'em Eat Cake, musical [operetta]	Kaufman, Ryskind	Imperial Theatre, 21 Oct 1933	sequel to Of Thee I Sing, 1931
Blue, Blue, Blue			
Let 'em eat cake			
Mine			
On and On and On			
Union Square			
Porgy and Bess (American folk opera, I. Gershwin, DuBose Heyward, after play by DuBose and Dorothy Heyward: Porgy)	DuBose Heyward	Alvin Theatre, 10 Oct 1935	vs (1935)
Act 1:			
Jasbo Brown Blues			
Summertime			
A woman is a sometime thing			
Here come de honey man			
The Pass By Singin'			
Oh Little Stars			
Gone, Gone, Gone			
Overflow My man's gone now			
Leavin 'for the promise' lan'			
Act 2:			
It take a longpull to get there			
I got plenty o' nuttin'			
Buzzard Song			
Bess you is my woman			
Oh, I can't sit down			
I ain' got no shame			
It ain't necessarily so			
What you want wid Bess?			
Oh, doctor Jesus			
Strawberry Woman			
Crab Man			
I loves you, Porgy			
Oh, Hev'nly Father			
Oh, de Lawd shake de heavens			
Oh, dere's somebody knockin' at de do'			
A red Headed Woman			
Act 3:			
Clara, Clara			
There's a boat dat's leavin' soon for New York			
Good mornin', sistuh!			
Oh, Bess, oh where's my Bess			
Oh Lawd, I'm on my way			

SONGS FOR SHOWS BY OTHER COMPOSERS

all first performed in New York unless otherwise stated

Song title (lyricist)	*Show title (genre, book author)*	*First performance*	*Remarks*
Making of a Girl (H. Atteridge)	The Passing Show of 1916 (revue, H. Atteridge)	Winter Garden Theatre, 22 June 1916	music mainly by O. Motzan and S. Romberg; Making of a girl, collab. Romberg
You-Oo just You (Caesar)	Hitchy-koo of 1918 (revue, G. MacDonough)	Globe Theatre, 6 June 1918	music mainly by E.R. Goetz
The Real American Folk Song (Francis [pseud. I. Gershwin])	Ladies First (musical comedy, H.B. Smith)	Broadhurst Theatre, 24 Oct 1918	music mainly by A.B. Sloane
Some Wonderful Sort of Someone (S. Greene)	ibid.		
I was so young (you were so beautiful) (A. Bryan, Caesar)	Good Morning, Judge (musical comedy, F. Thompson)	Shubert Theatre, 6 Feb 1919	music mainly by L. Monckton and H. Talbot
There's more to the kiss than the x-x-x (Caesar)	ibid.		
Some Wonderful Sort of Someone (Greene)	The Lady in Red (musical comedy, A. Caldwell)	Lyric Theatre, 12 May 1919	music mainly by R. Winterberg; Some Wonderful Sort of Someone, rev. for this show
Something about Love (L. Paley)	ibid.		later used in London production of Lady, be Good!, 1926
Come to the Moon (Paley, N. Wayburn)	Capitol Revue (revue)	Capitol Theatre, 24 Oct 1919	music by many composers
Swanee (Caesar)	ibid.		
We're pals (Caesar)	Dere Mabel (musical comedy, E. Streeter)	Academy of Music, Baltimore, 2 Feb 1920	music by many composers
Oo, how I love you to be loved by you (Paley)	Ed Wynn's Carnival (revue, E. Wynn)	New Amsterdam Theatre, 5 April 1920	music mainly by E. Wynn
Waiting for the Sun to Come Out (Francis [pseud. I. Gershwin])	The Sweetheart Shop (musical comedy, Caldwell)	Knickerbocker Theatre, 31 Aug 1920	music mainly by H. Felix
Lu Lu (A. Jackson)	Broadway Brevities of 1920 (revue, G. Le Maire)	Winter Garden Theatre, 29 Sept 1920	music by many composers
Snowflakes (Jackson)	ibid.		
Spanish love (Caesar)	ibid.		
My Log-Cabin Home (Caesar, DeSylva)	The Perfect Fool (musical comedy, Wynn)	George M. Cohan Theatre, 7 Nov 1921	music mainly by Wynn
No One Else but that Girl of Mine (Caesar)	ibid.		
Someone (Francis [pseud. I. Gershwin])	For Goodness Sake (musical comedy, F. Jackson)	Lyric Theatre, 20 Feb 1922	music mainly by W. Daly and P. Lannin
Tra-la-la (Francis)	ibid.		
Do it again! (DeSylva)	The French Doll (play with music, A.E. Thomas)	Lyceum Theatre, 20 Feb 1922	music by many composers
The Yankee Doodle Blues (Caesar, DeSylva)	Spice of 1922 (revue, J. Lait)	Winter Garden Theatre, 6 July 1922	music mainly by J.F. Hanley
That American Boy of Mine (Caesar)	The Dancing Girl (musical comedy, Atteridge, Caesar)	Winter Garden Theatre, 24 Jan 1923	music mainly by Romberg
I won't say I will but I won't say I won't (DeSylva, Francis [pseud. I. Gershwin])	Little Miss Bluebeard (play with music, A. Hopwood)	Lyceum Theatre, 28 Aug 1923	music by many composers
At Half Past Seven (DeSylva)	Nifties of 1923 (revue, S. Bernard, W. Collier)	Fulton Theatre, 25 Sept 1923	music by many composers
Nashville Nightingale (Caesar)	ibid.		
That Lost Barber Shop Chord	Americana (revue, McEvoy)	Belmont Theatre, 26 July 1926	music by many composers
By Strauss	The Show is On (revue, D. Freedman, M. Hart)	Winter Garden Theatre, 25 Dec 1936	music by many composers

Gershwin also contributed songs to the revues Piccadilly to Broadway (1920), Blue Eyes (1921), and Selwyn's Snapshots (1921), although none of these was published.

SONGS FOR FILMS

musicals unless otherwise stated

Film, title, song title (lyricist)	*Date, production company*	*Remarks*
The Sunshine Trail, silent film	1923, Thomas H. Ince	music as acc. for film, perf. by pf/ens
The Sunshine Trail (Francis [pseud. I. Gershwin])		
Delicious	3 Dec 1931, Fox	screenplay by Bolton and S. Levien
Blah, blah, blah		
Delishious		
Katinkitschka		
Somebody from Somewhere		
Shall we Dance	7 May 1937, RKO Radio	screenplay by A. Scott and E. Pagano
(I've got) Beginner's Luck		

Film, title, song title (lyricist)	Date, production company	Remarks
Let's call the whole thing off		
Shall we dance?		
Slap that bass		
They all laughed		
They can't take that away from me		
A Damsel in Distress	19 Nov 1937, RKO Radio	screenplay by S.K. Lauren, E. Pagano, and Wodehouse
A Foggy Day		
I can't be bothered now		
The Jolly Tar and the Milk Maid		solo song; also choral arr. by Gershwin
Nice work if you can get it		
Sing of Spring		choral arr. by Gershwin
Stiff Upper Lip		
Things are looking up		
The Goldwyn Follies, revue	23 Feb 1938, Goldwyn-United Artists	screenplay by B. Hecht; Gershwin died during filming, Vernon Duke completed Gershwin's songs and supplied others
I love to rhyme		
I was doing all right		
Love is here to stay		
Love walked in		
The Shocking Miss Pilgrim	1946, 20th Century-Fox	screenplay by G. Seaton
*Aren't you kind of glad we did?		
*The Back Bay Polka		
*Changing my Tune		
*For You, for Me, for Evermore		
*One, two, three		
Kiss me, stupid	1964, United Artists	screenplay by B. Wilder and I.A.L. Diamond
*All the Livelong Day (and the Long, Long Night)		
*I'm a poached egg		
*Sophia		

MISCELLANEOUS PUBLISHED SONGS

listed by year of first performance

1916: When you want 'em, you can't get 'em, when you've got 'em, you don't want 'em (M. Roth)
1919: The Love of a Wife (A.J. Jackson, B.G. DeSylva); O Land of Mine, America (M.E. Rourke)
1920: Yan-Kee (Caesar)
1921: Dixie Rose (Caesar, DeSylva); In the Heart of a Geisha (F. Fisher); Swanee Rose (Caesar, DeSylva) [tune same as that of Dixie Rose]; Tomale (I'm hot for you) (DeSylva)
1925: Harlem River Chanty [orig. for 4vv chorus, composed for Tip-toes, but not used]; It's a great little world! [orig. composed for Tip-toes, but not used]; Murderous Monty (and Light-Fingered Jane) (D. Carter) [composed for London production of Tell Me More, 1925]
1926: I'd rather charleston (Carter) [composed for London production of Lady, be Good!, 1926]
1928: Beautiful gypsy [orig. composed for Rosalie, but not used; tune same as that of Wait a bit, Susie, 1924]; Rosalie [orig. composed for Rosalie, but not used]
1929: Feeling Sentimental [orig. composed for Show Girl, but not used]; In the Mandarin's Orchid Garden
1931: Mischa, Yascha, Toscha, Sascha [orig. composed for Delicious, but not used]
1932: You've got what gets me [composed for film version of Girl Crazy, RKO 1932]
1933: Till Then
1936: King of Swing (A. Stillman); Strike up the band for U.C.L.A. [tune same as Strike up the band, 1927, 1930]
1937: Hi-Ho! [orig. composed for Shall we Dance, but not used]
1938: Just Another Rhumba [orig. composed for The Goldwyn Follies, but not used]; *Dawn of a New Day

ORCHESTRAL

Rhapsody in Blue, pf, jazz band, 1924, orchd Grofé, rev. orch for full orch by Grofé, 1926 [Gershwin's orig. 2-pf score unpubd; solo pf and 2-pf pubd versions not Gershwin's arrs.]
Concerto in F, pf, orch, 1925 [orig. pubd as 2-pf score; pubd orch version rev. F. Campbell-Watson]
An American in Paris, tone poem, 1928 [Gershwin's orig. 2-pf score unpubd; pubd orch version arr. F. Campbell-Watson, pubd 2-pf version rev. G. Stone; solo pf version arr. W. Daly]
Second Rhapsody for Piano and Orchestra, 1931 [orig. MS unpubd, pubd rev. version by R. McBride, orig. composed as Manhattan Rhapsody for Delicious]
Cuban Overture, orig. entitled Rumba, 1932
'I got Rhythm' Variations, pf, orch, 1934 [orig. MS unpubd, pubd rev. version by W.C. Schoenfeld]
Catfish Row: Suite from Porgy and Bess, 1935–6, unpubd

OTHER WORKS

Chbr: Lullaby, str qt, *c*1919–20; Short Story, vn, pf, *c*1923–5 [orig. Novelettes, pf, *c*1919, 1923, arr. S. Dushkin for vn, pf, 1925]
Pf: Rialto Ripples, *c*1916, collab. W. Donaldson; Three-Quarter Blues (Irish Waltz), early 1920s; [3] Preludes, *c*1923–6; Impromptu in 2 Keys, *c*1924; Swiss Miss, 1926 [orig. song in Lady, Be Good!, 1924]; Merry Andrew, by 1928 [orig. dance piece in Rosalie, 1928]; George Gershwin's Song-Book, 18 arrs. of refrains from Gershwin's songs, 1932; 2 Waltzes, C, by 1933 [orig. as 2-pf piece in Pardon my English, 1933, arr. pf solo by I. Gershwin, S. Chaplin]; Promenade, by 1937 [orig. as interlude, Walking the Dog, in Shall we Dance, 2 pf, chbr orch, 1937, transcr. pf solo by H. Borne]; additional works edited and pubd by A. Zizzo incl.: 3 Preludes, pf [from MSS]; Suite, pf [from Blue Monday]; various MSS frags.

INDEX TO PUBLISHED SONGS

dates refer to year of first performance

Across the Sea, 1922; A Foggy Day, 1937; All the Livelong Day (and the Long, Long Night), 1964; A Red Headed Woman, 1935; Aren't you kind of glad we did?, 1946; Argentina, 1922; At Half Past Seven, 1923; A Typical Self-Made American, 1930; A woman is a sometime thing, 1935; The Babbitt and the Bromide, 1927; Baby!, 1925; The Back Bay Polka, 1946; Barbary Coast, 1930; Beau Brummel, 1924; Beautiful Gypsy, 1928; Because, Because, 1931; Beneath the Eastern Moon, 1923; Berkeley Square and Kew, 1924; Bess you is my woman, 1935; The Best of Everything, 1919; Bidin' my Time, 1930; Blah, Blah, Blah, 1931
Blue, Blue, Blue, 1933; Boy wanted, 1921, 1924; Boy! What love has done to me!, 1930; Bride and Groom, 1926; Broncho Busters, 1930; But Not for Me, 1930; Buzzard Song, 1935; By and By, 1922; By Strauss, 1936; Can we do anything?, 1924; Changing my Tune, 1946; Cinderelatives, 1922; Clap yo' hands, 1926; Clara, Clara, 1935; Come to the moon, 1919; Cossack Love Song (Don't forget me), 1925; Could you use me?, 1930; Crab Man, 1935; Dance Alone with You, 1927; Dancing Shoes, 1921; Dawn of a New Day, 1938; Dear Little Girl (I hope you've missed me), 1926; Delishious, 1931; Ding Dong, 1930
Dixie Rose, 1921; Do-Do-Do, 1926; Do it again!, 1922; Don't ask, 1926; Do what you do!, 1929; Drifting Along with the Tide, 1921; Embraceable You, 1930; Ev'ry body knows I love somebody, 1928; Fascinating Rhythm, 1924; Feeling I'm Falling, 1928; Feeling Sentimental, 1929; Fidgety feet, 1926; Fletcher's American Choc'late Choral Society, 1930; For you, for me, for evermore, 1946; Four Little Sirens, 1924; From Now On, 1919; Funny Face, 1927; Garçon, s'il vous plaît, 1931; Goldfarb! That's I'm, 1930; Gone, Gone, Gone, 1935; Good mornin', sistuh!, 1935; Good-night, my dear, 1923; Got a rainbow, 1928; The Half of it, Dearie, Blues, 1924; Hangin' Around with You, 1930
Hang on to me, 1924; Harlem River Chanty, 1925; Harlem Serenade, 1929; Heaven on Earth, 1926; He knows milk, 1930; Hello, good morning, 1931; He loves and she loves, 1927; Here

come de honey man, 1935; Here's a kiss for Cinderella, 1931; Hey! Hey! Let 'er go!, 1924; High Hat, 1927; Hi-ho!, 1937; How about a boy like me?, 1930; How long has this been going on?, 1927, 1928; I ain' got no shame, 1935; I can't be bothered now, 1937; Idle Dreams, 1920; I don't think I'll fall in love today, 1928; I'd rather charleston, 1926; If I Become the President, 1930; I found a four leaf clover, 1922; I got plenty o' nuttin', 1935; I got rhythm, 1930

I'll build a stairway to paradise, 1922; The Illegitimate Daughter, 1931; I loves you, Porgy, 1935; I love to rhyme, 1938; I love you, 1921; I'm about to be a mother, 1931; I make hay while the moon shines, 1924; I'm a poached egg, 1964; I mean to say, 1930; I must be home by twelve o'clock, 1929; I need a garden, 1924; Innocent Ingenue Baby, 1922; Innocent Lonesome Blue Baby, 1923; In the Heart of a Geisha, 1921; In the Mandarin's Orchid Garden, 1929; In the Rain, 1923; In the Rattle of the Battle, 1930; In the swim, 1923; Isn't it a pity?, 1933; Isn't it wonderful, 1924; It ain't necessarily so, 1935; It is the fourteenth of July, 1924; It's a great little world!, 1925

It take a long pull to get there, 1935; I've got a crush on you, 1928, 1930; I've got beginner's luck, 1937; I've got to be there, 1933; I want to be a war bride, 1930; I was doing all right, 1938; I was so young (you were so beautiful), 1919; I was the most beautiful blossom, 1931; I won't say I will but I won't say I won't, 1923; Jasbo Brown Blues, 1935; The Jijibo, 1924; Jilted, 1931; The Jolly Tar and the Milk Maid, 1937; Just Another Rhumba, 1938; Just to Know You are Mine, 1921; Katinkitschka, 1931; Kickin' the Clouds Away, 1925

King of swing, 1936; Kongo Kate, 1924; K-ra-zy for You, 1928; Land of the Gay Caballero, 1930; Leavin' for the Promise' Lan', 1935; Leaving Town While we May, 1924; Let 'em eat cake, 1933; Let's be lonesome together, 1923; Let's call the whole thing off, 1937; Let's kiss and make up, 1927; The Life of a Rose, 1923; Limehouse Nights, 1919; Little Jazz Bird, 1924; Liza (All the clouds'll roll away), 1929; Lo-La-Lo, 1923; The Lonesome Cowboy, 1930; Looking for a Boy, 1925; Lorelei, 1933; Love is here to stay, 1938; Love is sweeping the country, 1931; The love of a wife, 1919; Love walked in, 1938

Luckiest man in the world, 1933; Lu Lu, 1920; Mademoiselle in New Rochelle, 1930; Mah-Jongg, 1924; Making of a Girl, 1916; The Man I love, 1924, 1927; Maybe, 1926; Midnight Bells, 1925; Military Dancing Drill, 1927; Mine, 1933; Mischa, Yascha, Toscha, Sascha, 1931; Moonlight in Versailles, 1923; The Mophams, 1924; Murderous Monty (and Light-Fingered Jane), 1925; My Cousin in Milwaukee, 1933; My Fair Lady, 1925; My Lady, 1920; My Log-Cabin Home, 1921; My man's gone now, 1935

My One and Only, 1927; Nashville Nightingale, 1923; Naughty Baby, 1924; Never was there a girl so fair, 1931; Nice Baby! (Come to papa!), 1925; Nice work if you can get it, 1937; Nightie-Night, 1925; Night time in Araby, 1924; Nobody but You, 1919; No One Else but that Girl of Mine, 1921; Official Resume, 1930; Of thee I sing, 1931; Oh, Bess, oh where's my Bess, 1935; Oh, de Lawd shake de heavens, 1935; Oh, dere's somebody knockin' at de do', 1935; Oh, Doctor Jesus, 1935; Oh Gee! Oh Joy!, 1928; Oh, Hev'nly Father, 1935; Oh, I can't sit down, 1935

Oh, Kay!, 1926; Oh, lady, be good!, 1924; Oh Lawd, I'm on my way, 1935; Oh Little Stars, 1935; Oh! Nina, 1923; Oh, so Nice, 1928; Oh, What she Hangs Out, 1922; O Land of Mine, America, 1919; On and On and On, 1933; One, Two, Three, 1946; On My Mind the Whole Night Long, 1920; On the Beach at How've-you-been, 1923; Oo, how I love to be loved by you, 1920; Overflow, 1935; Pepita, 1924; Poppyland, 1919; Posterity is just around the corner, 1931; The Real American Folk Song, 1918; Rosalie, 1928; Rose of Madrid, 1924; Roses of France, 1924

Sam and Delilah, 1930; Say so!, 1928; Scandal Walk, 1920; The Senator from Minnesota, 1931; Seventeen and Twenty-One, 1927; Shall we dance?, 1937; She's just a baby, 1921; Show me the town, 1926; The Signal, 1925; The Simple Life, 1921; Site of Spring, 1937; Slap that bass, 1937; Snowflakes, 1920; So am I, 1924; So are you!, 1929; Somebody from Somewhere, 1931; Somebody loves me, 1924; Some Far-Away Someone, 1924; Some girls can bake a pie, 1931; Somehow it seldom comes true, 1919; Someone, 1922; Someone believes in you, 1924; Someone to watch over me, 1926

Some rain must fall, 1921; Something about love, 1919, 1926; Some wonderful sort of someone, 1918, rev. 1919; Song of the Flame, 1925; The Songs of Long Ago, 1920; Soon, 1930; Sophia, 1964; South Sea Isles, 1921; So what?, 1933; Spanish love, 1920; Stiff Upper Lip, 1937; Strawberry Woman, 1935; Strike up the band, 1927, 1930; Strike up the band for U.C.L.A., 1936; Strut lady with me, 1923; Summertime, 1935; Sunday in London town, 1923; The Sunshine Trail, 1923; Swanee, 1919

Swanee Rose, 1921; Sweet and Low-Down, 1925; Sweetheart (I'm so glad that I met you), 1923; 'S wonderful, 1927; Tee-oodle-um-bum-bo, 1919; Tell me more!, 1925; That American Boy of Mine, 1923; That Certain Feeling, 1925; That Lost Barber Shop Chord, 1926; That New-Fangled Mother of Mine, 1924; There is nothing too good for you, 1923; There's a boat dat's leavin' soon for New York, 1935; There's more to the kiss than the x-x-x, 1919; These Charming People, 1925; They all laughed, 1937

They can't take that away from me, 1937; They pass by singin', 1935; Things are looking up, 1937; This is the life for a man, 1924; Three cheers for the Union!, 1930; Three Times a Day, 1925; Throw her in high!, 1923; Till I Meet Someone like You, 1924; Till Then, 1933; Tomale (I'm hot for you), 1921; Tra-la-la, 1922; Treat me rough, 1930; Trumpeter blow your golden horn, 1931; Tum on and tiss me, 1920; Tune in (to Station J. O. Y.), 1924; Under a One-Man Top, 1924; Union Square, 1933; The Unofficial Spokesman, 1930; Virginia, 1924; Vodka, 1925; Wait a bit, Susie, 1924; Waiting for the Sun to Come Out, 1920

Walking Home with Angeline, 1922; We're pals, 1920; What are we here for?, 1928; What you want wid Bess?, 1935; When do we dance?, 1925; When it's Cactus Time in Arizona, 1930; When Toby is Out of Town, 1924; When you want 'em, you can't get 'em, when you've got 'em, you don't want 'em, 1916; Where East meets West, 1921; Where is she?, 1923; Where is the man of my dreams, 1922; Where's the boy? Here's the girl!, 1928; Where you go I go, 1933; Who cares?, 1931; Who is the lucky girl to be?, 1931; Why do I love you?, 1925; Wintergreen for President, 1931; The Woman's Touch, 1926; The world is mine, 1927

Yan-Kee, 1920; The Yankee Doodle Blues, 1922; Yankee Doodle Rhythm, 1927, 1928; Year after Year, 1924; You and I, 1923; You are you, 1925; You-Oo just You, 1918; You've got what gets me, 1932

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W.J. Schneider, ed.: *The Gershwin Style: New Looks at the Music of George Gershwin* (New York, 1999)

RICHARD CRAWFORD (text), WAYNE J. SCHNEIDER (work-list), NORBERT CARNOVALE (bibliography)

Gershwin, Ira [Gershvin, Israel] (*b* New York, 6 Dec 1896; *d* Beverly Hills, CA, 17 Aug 1983). American lyricist. He submitted light verse to newspapers and periodicals as a student and while working at various jobs before joining his brother George Gershwin to write songs. Their first song to receive a public hearing was *The Real American Folk Song*, a salute to ragtime, which was introduced by Nora Bayes in *Ladies First* (1918). Although Gershwin collaborated with other composers (at first under the pseudonym Arthur Francis to avoid being judged by George's reputation), his close partnership with his brother extended from 1924, when they wrote their first musical comedy, *Lady be Good!*, until George's death in 1937. In addition to more than a dozen Broadway shows, including the first musical comedy to be awarded a Pulitzer Prize for drama, *Of Thee I Sing* (1931), they also contributed songs to a number of films. After George's death Ira worked with a succession of composers, including Weill (*Lady in the Dark*, 1941), Kern (*Cover Girl*, 1944), Schwartz (*Park Avenue*, 1946), and Arlen (*A Star is Born*, 1954).

During his lifetime, Ira Gershwin was considered by many to be the less talented of the brothers and they rarely accorded his lyrics the same attention as that of his contemporaries such as Hart or Porter. Subsequently, however, Gershwin's lyrics have come to be considered among the finest in popular American culture and recent revivals and new recordings of his works have earned him a prominence he rarely enjoyed during his long career.

Unlike some of his contemporaries, Gershwin presented no consistent view of life in his lyrics. His verses are generally humorous and sunny, and make frequent recourse to such slang shortcuts as 'gloom can jump in the riv''. He had a deep understanding of his brother's music, and established at the Library of Congress a Gershwin Archive consisting of carefully annotated documents mostly associated with George. He published a collection of his lyrics, with discursive annotations, as *Lyrics on Several Occasions* (New York, 1959, 2/1997).

WORKS
(*selective list*)

music by George Gershwin unless otherwise stated

STAGE

Dates are those of the first New York performance

Two Little Girls in Blue (P. Lannin, V. Youmans), 3 May 1921 [incl. Oh, Me! Oh, My!]

Lady, Be Good!, 1 Dec 1924 [incl. Fascinating Rhythm, Oh lady, be good!, So am I; film, 1941]

Tell Me More, 13 April 1925 [incl. Kickin' the Clouds Away]

Tip-toes, 28 Dec 1925 [incl. Sweet and Low-Down, Looking for a Boy, That Certain Feeling]

Oh, Kay!, 8 Nov 1926 [incl. Someone to watch over me, Do-Do-Do, Clap yo' Hands, Maybe]

Funny Face, 22 Nov 1927 [incl. S'wonderful, High Hat, Funny Face, He loves and she loves, The Babbitt and the Bromide]

Rosalie, 10 Jan 1928 [incl. How long has this been going on?]

Treasure Girl, 8 Nov 1928 [incl. I've got a crush on you, Feeling I'm falling]

Strike Up the Band, 14 Jan 1930 [incl. Strike up the band; film, 1940]

Girl Crazy, 14 Oct 1930 [incl. I got rhythm, Embraceable You, Bidin' my Time, But Not for Me; films, 1932, 1943, 1965 as 'When the Boys Meet the Girls']

Of Thee I Sing, 26 Dec 1931 [incl. Love is sweeping the country, Of thee I sing, Who cares?)

Pardon My English, 20 Jan 1933 [incl. Lorelei, Isn't it a pity?]

Let 'em Eat Cake, 21 Oct 1933 [incl. Mine]

Porgy and Bess, 10 Oct 1935 [incl. Bess, you is my woman, I got plenty o' nuttin', It ain't necessarily so, I loves you, Porgy; film, 1959]

Ziegfeld Follies of 1936 (V. Duke), 30 Jan 1936 [incl. I can't get started]

Lady in the Dark (K. Weill), 23 Jan 1941 [incl. My Ship, The Saga of Jennie, Tchaikowsky; film, 1944]

The Firebrand of Florence (Weill), 22 March 1945 [incl. Sing me not a ballad]

Park Avenue (A. Schwartz), 4 Nov 1946 [incl. Don't be a woman if you can]

My One and Only, 1 May 1983 [incl. S'wonderful, Strike up the band, He loves and she loves, My One and Only]
Crazy for You, 19 Feb 1992 [incl. I got rhythm, What causes that?, Slap that bass]

FILMS

Delicious, 1931
Shall We Dance, 1937 [incl. Slap that bass, They can't take that away from me, Let's call the whole thing off, They all laughed, (I've got) Beginner's luck]
A Damsel in Distress, 1937 [incl. Nice Work if you can get it, I can't be bothered now, A Foggy Day, Things are looking up]
The Goldwyn Follies, 1938 [incl. Love walked in, Love is here to stay]
Rhapsody in Blue, 1945 [incl. I'll build a stairway to paradise, The man I love]
Cover Girl (J. Kern), 1944 [incl. Put me to the test, Long Ago and Far Away, Sure Thing]
The Shocking Miss Pilgrim, 1946 [incl. The Back Bay Polka]
The Barkleys of Broadway (H. Warren), 1949 [incl. My One and Only Highland Fling, Shoes with Wings On]
An American in Paris, 1951 [incl. Love is here to stay, I don't think I'll fall in love today, I got rhythm]
Give a Girl a Break (B. Lane), 1953 [incl. Applause, Applause]
A Star is Born (H. Arlen), 1954 [incl. The Man that Got Away, Here's what I'm here for]
Funny Face, 1957 [incl. How long has this been going on?, Funny Face]
Porgy and Bess, 1959 [incl. Dere's a boat dat's leavin' soon for New York]

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GERALD BORDMAN/THOMAS S. HISCHAK

Gerson, George (*b* Copenhagen, 10 Oct 1790; *d* Copenhagen, 16 Feb 1825). Danish composer and violinist. As a child he was taught the violin, and in 1805 he was sent for a commercial education to Hamburg. There he learnt to play the piano, and he soon became an active member of private musical circles, for which he composed songs and chamber music. Of his 219 compositions, 60 were composed during his years in Hamburg, some (e.g. the string quartets nos.2–4, 1808) under the supervision of the violinist Andreas Romberg. On his return to Copenhagen in 1812 he was employed by the merchant Joseph Hambro, who made him his partner in 1816. Both as a violinist and as an organizer Gerson played a leading role in the musical life of Copenhagen, which was then largely based on private clubs and societies.

Only a few of Gerson's many piano pieces and songs have been printed (notably 6 songs published in Copenhagen, 1842); their musical style shows the influence of his models, Haydn, Romberg and especially Mozart. His best songs reveal an original melodic gift and a refined sense of declamation, and though his instrumental works, including a symphony (1813–17) and a violin concerto (1821), are more impressive for his assured handling of form and texture than for musical invention, they are important as they illustrate an interesting chapter of Danish music history. His collected works in five autograph volumes and an autograph thematic catalogue are in the Royal Library, Copenhagen. (N.M. Jensen: *Den danske romance 1800–1850 og dens musikalske forudsaetninger* (Copenhagen, 1964) [with Ger. summary])

TORBEN SCHOUSBOE

Gerson, Jean Charlier de [Doctor Christianissimus] (*b* Gerson-lès-Barby, diocese of Reims, 13 December 1363; *d* Lyons, 12 July 1429). French theologian, reformer, educator, poet and mystic. At the age of 14 he entered the Collège de Navarre, where he studied under Egide Deschamps and Pierre d'Ailly. In 1381 he obtained the licence ès lettres and began his study of theology. His first course of lectures on biblical exegesis in 1387–8 marked the beginning of a lifelong career of university teaching. He took the degree of Master of Theology in 1392 and three years later succeeded Pierre d'Ailly as chancellor of the University of Paris. In this capacity he was responsible for bringing France back to the obedience of the Antipope Benedict XIII (Pedro de Luna) in 1402, and of restoring the Dominicans (1403) after their expulsion from the university because of their views on the Immaculate Conception. Apart from the chancellorship, Gerson's ecclesiastical appointments included the deanery of St Donatian in Bruges (1394), a benefice offered him by his patron, Philip the Bold, Duke of Burgundy, a canonry of Notre Dame de Paris (1403) which brought him the responsibility (1404) for the choir school of Notre Dame, and the incumbency of St Jean-en-Grève (1408). He attended the Council of Konstanz (1414–18) where his influence was far-reaching and decisive. For political reasons he never returned to Paris. He died in retirement, having completed his last work three days before his death.

Besides his teaching and pastoral duties Gerson was deeply involved in wider issues, both religious and political. He strove to promote reform of the Church, and worked actively to heal the breach between East and West that was dividing Christendom.

Gerson's writings include studies on the constitution and authority of the Church, sermons, university lectures, spiritual and pastoral writings in Latin and French, other doctrinal works, poetical works and some 87 letters that are of historical and personal interest. As an early promoter of the cult of St Joseph (1413–14), he also wrote the text of a mass and an Office in honour of the saint. A number of the writings deal with music viewed from a philosophical or mystical angle. He developed an all-encompassing view of music in which Christ is the heavenly precentor in the total harmony of creation. The *Tres tractatus de canticis* contain the *De canticorum originali ratione* (before 1426), the *De canticordo* (before 1423) and the *De canticis* (between 1424 and 1426). The point of departure in these writings is the definition of the term 'canticum'. Many traditional and contemporary musical instruments are listed. His exposition of musical theory is traditionally orthodox, firmly rooted in Boethius and Isidore of Seville. The second part of *De canticis* is a poem in praise of music, *Carmen de laude musice*. The *Collectorium super Magnificat* published in Esslingen in 1473 contains one of the earliest examples of music printing (only five notes); it is a series of 12 tracts collected and edited by the author himself, and in it he attributed moral significance to the musical notes *sol*, *fa*, *mi*, *re* and *ut* and the five vowels A E I O U.

But Gerson's interest in music was not merely speculative and mystical. His very practical instructions to those in charge of the choir school of Notre Dame show the

author of the *Doctrina pro pueris ecclesie parisiensis* (written to complete the new rules prescribed by the chapter on 15 April 1411) to have had a profound understanding of the problems of education, in particular that of medieval choristers. The master of song was to teach the boys plainchant, principally, and counterpoint, and a few well-chosen discants, but no frivolous or lewd airs. Discant was banned by statute until the boys' voices had changed, and even then choristers were not to spend too long in the study of it.

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MARY BERRY

Gersonides [Levi ben Gershom (Gershon, Gerson); Leo Hebraeus; Magister Leon de Bagnols; RaLBaG] (*b* Bagnols, 1288; *d* Provence, 1344). French mathematician. He lived in Provence, primarily in Orange, north of Avignon, an area that offered protection to Jews and a haven from King Philip the Fair's expulsion of Jews in 1306. His works were known in both Jewish and Christian circles. He wrote in Hebrew, and his writings were translated into Latin; as a result he is known by several different names. He is referred to as Levi ben Gershom or RaLBaG (an acronym of Rabbi Levi ben Gershom) in Hebrew texts, and as Gersonides, Gerson and several other variants in Latin sources. His mathematical works include a commentary on Euclid and a treatise on trigonometry. He was also an astronomer, biblical exegete and neo-Aristotelian philosopher. In addition to commentaries on Aristotle and Ibn Rushd, his major work was *Sefer milhamot Adonai* ('The Wars of the Lord', 1317–29), which treats the central philosophical debates of his time, such as the immortality of the soul and the creation of the world.

At the request of Philippe de Vitry, Gersonides wrote *De numeris harmonicis* in 1343. Based on a postulate given by Vitry, it includes the following:

omnium numerorum armonicorum quilibet 2 numero distinguntur praeter istos 1 et 2, 2 et 3, 3 et 4, 8 et 9. Armonicum autem numerum sic describit: armonicus numerus est, qui et quelibet ejus pars praeter unitatem per equa 2 vel 3 continuo vel vice versa usque ad ipsam unitatem findi potest. Sunt igitur continui, 1, 2, 4, 8 ... et 1, 3, 9, 27 ... et vice versa 6, 12, 1[8], et 24 ... (Carlebach, 129)

(The difference between any of the harmonic numbers is 2 except between 1 and 2, 2 and 3, 3 and 4, and 8 and 9. He [Vitry] defines harmonic numbers as follows: a harmonic number is divisible (except for 1) either by 2 or 3 in succession or alternately one with the other continuously down to one. They are, therefore, in succession: 1, 2, 4, 8 ... and 1, 3, 9, 27 ... and alternately 6, 12, 18 and 24 ...)

Gersonides and Vitry defined a harmonic number as one that is a power of 2 or 3 and is therefore divisible by 2 or 3. Except for the smallest numbers (1, 2, 3, 4, 6, 8 and 9), the difference between any two harmonic numbers will be 2 or more; consequently, no number is repeated.

Nineteenth-century musicologists, such as Riemann, believed that *De numeris harmonicis* concerned the calculation of musical intervals. In the 1940s Werner and Sonne proposed that *De numeris harmonicis* was a mathematical proof of Vitry's mensural system (as explained in the collection of writings formerly thought to be a treatise known as *Ars nova*) and was intended to demonstrate that any combination of perfect and imperfect mensural divisions would produce only one, unique number of *minime* (even allowing for differences due to dots of alteration or dots of perfection). The numerical patterns in *De numeris harmonicis*, however, are similar to those in a passage in Plato's *Timaeus* (35ff) in which the Creator marks off divisions of the soul by doubling and tripling a given unit to produce the series 1, 2, 4, 8 and the series 1, 3, 9, 27. The ratios between the two series produce the basic musical intervals (3:2, 4:3 and 9:8). The term 'harmonic number' was later used by Aristotle (*De anima* [*On the Soul*] 406b.25ff) and was then passed on to medieval writers through commentaries on Plato's and Aristotle's works. Gersonides' *De numeris harmonicis*, therefore, is not an effort to generate a mathematical proof of the *Ars nova* mensural system, but a development within the commentaries on the '*Timaeus*-scale' to extend the sequence of harmonic numbers. Whereas Plato limited the harmonic numbers to eight, Gersonides' treatise expands each series indefinitely and uses the two series as factors to create new 'harmonic numbers' (i.e. 2 x 3 = 6; 3 x 4 = 12; 2 x 9 = 18; 3 x 8 = 24 ...). Gersonides probably transmitted this concept to the theorist Johannes Boen (*Musica*) and to the Parisian scholastic philosopher NICOLE ORESME (*Le livre du ciel et du monde* and *Tractatus de configurationibus qualitatum et motuum*). A reliable critical text of Gersonides' *De numeris harmonicis* has yet to be undertaken (Carlebach's 1910 edition is generally regarded as seriously flawed). Although no Hebrew sources of the works are known to have survived, there are at least two extant Latin sources: *CH-Bu* F.II.33 (used by Carlebach) and *F-Pn* lat.7378A.

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C. MATTHEW BALENSUELA

Gerson-Kiwi, (Esther) Edith (*b* Berlin, 13 May 1908; *d* Jerusalem, 16 July 1992). Israeli musicologist and ethnomusicologist of German origin. She studied at the Stern Conservatory (1918–25) and in 1930 she obtained a diploma in piano from the Leipzig Musikhochchule, working principally under Ramin. In 1931 she studied the harpsichord with Wanda Landowska at the Ecole de Musique Ancienne; she then returned to Germany to study musicology with Gurlitt at the University of Freiburg and Kroyer at the University of Leipzig; she completed the doctorate in 1933 under Besseler at the University of Heidelberg with a dissertation on the 16th-century Italian canzonetta. In 1934 she taught at the Liceo Musicale, Bologna, while studying palaeography and earning a diploma in library studies at Bologna University (1934).

The nascent Nazi regime prompted her and her parents to emigrate in 1935 to Palestine where they settled in Jerusalem. From 1937 she taught the piano and music history at the music academies in Jerusalem and Tel-Aviv. Her interest in ethnomusicology began with her association with Robert Lachmann at the Jerusalem Archive for Oriental Music. As his assistant, she became, by extension, a student of the Berlin school of comparative musicology whose concepts and methods she incorporated in her subsequent ethnomusicological researches. In 1947 she took charge of the archive, which was then linked with the Palestine Institute of Folklore and Ethnology (in 1953 both the institute and the archive were incorporated into the School of Oriental Studies at the Hebrew University) and in 1949 she joined the faculty at the Music Teacher's College. Soon after the establishment of the musicology departments at the Hebrew University (1965) and Tel-Aviv University (1966) she became a senior lecturer at both and was appointed professor at Tel-Aviv in 1969. In 1963 she founded the Museum of Musical Instruments of the Rubin Academy of Music, Jerusalem. She served on the executive boards of the IFMC (1970–82), the International Institute of Comparative Studies of Music and Documentation and as a council member of the IMS and the Society for Ethnomusicology. In 1974 she was elected chairman of the Israeli Musicological Society and served later as its vice-chairman and treasurer (1978–9); she was also on the editorial board of *Orbis musicae*.

As an indefatigable collector of traditional music, she took advantage of the multi-ethnic communities residing in and around Jersualem whose sacred and secular music she recorded, transcribed and studied. Her publications testify to a wide spectrum of interests, the core of which centres on Jewish (primarily Oriental and Sephardi), Arabic and Persian traditions, on which she became an outstanding authority. Gerson-Kiwi laid the foundation for ethnomusicological studies in Israel, but unlike A.Z. Idelsohn whose fieldwork in Jersusalem preceded hers by one generation, she was able to train numerous scholars. She left a vast legacy of precious archival material (including recordings, documentary films, manuscripts), which still awaits investigation.

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ISRAEL J. KATZ

Gerstenberg, Heinrich Wilhelm von (*b* Tondern, 3 Jan 1727; *d* Altona, 1 Nov 1823). German poet, critic and musician. From 1757 he studied law at Jena, where inspired by such literary associates as Claudius, Münter and J.L. Schlosser he began his own poetic creations. In 1759, after the considerable success of his dramatic poem *Tändeleyen* (part of which was later set as a cantata by C.P.E. Bach), he abandoned law in favour of Danish military service, participating in the Russian campaign of 1762 and eventually settling in Copenhagen for about 12 years. There he became the close friend of Klopstock, studied music with J.A. Scheibe, and instituted a series of musical evenings at his home, attended equally by poets and musicians, in which he himself sometimes performed and sang. This custom was continued after he moved to Lübeck as 'Danish Resident' in 1775. Financial considerations forced him to sell this position in 1783, and from 1785 he was a lottery official in Altona.

Gerstenberg was a major figure of the *Sturm und Drang* movement, in which his tragedy *Ugolino* (1768) and his critical series *Briefe über Merkwürdigkeiten der Literatur* (1766–70) were important early landmarks. Interested in the new possibilities of relating words to music, like many other north European poets of his time, he established correspondence with C.P.E. Bach, J.C.F. Bach and other musicians on the problem of expressing poetic meaning through purely instrumental music. His addition of two separate texts to C.P.E. Bach's Fantasy in C minor (the last of the *Probestücke* which accompanied his *Versuch*) was an attempt not merely to rise above the dry piety of contemporary lied texts, but also to produce a new synthesis of word and note, combining pure instrumental music, pure song and programme music. His *Ariadne auf Naxos* (1767), one of the most important cantata texts of its time, was set by Scheibe, J.C.F. Bach and J.F. Reichardt, and was adapted by Brandes as the text of Benda's melodrama. Gerstenberg also wrote a melodrama *Minona oder Die Angelsachsen* (1786), and *Das Mohrenmädchen* (set as the solo cantata *Die Amerikanerin* by J.C.F. Bach, 1776), and published articles on recitative and figured bass.

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E. EUGENE HELM

Gerstenberg, Johann Daniel (*b* Frankenhausen, 26 March 1758; *d* Hildesheim, 7 Dec 1841). German music publisher and composer. From 1778 to 1786 he attended the Gymnasium Andreanum in Hildesheim as a singer, and then studied law in Leipzig until 1788. On 26 March 1792 he opened a music and book shop in St Petersburg after spending a short period as a private tutor in Kiev; in 1793 he made his schoolfriend Friedrich August Dittmar a partner in the business, which had come to the fore with many musical and literary publications. He opened his own music engraving works in 1795, and in 1796 went to Gotha, where he founded a branch of the St Petersburg firm, but moved to Hildesheim in the same year. Connections with the parent firm in St Petersburg steadily weakened, and Dittmar carried on the business alone under many different trade names until 1808. Between 1792 and 1799 the firm published more than 200 musical works. Known as both a composer and an author, Gerstenberg wrote six piano sonatas and two collections of lieder as well as many contributions for various journals and yearbooks that he published in St Petersburg.

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WALTER GERSTENBERG

Gerstenberg, Walter (*b* Hildesheim, 26 Dec 1904; *d* Tübingen, 26 Oct 1988). German musicologist. He studied musicology from 1924 at Berlin University and from 1926 at Leipzig University (especially with Kroyer and Zenck); in 1929 he took the doctorate at Leipzig with a dissertation on Scarlatti's keyboard works. From 1929 to 1932 he was assistant lecturer at the musicological institute and research assistant at the instrument museum of Leipzig University. From 1932 to 1938 he was assistant lecturer at the musicological institute of Cologne University, where in 1935 he completed the *Habilitation* with a

historical study of Protestant church music. He was then professor of musicology at Rostock University (1941–8), the Free University, Berlin (1948–52), Tübingen University (1952–8), Heidelberg University (1958) and from 1959 until his retirement in 1970 again at Tübingen University. In 1974 he was made honorary professor of musicology at Salzburg University.

Gerstenberg's research centred on music history from the 16th century to the beginning of the 19th, particularly Bach, Mozart and Schubert. He wrote a series of studies on music performance and was editor of Senfl's motets for the complete edition of that composer's works. He succeeded Zenck as director of the complete edition of the works of Willaert, to which he contributed four volumes. He was editor of the Tübinger Bach-Studien and co-editor of the *Archiv für Musikwissenschaft*. His main importance for German musicology lay in the field of organization. He played an important role in founding the new collected editions of Bach, Mozart and Schubert; he was also president of the Internationale Schubert-Gesellschaft.

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HANS HEINRICH EGGEBRECHT/WOLFGANG HORN

Gerstenbüttel, Joachim (*b* Wismar, 27 June 1647; *d* Hamburg, 10 April 1721). German composer and instrumentalist. He attended school in Wismar and studied theology at the universities of Rostock (1662–7) and Wittenberg (1667–72). He had learnt music as a boy, but applied himself to it more seriously when he suffered an attack of melancholia hypochondriaca in 1669. Since he never enjoyed good health, he broke off his theological studies in spite of his success in them and settled in Hamburg in 1672 as a music teacher and domestic tutor. He played keyboard instruments and the violin and became a 'good bassist' (*Walther ML*). In 1674 he was appointed Christoph Bernhard's successor as Kantor at the Johanneum Lateinschule and *director musices* of the city's main churches, but he did not take up his post until 10 February 1675 because of a complaint of unconstitutionality. Meanwhile, the Convictorium founded by Thomas Selle had been dissolved, and Gerstenbüttel attempted to reorganize and strengthen the church music and the Kantorei, but with only limited success because of strong competition from opera and oratorio. Gerstenbüttel laboured for years on a translation of the *Cantica sacra* (1588) of Franz Eler. Since (unlike his successor Telemann) he regarded his position as being exclusively dedicated to the praise of God, he rejected opera out of hand – an attitude consistent with the position of some Orthodox theologians and Pietistic pastors.

The structure of Gerstenbüttel's cantatas was also designed to put music to the service of God. He employed various types of text and musical settings, but not solo cantatas or exclusively free texts. His works are not strongly expressive, but the declamation is suited to the meaning of the text, which is presented rather than interpreted. However, his compositions do contain some complex contrapuntal movements (*Wo soll ich fliehen hin*) and expressive constructions (*Ich schreie zu dem Herrn*). An exception to Gerstenbüttel's usual preference for string instruments is *Lobet den Herrn, ihr seine Engel*, for which he indicates the use of wind instruments (see Webber, 113). In respect of their technical requirements, as well as their structures, Gerstenbüttel's compositions differ considerably from the sacred works of organists, opera composers and Kapellmeisters trained in Italian music. They reflect not only the influence of central German traditions in north Germany, but his own endeavours to write church music that would serve the liturgy and make the text easily comprehensible.

WORKS

all extant works in D-Bsb Bokemeyer Collection, dated before 1695

Ach Herr lass deine lieben Engelein, SAB, 2 clarino, timp, 2vn, bn, bc (anon., see Krummacher, 1965, p.170); Ach Herr wie ist meiner Feinde, SSATB, 2 vn, 2 va, bn, bc, 1686; Da die Zeit erfüllet war, SAB, 2 vn, bn, bc; Dazu ist erschienen der Sohn Gottes, SSATB, 2 vn, 2 va, bn, bc; Der Gerechte wird grünen, SATB, 2 vn, bn, bc; Der Herr ist mein Hirte, SSB, 2 vn, bn, bc; Der Herr sprach zu meinem Herren, SSATTB, 2 vn, 3 va, bn, bc; Die Güte des Herrn ists, ATB, 2 vn, 2 va, bn, bc; Erhalt uns Herr bey deinem Wort, SSATB, 2 vn, 2 va, bn, bc; Gelobet sey der Herr täglich, SAT, 2 vn, bc; Gelobet sey Gott, SATB, 2 vn, bn, bc; Habe deine Lust an den Herrn, SATB, 2 vn, 2 va, bn, bc; Herr erhöre mein Gebeth, SSATB, 2 vn, 2 va, bn, bc; Heut triumphieret Gottes Sohn, STB, 2 clarino, timp, bc (anon., see Krummacher, 1965, p.170)

Ich bin ein verwirret und verlohren Schaff, dialogue, SATB, 2 vn, violetta, bn, bc; Ich schreie zu dem Herrn, SSATB, 2 vn, 2 va, bn, bc; In dich hab ich gehoffet, SSATB, 2 vn, 2 va, bc; Jauchzet Gott alle Land, T, 2 vn, 2 va, bc; Lieber Herre Gott weck uns auff, SATB, 2 vn, bc; Lobe den Herrn meine Seele, SB, 2 vn, bn, bc; Lobet den Herrn, ihr seine Engel, SATB, 2 clarino/ob, 2 ob/violetta, bn, bc; O Vater aller Frommen, SSATB, 2 vn, 2 va, bc; O welch eine Tieffe des Reichthums SSATB, 2 vn, 2 va, bn, bc

Samlet euch Schätze, SSATB, 2 vn, 2 va, bn, bc; Treuffelt ihr Himmel von oben, SSATB, 2 vn, bn, bc; Waschet, reiniget euch, SSTB, 2 vn, bn, bc; Wenn wir in höchsten Nöthen sein, SSATB, 2 vn, 2 va, bc; Wer sich rächet, SSATB, 2 vn, 2 va, bn, bc; Wo der Herr nicht das Hauss bauet, SAB, 2 vn, bc; Wo Gott der Herr nicht bey uns hält, SSATB, 2 vn, 2 va, bn, bc; Wo soll ich fliehen hin, SSATB, 2 vn, 2 va, bn, bc; Wohl dem der in Gottes Furcht steht, SSATB, 2 vn, 2 va, bn, bc; Zweierley bitt ich von dir, SSATB, 2 vn, 2 va, bn, bc

Lost: Ach Herr straff mich, 1v, 4 va, bc, see Greve; Benedictus esto Jehova, 1713, see Kremer, 1995, p.249; Das von Gott dem Allerhöchsten durch vieler Jahre Prüfung mannigfaltig bewährete und hoch begnadete Exempel, 1711, *D-HVl* (text only); Jubilate Jehovae omnes, 1713, see Kremer, 1995, p.249; 40 other cants., formerly *Lm*, see Seiffert

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JOACHIM KREMER

Gerster, Etelka (*b* Kassa [now Košice, Slovakia], 25 June 1855; *d* Pontecchio di Bologna, 20 Aug 1920). Hungarian soprano. She studied with Mathilde Marchesi in Vienna, and made her début in 1876 as Gilda (*Rigoletto*) at La Fenice, Venice, where she also sang Ophelia (*Hamlet*). She made her London début at Her Majesty's Theatre in 1877 as Amina (*La sonnambula*) and also sang Lucia, Elvira (*I puritani*), Gilda and the Queen of Night. The following year she made her New York début as Amina at the Academy of Music, where she appeared in the first American performance of Balfe's *Il talismano* (1878) and also sang Elsa (1881). Her rivalry with Patti was aggravated when they sang together on tour in *Les Huguenots* (Gerster as Marguerite de Valois, Patti as Valentine). Although she had a voice of great brilliance and flexibility, as well as complete security of technique, Gerster was unable to match the elder diva in personality or experience. In 1890 she gave one performance of Amina at Covent Garden, then retired. From 1896 to 1917 she taught singing in Berlin.

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ELIZABETH FORBES

Gerster, Ottmar (*b* Braunfels, Hesse, 29 June 1897; *d* Borsdorf, nr Leipzig, 31 Aug 1969). German composer. After studying the violin with Adolf Rebner and composition with Sekles at the Hoch Conservatory in Frankfurt (1918–20), he worked as a performer, playing viola with the Frankfurt SO and in the Lenzewski Quartet. In 1926 he won the Schott composition prize for his Divertimento for violin and viola. The following year he was appointed to teach violin, viola, harmony and counterpoint at the Folkwang-Schule in Essen, where he remained for 20 years. Gerster's early association with workers' choirs and his commitment to the German socialist movement during the 1920s and early 30s did not seem to hinder his success as an operatic composer during the Third Reich. His opera, *Madame Liselotte*, heard in Essen only eight months after Hitler came to power, attracted favourable reviews on account of its quasi-nationalist plot. *Enoch Arden*, first performed three years later (1936), proved even more successful and was given over 500 times in Germany between 1936 and 1944. The directness of musical language in this and his next opera *Die Hexe von Passau* (1941) was harnessed after 1945 to make Gerster one of the leading figures in the musical life of the DDR. From 1947 to 1951 he taught harmony, counterpoint and composition at the Weimar Musikhochschule, of which he was also the director from 1948. In 1951 he became a professor of composition at Leipzig Musikhochschule, a position he held until 1962. He was actively involved in arts policies in the DDR and also played a part in the restructuring of higher education. He was a founding member of both the Akademie der Künste (1950) and the Verband Deutscher Komponisten (1951), an organization of which he was chairman until 1960. His desire to write accessible music is clearly demonstrated in his works of the 1950s and 60s, such as *Eisenhüttenkombinat Ost* (1951), the Second Symphony (1953) and the Symphonic Variations (1963). His awards include the Düsseldorf Schumann Prize (1941), the Leipzig Arts Prize (1965) and the National Prize of the DDR (1951, 1967).

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(*selective list*)

STAGE

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Ballet: Der ewige Kreis (Clemens), 1934, Duisburg, 1938

INSTRUMENTAL

Orch: Sinfonietta, 1929; Pf Conc., chbr orch, 1931, rev. for large orch, 1955; Kleine Sinfonie, 1934; Ernste Musik, 1938; Oberhessische Bauerntänze, 1938; Vn Conc., 1939; Festliche Toccata, 1942; Vc Conc., 1946; Festouvertüre, 1948; Sym. no.2 'Thüringische', 1953; Dresdner Suite, 1956; Hn Conc., 1959; Sym. Variations 'Wir lieben das Leben', 1963; Sym. no.3 'Leipziger' (H. Rusch), SATB, orch, 1965, rev. orch, 1966

Chbr: Str Qt no.1, 1921; Sonata no.1, va, pf, 1922; Str Sextet, 1922; Divertimento, vn, va, 1925; Heitere Musik, 5 wind insts, 1928; 6 kleine Stücke, vn, va, 1929; Sonata, vn, pf, 1951; Str Qt no.2, 1954; Sonata no.2, va, pf, 1955; Suite en miniature, vn, pf, 1967; Sonatine, ob, pf, 1969

Pf: Phantasie, 1922; Sonatine, 1923; Divertimento, 1928; Spiel um Quart und Quint, 1941; Introduktion und Perpetuum, 1945; 5 Klavierstücke, 1947; 8 Klavierskizzen, 1948; Rhythmen, 1968

VOCAL

Der geheimnisvolle Trompeter (W. Whitman), S, T, B, SATB, orch, 1928; Das Lied vom Arbeitsmann (A. Auerbach), S, T, B, SATB, orch, 1929; Rote Revue (H. Hellfried), solo vv, spkr, SATB, orch, 1930; Wir! (H. de Man), spkrs, speaking chorus, chorus, 1932; An die Sonne (L. Andersen), S, male vv, boys' vv, orch, 1937; Hanseatenfahrt (A. Höpner), S, Bar, spkr, male vv, orch, 1941; Eisenhüttenkombinat Ost (H. Marchwitza), S, T, B, SATB, children's vv, orch, 1951; Hüter des Lebens (H. Zinner), A, SATB, chbr orch, 1952; Ballade vom Manne Karl Marx und der Veränderung der Welt (W. Victor), B, spkr, SATB, orch, 1958;

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VERA GRÜTZNER (with ERIK LEVI)

Gertler, André [Endre] (*b* Budapest, 26 July 1907). Belgian violinist of Hungarian birth. He studied the violin with Hubay and composition with Kodály at the Franz Liszt Academy in Budapest (1914–25). His international career began in 1920 and in 1928 he settled in Brussels. With his impeccable intonation, commitment and strong, forthright yet lyrical style, he was an authoritative interpreter of 20th-century music, and gave first performances of works by Bentzon, Larsson, Seiber, Tansman and Voss. From 1925 to 1938 he played in duo concerts of Classical and contemporary music with Bartók, a close friend, and in 1945 gave the first European performance of Bartók's Solo Sonata in London. His recordings of all Bartók's violin compositions were awarded the Grand Prix du Disque in Paris in 1967; other recordings include Berg's Violin Concerto (of which he gave some 150 public performances) and the concertos of Milhaud, Hartmann and Hindemith.

In 1931 in Brussels Gertler founded a string quartet bearing his name (it disbanded in 1951). In recital he was often heard with his wife, the pianist Diane Andersen. He was appointed a professor at the Brussels Conservatory in 1940; from 1954 to 1959 he taught at the Staatliche Hochschule für Musik in Cologne and from 1964 at the Hochschule für Musik und Theater, Hanover. He regularly held masterclasses and served on international competition juries. Gertler transcribed Bartók's Piano Sonatina for violin and piano, and composed cadenzas to the violin concertos of Beethoven and Mozart (G major).

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RUDOLF LÜCK/TULLY POTTER

Gertsman, Yevgeny Vladimirovich. *See* HERTZMANN, YEVGENY VLADIMIROVICH.

Gervais, Charles-Hubert (*b* Paris, 19 Feb 1671; *d* Paris, 15 Jan 1744). French composer. The son of Jeanne Mercier and Hubert Gervais, who was *garçon de la chambre* to the Duke of Orléans (brother of Louis XIV), he grew up in the Palais Royal, where he probably studied music with the duke's musicians. He may also have been a page in the choir school of his parish of St Eustache. From 1697 he was *ordinaire de la musique* to Philippe de Bourbon, Duke of Chartres (who became Duke of Orléans in 1701 and Regent of France in 1715), and succeeded Sieur de Sablières in the position of *maître de musique de la chambre* in 1700. He was subsequently made *intendant* (perhaps in 1701) and then *surintendant* (perhaps in 1722). In this capacity he taught music to the Duke of Chartres, who had a great love of Italian music, and helped him to compose two operas, *Penthée* (*c*1703) and *Suite d'Armide, ou Jérusalem délivrée* (*c*1704). On 18 October 1701 Gervais married Françoise du Vivier (*d* 1732), who bore him three children. He succeeded his father as *garçon de la chambre* on 24 April 1702 and retained that appointment until his death (he seems to have lost his post as *surintendant* when the regent died). Gervais had his first public successes with his opera *Hypermnestre* (1716) and his ballet *Les amours de Protée* (1720). In January 1723, at the regent's request, Michel-Richard de Lalande officially relinquished three of his four three-month terms of duty as *sous-maître* of the Chapelle Royale. The three posts were then redistributed, on a non-competitive basis, to André Campra, Nicolas Bernier and Gervais. In 1726 Lalande's position fell vacant on his death, and his duties were shared between the remaining *sous-maîtres*. When Bernier died in 1734 Campra and Gervais carried out this work on their own until 1738, when Henri Madin and Antoine Blanchard were appointed to help them. Several of Gervais's motets were enthusiastically received at the Concert Spirituel between 1736 and 1738, and five continued to be sung at Versailles until 1792.

Gervais's style, which is sometimes conservative, reflects the quest of the musicians of the Palais Royal for a *goûts réunis*. *Méduse*, his first *tragédie en musique*, failed to achieve the success expected because of a cabal against its librettist, Claude Boyer. The music, which owes much to the example of Lully, already shows a real feeling for instrumentation which was to flower in *Hypermnestre*, the best opera of the Regency period. *Hypermnestre* and *Les amours de Protée* also contain passages written in concertante style which anticipate Rameau. The six cantatas published in 1712 are in the same italianate vein. The *grands motets* follow established models; the clarity of their style is reminiscent of Lalande, their melodic and harmonic freshness of Campra and their contrapuntal density of Bernier. Some movements also call Carissimi and Corelli to mind. The *récits* oscillate between the declamatory French style and Italian concertante writing; the choruses usually begin with imitation, but frequently continue in homophonic style, with the exception of some fugues, as in one of the *Lauda Jerusalem* settings; the orchestral texture is often in five parts. While Gervais does not always manage to avoid grandiloquence (notably in his use of many dissonances), his motets are among the best written for the Chapelle.

WORKS

OPERAS

Méduse (tragédie en musique, prol., 5, C. Boyer), Paris, Opéra, 19 May 1697, *F-Pn*, *Pa*, *Po*

Penthée (tragédie en musique, prol., 5, C.A. de la Fare), Paris, Palais Royal, *c*1703, *Pa**, collab. Philippe de Bourbon

Suite d'Armide, ou Jerusalem délivrée (tragédie en musique, prol., 5, Baron de Longepierre), Fontainebleau, *c*1704, *F-Pa**, collab. Philippe de Bourbon

Hypermnestre (tragédie en musique, prol., 5, J. de La Font), Paris, Opéra, 3 Nov 1716 (Paris, 1716) [Act 5 rev. S.-J. Pellegrin 1717]

OTHER WORKS

[6] Cantates françoises avec et sans simphonie, livre premier: Tircis, Aréthuse, Célimène, L'Amour vengé, Le triomphe de Bacchus, Télémaque (Paris, 1712); L'Amour vengé, ed. J. Arger (Paris, 1910)

Les amours de Protée (opéra-ballet, prol., 3, La Font), Paris, Opéra, 16 May 1720 (Paris, 1720)
Pomone, cant. (Paris, 1720) [added to Les amours de Protée]
Airs contributed to Ballard's Recueil d'airs sérieux et à boire (Paris, 1695[3], 1696[2], 1699[2], 1710, 1711, 1712, 1716, 1717, 1720), Les parodies nouvelles (Paris, 1731), Nouveau recueil de chansons choisies (The Hague, 1731), Nouvelles poésies spirituelle et morales (Paris, 1752), *Mercure de France* (Sept 1745), and *Le Tribut* (Paris, n.d.)
Suite de [15] noëls (1733), fls, obs, vns, bns, bc, *F-Pn**

42 grands motets, *Pc**, *Pn**; 7 petits motets, *Pn**; 1 ed. in RRMBE, lxxxiv (1998)
Cantate Domino qui mirabilia, lost; 2 divertissements, 1698, 1722, lost

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J.-P. Montagnier: *The Church Music of Charles-Hubert Gervais (1674–1744), 'sous-maître de musique' at the Chapelle Royale* (diss., Duke U., 1994)
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J.-P. Montagnier: 'Claude Boyer, librettiste: remarques sur *Méduse* (1697)', *Revue d'histoire du théâtre*, cxci (1996), 303–20

JEAN-PAUL MONTAGNIER

Gervais, Laurent [de Rouen] (*fl* 1683–1747). French composer and harpsichordist. He was born in Rouen in the second half of the 17th century and is thought to have been *maître de musique* at Senlis Cathedral in about 1683, at which time he applied for a post at the Chapelle Royale and met Henry Desmarets. He may have succeeded Nicolas Bernier at St Germain-l'Auxerrois in 1704. According to the title-page of his first book of cantatas (1727), he was *maître de musique* at the academy in Rouen, and then, according to his *Méthode pour l'accompagnement du clavecin* (1733), at the academy in Lille. He is thought also to have been a music dealer in Paris.

Gervais's pedagogic output does not stand out among contemporary teaching methods, but his cantatas and *cantatilles* are well written, if without a strongly personal style. Their harmonic progressions, virtuoso vocal writing and frequent use of da capo form reveal Italian influence, while their elegant and graceful melodies, declamatory features and dance rhythms evoke the French style. *Ragotin, ou Sérénade burlesque* (written before about 1726 but published *c*1732), to a text by a certain Van-Essen (inspired by Scarron's *Le roman comique*), is one of the few comic cantatas in the French repertory. It opens with a prelude which parodies Italian chromatic writing, a fine example of musical humour intended to depict 'les accords les mieux choisis'.

WORKS

all published in Paris

Cantatas: bk 1, La ruse d'amour, Les sirènes, Le jour, Les forges de Lemnos (1727); bk 2, La rose, L'hiver, Didon aux Champs-Elysées, Le triomphe de Bacchus (?1732); Andromède et Persée (?1732); Ragotin, ou Sérénade burlesque (*c*1732/*R*1991 in ECFC, xvii)
Cantatilles: Le printems (*c*1732–42); L'aurore (*c*1740); Ixion (1741); Le musicien (1744); La rose (*c*1747)
Airs in Ballard's Recueils (1712–20) and Recueil de nouveaux airs . . . année 1750 (*F-Pn*)
3 bks of airs sérieux et à boire (*c*1732–44)

THEORETICAL WORKS

Méthode pour l'accompagnement du clavecin qui peut servir d'introduction à la composition et apprendre à bien chiffrer les basses (Paris, 1733/*R*1974 in BMB, section 2, cxlii)

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G.E. Vollen: *The French Cantata: a Survey and Thematic Catalog* (Ann Arbor, 1982)

JEAN-PAUL MONTAGNIER

Gervais, Pierre-Noël (*b* Mannheim, *c*1746; *d* ? Bordeaux, *c*1805). French violinist and composer. The son of a French musician in the service of the Elector of Mannheim, and the brother of a dancer (the future Mme Pérignon), he studied with Ignaz Fränzl and Franz Beck. He went to Paris, where he played some 20 times at the Concert Spirituel between 1 April 1784 and 25 December 1786, notably performing symphonies concertantes by Davaux and concertos by Fränzl and Viotti. He also played at the Société Académique des Enfants d'Apollon and the Wauxhall d'hiver concerts in 1784. His talents were much admired: in April 1784 the *Mercure de France* praised his 'superb sound, fine manner, great accuracy and precision'. Gervais settled in Bordeaux in 1791 as first violin at the Grand Théâtre. According to Fétis, he returned to Paris in 1801, and he seems to have ended his days in Bordeaux.

His three-movement violin concertos (all published in Paris, *c*1798–1800) call for considerable virtuosity, and have the melodic qualities peculiar to the French school; their idiomatic writing employs all the instrument's resources and exploits the principal technical demands of the period (with varied bowing, high positions, passages on the fourth string, double stopping, etc.). Gaviniés set them for his students to study.

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MICHELLE GARNIER-BUTEL

Gervaise, Claude (*fl* Paris, 1540–60). French editor, composer and arranger. He was employed as an editor by PIERRE ATTAINGNANT in Paris, where he was known as a 'musicien compositeur'. The title-pages of books 3, 4 and 5 of Attaingnant's *Danceries* state that the music was 'looked over' or 'looked over and corrected' by Claude Gervaise, sçavant musicien'. After Attaingnant's death Gervaise continued to give editorial assistance to Marie Lescallopier Attaingnant, who maintained the printing establishment, bringing out volumes of music sporadically until 1558. His circle of friends is known to have included at least one other Parisian musician, Julien Le Maître, court oboist and violinist.

Gervaise is remembered principally for his instrumental music. In addition to editing three books of *Danceries*, he composed the music of the sixth volume. It contains numerous ensemble dances, almost all of them four-part, and closely resembles the other volumes of the series. The dance forms employed are the *pavane* and *gaillarde*, as well as various types of branle: *courant*, *gay* and *simple*.

The books of ensemble dances edited by Gervaise include other dance types, among them the allemande and such local varieties of the branle as those of Poitiers and

Burgundy. They also contain dances modelled on polyphonic chansons by well-known composers, such as Certon, Gentian, Janequin and Moulu. Perhaps Gervaise also served as the arranger of the chanson dances, for his work as an arranger of vocal polyphony is amply evident. He is known, moreover, to have intabulated ten chansons for viol in his now lost tutor (published before 1548); this book, the first printed example of viol tablature in France, is known only from a citation of the 1554 edition in the manuscript catalogue of the Brossard collection (*F-Pn* Rés.Vm^{8}21).

Gervaise's oeuvre also includes 49 polyphonic chansons. Of these, 20 are for four voices and appear in various anthologies of Attaingnant, Veuve Attaingnant and Du Chemin printed between 1541 and 1553. They are freely composed and reflect the tendency of chanson composers in the 1540s to select poems of significant length (generally *huitains*) and set them to music that is both concise and directional. The 26 chansons for three voices (printed in Attaingnant's last music book) are arrangements of earlier four-part chansons. Invariably, the model's superius is taken over intact as one of the two upper voices in a tightly knit three-voice texture.

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CHANSONS

Quart livre contenant xxvi. chansons musicales, 3vv (Paris, 1550); 1 ed. in Bernstein (1969) 3 ed. M. Grace, *Claude Gervaise: Three Chansons* (Colorado Springs, 1962); 1 ed. F. Dobbins, *The Oxford Book of French Chansons* (Oxford, 1987); 3 ed. M. Grace, *Claude Gervaise: Three Chansons* (Colorado Springs, 1962); 1 ed. F. Dobbins, *The Oxford Book of French Chansons* (Oxford, 1987)

20 chansons, 4vv, in 1541^{5-6}; 1545^{10-11}; 1549^{23}; 1549^{24}; 1549^{27}; 1550^{7}; 1550^{9}; 1550^{10}; 1550^{11}; 1551^{9}; 1552^{4-5}; 1553^{20}; one of these in *I-Bc* Q26; 1 ed. in Bernstein (1965); 1 ed. in Bernstein (1969); 1 ed. A. Seay, *Pierre Attaingnant: Dixseptiesme livre (1545)* (Colarado Springs, 1979); 2 ed. A. Seay, *Pierre Attaingnant: Trente troysiesme livre (1549)* (Colorado Springs, 1982)

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INSTRUMENTAL

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ed.: Quart livre de danceries, a 4 (Paris, 1550/*R*), ed. B. Thomas (London, 1975)

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ed.: Troisième livre de danceries, a 4, 5 (Paris, 1556 [1557]/*R*), ed. B. Thomas (London, 1972)

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C.M. Cunningham: *Estienne Du Tertre, scavant musicien, Jean d'Estrée, joueur de hautbois du Roy, and the Mid-Sixteenth Century Franco-Flemish Chanson and Ensemble Dance* (diss., Bryn Mawr College, 1969)

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LAWRENCE F. BERNSTEIN

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Gervasius de Anglia. *See* GERVAYS.

Gervasoni, Carlo (*b* Milan, 4 Nov 1762; *d* Borgotaro, nr Parma, 4 June 1819). Italian theorist, music historian, teacher and organist. Although he had studied music as a child (playing such instruments as the harpsichord, psaltery, archlute, violin and organ), he prepared for a career as an engineer. These studies ended in 1781 with the death of his father. After the failure of his commercial business in 1789 he became *maestro di cappella* at the Chiesa Matrice in Borgotaro, where he remained until his death. In this post he composed vocal and instrumental sacred music, directed the amateur orchestra, organized music for the salons of noble families (who provided him with pupils), was active as a teacher and gave public performances on the organ. Among his more successful students were Pietro Giovanni Parolini, from Pontremoli, and Francesco Canetti, formerly *maestro di cappella* at Brescia Cathedral. The high regard in which he was held in contemporary musical circles can be taken from his correspondence or from reports of his travels in northern Italy. There is no doubt that it is largely due to him that the town of Borgotaro saw the construction of a powerful and original organ (described in detail in *La scuola della musica*, pp.270–74) in the Chiesa Matrice di S Antonino. Constructed in 1795, it reflects Italian organ building of the day, but is also the product of Gervasoni's own interest in developing technology and tone-colour.

Gervasoni's most significant publication is *La scuola della musica* (Piacenza, 1800), a basic instructional manual containing much informative material on theory and performing practice. This book, together with its accompanying volume of music examples, *Esempj della Scuola della musica* (Piacenza, 1801) attracted the attention of many Italian and foreign musicians. Choron took the first two parts, which deal with the theory and practice of music, and made them the basis of the first part of his *Manuel complet de musique vocale et instrumentale* (Paris, 1836–9). Gervasoni himself published a work which publicized *La scuola della musica* by reprinting some of the correspondence he had had with Italian musicians and theorists about it, *Carteggio musicale di Carlo Gervasoni … in cui dimostra l'utilità della Scuola della musica e si sciolgono alcuni dubbi alla medesima Scuola relativa* (Parma, 1804, 2/1804): the final letter contains a lengthy, autobiographical note. Gervasoni's other major publication, the *Nuova teoria di musica* (Parma, 1812), provides an interesting picture of the musical scene in Italy during the late 18th and early 19th centuries, as well as a useful biographical dictionary of musicians, mostly Italian, of the same period, including less well-known figures and women musicians (especially singers). His *Dissertazione* on the state of music in Italy, inserted as a preface, gained him entrance to the competition for membership of the Società Italiana di Scienze, Lettere ed Arti in 1810. These works were used in several Italian music schools during the early 19th century, including the Liceo Musicale in Bologna, and are of interest today because of their inclusion of one of the first theoretical descriptions of sonata form and important

aspects of organ performing practice of the day, particularly with reference to instruments with several keyboards. His surviving compositions include some organ sonatas (in *I-Gl*) and a *Te Deum* (in *I-Baf*).

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MILTON SUTTER/PATRIZIA RADICCHI

Gervasoni, Stefano (*b* Bergamo, 26 July 1962). Italian composer. He studied composition with Lombardi, Castiglioni and Corghi at the Milan Conservatory. He also attended Ligeti's courses at the International Bartók Seminar in Szombathely, Hungary (1990) and studied computer music at IRCAM (1992–3). Other composers who have influenced Gervasoni include Ferneyhough, Eötvös, Lachenmann and Nono, from whom he developed his ideas on the infinite possibilities of listening implicit in a single sound and silence. Gervasoni has commented upon the importance of observing daily objects with a 'suspended and diverging glance, lowering your voice so as to activate perception, looking through things and from different viewpoints in order to discover the inherent complexity in apparent simplicity' (Gervasoni, 1992). His work consists not of development, but of repetition transformed by formal and timbral elaboration. Thus, for example, the two thematic cells in *Descdesesasf* (1995), derived from a motif from Schumann's third *Fantasiestück*, are repeated with variations of colour and combination, in order to obtain multiplicity and constant mobility from a single element. The same process is used in *Lilolela* (1994) and the Viola Concerto (1994–5); and, in an anti-utopian, postmodern fashion, applied to subjects which would ordinarily be considered insignificant, such as a tale of a toad which falls from a platform (*Concertino per voce e fischietti* 1989–93, *Dialogo del fischio nell'orecchio e di un rospo*, 1989–90) or the plant and animal descriptions in Ponge's *Parti pris des choses*, which are the basis for *Animato* (1992). In his use of the poetry of Ungaretti, Beckett and Rilke, Gervasoni has also applied his technique of varied combination to textual fragements, thus representing the manifold meanings contained therein. In another work involving text, *L'ingenuo* (1992–4), electro-acoustic sounds and procedures are used to explore the invisible and imperceptible. Gervasoni has received numerous awards, including the Petrassi Prize (1987–9) and the Mozart Prize (1991).

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Principal publisher: Ricordi

MARINELLA RAMAZZOTTI

Gervays [Gervasius de Anglia] (*fl c*1400). English composer. The name suggests a possible connection with the Yorkshire Cistercian abbey of Jervaulx. A Roger Gerveys was a junior clerk of the Royal Household Chapel in 1376–7. Gervays's sole surviving composition is a three-part Gloria which is preserved both in the Old Hall Manuscript (ed. in CMM, xlvi, 1969–73; no.31) and in *I-Bc* Q15. It is an unpretentious but competent piece, with much of the fresh charm found in Ciconia's music. The upper part is texted, and there is some evidence of deliberate declamation. There is no particular reason to identify him with the G. de Auglier who copied the theory manuscript *US-Cn* 54.l, at Pavia in 1391.

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For further bibliography *see* OLD HALL MANUSCRIPT.

MARGARET BENT

Gervés du Bus. French notary and writer, author of the ROMAN DE FAUVEL.

Ges (Ger.). G♭. *See* PITCH NOMENCLATURE.

Gesangvoll (Ger.). *See* CANTABILE.

Geschwind (Ger.: 'quick'). A word normally used as the German equivalent of the Italian *allegro* (though *presto* would perhaps be a more accurate translation), as in the designation *mässig geschwind*, which means the same as *allegro moderato*. It also appears in the adverbial form *geschwinde*.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Geschwindmarsch (Ger.). Quick march. *See* MARCH, §1.

Gese, Bartholomäus. *See* GESIUS, BARTHOLOMÄUS.

Geselliges Lied. *See* GESELLSCHAFTSLIED.

Gesellschaft der Musikfreunde. Viennese music society. Founded officially in 1814 (succeeding the Gesellschaft Adeliger Frauen, founded in 1812), it organized the foundation of a conservatory in 1817. Originally it had an amateur orchestra; now it organizes concerts at the Musikverein with local or visiting orchestras, as well as recitals. It has an important music collection. *See* VIENNA, §§5 and 6(ii); and LIBRARIES, §II, 1(i).

Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfältigungsrechte [GEMA]. *See* COPYRIGHT, §VI (under Germany).

Gesellschaft für Musikforschung [Society for Music Research]. An organization founded in 1946 in Germany to bring together musicologists, church musicians, music teachers, performers and amateur musicians, to promote musical research, to publish information, and to support the cultivation of associated studies and international musicological cooperation.

The organization's aim is achieved by three means: international congresses, which have been held in 1949 (Rothenburg), 1950 (Lüneburg), 1953 (Bamberg), 1956 (Hamburg), 1962 (Kassel), 1966 (Leipzig), 1970 (Bonn), 1974 (Berlin), 1981 (Bayreuth), 1985 (Stuttgart), 1993 (Freiburg) and 1998 (Halle); the formation of special groups within the society to study specific topics; and the publication of the periodical *Die Musikforschung* (1948–) and the monograph series Musikwissenschaftliche Arbeiten. The latter covers a wide variety of topics and includes Richard Schaal's *Verzeichnis deutschsprachiger musikwissenschaftlicher Dissertationen 1861–1960* (Kassel, 1963; suppl. 1974). Friedrich Blume was the first president; he was succeeded by K.G. Fellerer, Martin Ruhnke, Ludwig Finscher, Carl Dahlhaus, Rudolf Stephan, Klaus W. Niemöller and Christoph Mahling.

□

Gesellschaftslied (Ger.). A term for a German polyphonic song that evolved in the 15th to 17th centuries and was derived from the courtly Minnelied. Often in four parts, *Gesellschaftslieder* were intended for the educated classes, are distinguishable by their texts from the *Hofweise* (court song) and the *Volkslied* (folksong), and typically are love songs. *Gesellschaftslieder* are based on a pre-existing melody, usually in the tenor or the discantus, but occasionally in one of the middle voices. A characteristic of 16th-century *Gesellschaftslieder* is the melodic quality of all the voices. There is a frequent use of imitation, revealing the influence of the French chanson, although some songs are set in a seemingly chordal manner. The under-third ('Landini') cadence appears quite often and sections are generally of uneven length. The songs are usually in bar form, though some are through-composed.

Examples of *Gesellschaftslieder*, dating from the early to mid-15th century, can be found in the Lochamer, Schedel and Glogau songbooks. Among important composers of the genre in the early 16th century, Ludwig Senfl was the most prolific. Publisher-arrangers of 16th-century *Gesellschaftslieder* include Georg Forster and Hans Ott. The term is occasionally applied to choral songs of the 18th to 20th centuries or as a synonym for 'geselliges Lied' ('sociable song'), which refers to the 19th-century custom of guests performing music at social gatherings.

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ANGELA MIGLIORINI

Geses (Ger.). G𝄫. *See* PITCH NOMENCLATURE.

Gesius [Gese, Göse, Göss], **Bartholomäus** [Barthel] (*b* Müncheberg, Brandenburg Marches, ?1555–62; *d* Frankfurt an der Oder, 1613). German composer. In 1575 he went to the University at Frankfurt an der Oder where, with some interruptions, he studied until about 1580. It is possible that he also studied briefly at Wittenberg in 1580. In 1582 he was for a short time Kantor at Müncheberg, and then probably returned to Frankfurt. Before 1588 he was a domestic tutor to Freiherr Hans George von Schönaich of Carolath in Muskau and Sprottau (now Szprotawa, Upper Lusatia), a prominent poet. Gesius set some of his poems to music (none of the settings survive). In 1588 Gesius was again in Wittenberg, probably to prepare for the printing of his *St John Passion* which was published there. At the end of 1592 while in Muskau, he was offered the post of Kantor at the Marienkirche in Frankfurt; this he took up in the following year and held for the rest of his life.

Gesius presumably acquired his musical training either from Christoph Zacharias, the organist of the Marienkirche, or the Kantor, Gregor Lange. He represents the tradition of humanist Lutheran theology that flourished during the late 16th and early 17th centuries. His compositions are exclusively for church and school, and comprise settings of pre-Reformation Latin songs and Protestant hymns. The *Psalmodia choralis* of 1600, containing 631 hymn melodies, shows to what extent he embraced and developed the inherited Latin and German liturgical repertory. In his cantus-firmus arrangements there is a wealth of different styles ranging from four-part note-against-note counterpoint in the manner of Lucas Osiander, to fully developed, polychoral textures. Gesius's works show a preoccupation with cantus-firmus techniques and an interest in *alternatim* methods of word-setting, which he recommended in his *Geistliche deutsche Lieder* of 1601. He took no part in the change of styles around 1600, particularly in the move towards the Baroque style.

Gesius is important for his role in the history of the Protestant Passion. With his *St John Passion* of 1588, he made a significant contribution to the small group of Passions of a type brought to Germany from Italy by Antonio Scandello – a mixed type between the German

dramatic Passion and the motet Passion. In such works, only the words of the Evangelist are sung in plainsong, whereas the rest of the dialogue is set in two to three parts, the words of Jesus in four, and the turbae and the opening and closing choruses in five. The *St Matthew Passion* of 1613 in three to six parts is a motet Passion: but it nevertheless shows the influence of Scandello. The part of the Evangelist and the turbae are here in six parts, as are the first and last choruses; the words of Jesus are in four parts and those of the remaining dialogue in three. Also of note are the *Magnificat* settings of 1607 in which there are a number of Christmas songs; these reveal Gesius's contribution to a particularly popular Christmas tradition extending from the late Middle Ages to the time of J.S. Bach.

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Hymni, 5vv, de praecipuis festis anniversariis (Wittenberg, 1595)

Novae melodiae harmonicis, 5vv (1596)

Hymni scholastici ... per 12 modos musicos ... 4vv ... et ... precationes, 3vv, una cum cantionibus gregorianis (1597); 2/1609 as Melodiae scholasticae sub horarum intervallis decantandae, cum cantionibus gregorianis; 4/1621 as Vierstimmiges Handbüchlein ... der Altväter Ambrosii, Augustini ... Lobgesänge, nebenst den deutschen Kirchenliedern)

Der Lobgesang Mariae (Meine Seel erhebt den Herren), Herr Gott dich loben wir und andere geistliche Lieder, 5vv, sampt einem neuen Jahrgesang, 8vv (1598)

Psalmodia choralis continens antiphonas cum intonationibus, psalmos, responsoria, hymnos, introitus et caeteras cantiones missae ... in fine lamentationibus ... quae Vesperis in hebdomade palmarum canuntur, 1v (1600)

Geistliche deutsche Lieder D. Martini Lutheri: und anderer frommen Christen ... 4–5vv, nach gewöhnlicher Choralmelodien (1601; 2/1605 as Ein ander neu Opus geistlicher Lieder ... in 2 Theile, 4, 5vv, schlecht Contrapunctsweise nach bekandten gewöhnlichen KirchMelodien; 3/1607 as Geistliche deutsche Lieder ... gebessert und mit etlichen Gesängen vermehrt. Dazu ... ein neuer langwährender Kalender [in 3 parts]); 6 ed. in *WinterfeldEK*

Enchiridium etlicher deutschen und lateinischen Gesengen, 4vv (1603)

Christliche Hauss und Tisch Musica. Darin ... Gesänge ... durch den Catechismum D. Martini Lutheri, auff alle Tag, 4vv, zum theil nach bekandter Choralmelodien (Wittenberg, 1605)

Synopsis musicae practicae variis exemplis illustrata ... in usum scholasticae iuventutis Francofurtensis cis Viadrum conscripta (1606)

Canticum BMV sive Magnificat per quintum et sextum tonum, insertis cantionibus aliquot natalitijs, Resonet in laudibus, in dulci jubilo, 6vv (1607), lost

Concentus ecclesiasticus, 4vv, darinnen alle geistlichen deutschen Lieder D. Martini Lutheri und vieler anderen frommen Christen mit den gewöhnlichen Kirchen Hymnis, Sequentien und anderen lateinischen Gesängen: Item Introitus, Kyrie, Sanctus, Psalmen und Magnificat, 4vv (1607), lost

Synopsis musicae practicae variis exemplis illustrata ... in usum scholasticae iuventutis Francofurtensis cis Viadrum conscripta (1606)

10 tröstliche schöne Psalmen des königliches Propheten Davids, ... Luca Osiander, 4vv (?1610), lost

Cantiones sacrae chorales: Introitus, ut vocantur, Kyrie, sequentia et plures aliae de praecipuis diebus festis aniversariis, 4–6vv (1610)

Missae ad imitationem cantionum Orlandi, et aliorum, 5vv (1611) [also pubd with Cantiones sacrae chorales as: Opus plane novum cantionum ecclesiasticarum in 2 partes divisum. Prior continet missas ad imitationem cantionum Orlandi, Marentii et aliorum ... 5–8 et plurium vocum: posterior continens introitus, Kyrie, sequenti, etc, 4–6vv ... quibus praemissa est historia Passionis Domini nostri Jesu Christi ex Evangelista Matthaeo, 6vv (1613)]

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WALTER BLANKENBURG/CLYTUS GOTTWALD

Gesner, Conrad [Gessner, Konrad] (*b* Zürich, 16 March 1516; *d* Zürich, 13 Dec 1565). Swiss humanist scholar, physician and bibliographer. He was among the most important members of the great circle of humanists who flourished in Basle and Zürich during the first half of the 16th century. Trained in classical philology and medicine, Gesner held professorial posts at the academy of Lausanne, the Collegium Carolinum in Basle and the Stiftsschule of Zürich. He was the author of pioneering works in the fields of balneology, botany, linguistics, medicine, philology and zoology. It is for his contributions as a bibliographer, however, that he is remembered by music historians.

In 1545 Gesner published the *Bibliotheca universalis* (facs. with introduction by H. Widmann, Osnabrück, 1966), a comprehensive bibliography of all works in Greek, Hebrew and Latin known to him. Three years later he continued this massive project with the publication of the *Pandectarum sive partitionum universalium libri XIX*. Book seven of this work is devoted to music and represents one of the central bibliographical documents in the history of Renaissance music. In almost 300 entries, he listed some 140 volumes of printed music, mainly of polyphony, together with writings about music by nearly 100 authors. About half of these are Renaissance writers and the rest, in nearly equal proportion, are medieval theorists and Greek and Roman authors. Gesner's music

list identifies numerous items that are no longer extant, including missing publications of Attaingnant, Petrucci, Petreius, Schöffer and Varnier, as well as many lost theoretical works.

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LAWRENCE F. BERNSTEIN

Gesolreut. The pitches *g* and *g'* in the HEXACHORD system.

Gestalt. *See* PSYCHOLOGY OF MUSIC, §I, 2. *See also* ANALYSIS, §II, 4.

Gestewitz, Friedrich Christoph (*b* Preischka, nr Meissen, 3 Nov 1753; *d* Dresden, 1 Aug 1805). German composer, pupil and brother-in-law (not son-in-law) of Johann Adam Hiller. In the early 1780s he wrote two German operas, *Der Meyerhof* and *Die Liebe ist sinnreich*, and what may be either a third German opera, or incidental music to Gozzi's play, *Das öffentliche Geheimnis*. (*Pamela nubile* is by Generali, not Gestewitz as Eitner suggested.) Later he became conductor of Bondini's Italian opera company, for which he wrote *L'orfanella americana* (1791) and added a finale to Portugal's *Le donne cambiate* (1799). He also wrote a few sacred and keyboard works.

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Die Liebe ist sinnreich, Dresden, 27 Nov 1781; *B-Bc*, 2 arias in Hiller's Arien und Duetten des deutschen Theaters (Leipzig, 1781)
Das öffentliche Geheimnis (F.W. Gotter, after Gozzi), *c*1780–81; 2 songs in Hiller's Arien und Duetten (Leipzig, 1781)
L'orfanella americana, Dresden, Jan 1791; *D-Dl*, ov. and ?1 song (Dresden, *c*1791)
Finale to Portugal's Le donne cambiate, Dresden, 2 Oct 1799

OTHER WORKS

2 masses: 1790, *D-Bsb*; 1793, *Dl*
Sonata, E♭, pf (Dresden, n.d.); Marche militaire, pf (Dresden, n.d.)

ALFRED LOEWENBERG/R

Gestopft (Ger.: 'stopped'). A term applied to hand-stopping on a horn. It affects the pitch and the tone quality of the instrument. *See* HORN, §3(ii).

Gestossen (Ger.). *See* ABSTOSSEN.

Gesualdo, Carlo, Prince of Venosa, Count of Conza (*b* ?Naples, *c*1561; *d* Gesualdo, Avellino, 8 Sept 1613). Italian nobleman and composer.

1. Life. 2. Literary and stylistic sources. 3. Secular works. 4. Sacred works. 5. Posthumous reputation.

1. LIFE. The Gesualdo family was invested with the principality of Venosa by Philip II in 1560, when Carlo's father Fabrizio (*d* 1591) married Girolama Borromeo, niece of Pope Pius IV and sister of Cardinal Carlo Borromeo. About the same time (1561) Carlo's uncle, Alfonso (Archbishop of Naples, 1596–1603), was elected cardinal. At Naples in 1586, after the death of Fabrizio and Girolama's eldest son, Carlo Gesualdo, heir to the title, married his cousin Maria d'Avalos, daughter of the Marquis of Pescara. The outcry and rumour excited by the assassination on 16 October 1590 of Maria, surprised by her husband 'in flagrante delicto di fragrante peccato', and Fabrizio Carafa, the Duke of Andria, notorious for two years as her lover, reached a level commensurate with the noble rank attained by the Gesualdo family in Naples. The double aristocratic murder was given suitable publicity in the widely disseminated Corona Manuscript chronicle (see A. Borzelli: *Successi tragici et amorosi*, Naples, 1908), and in a collection of verses commemorating the tragic lovers composed by Tasso and the best-known Neapolitan poets including G.B. Marino, Pignatelli, G.C. Capaccio and Cortese (see A. Quondam in *Storia di Napoli*, v/1, Naples, 1972, pp.405ff). This event, romanticized by novelists from Brantôme to Anatole France, still results in accounts of Gesualdo with such titles as *Carlo Gesualdo, Prince of Venosa: Musician and Murderer* (C. Gray and P. Heseltine) or *Assassinio a cinque voci* (A. Consiglio, Naples, 1967); they show how effective has been his act of retribution in spreading his fame. Nevertheless, Gesualdo prudently retired to his estate at Gesualdo, which became his permanent residence. Because of the notoriety generated by the incident, his passionate dedication to music, which until then had been cultivated in semi-secrecy (his first book of madrigals was originally published under the name of Gioseppe Pilonij), also became renowned.

Music provided the chief interest of Gesualdo's visit to Ferrara in 1594, as may be seen in the letters of Count Alfonso Fontanelli (see Newcomb, 1968 and Pirrotta, 1971), who was appointed the prince's equerry by Duke Alfonso II. Gesualdo's marriage to Leonora d'Este, the duke's niece, contracted in 1593, offered Gesualdo not only the rehabilitative value of an illustrious marriage outside the kingdom of Naples, but also the attraction of a brilliant musical centre. In accordance with Ferrarese custom, music played a large part in the marriage celebrations on 21 February 1594. Bottrigari described the festivities in *La mascara* (in *I-Bc*), the organist Ercole Pasquini composed a *favola boscareccia* for the occasion, *I fidi amanti* (Verona, 1593), Vincenzo Rondinelli dedicated his treatise on acoustics *De soni, e voci* (in *I-FEc*) to the prince, and the local poets wrote special verses. Above all, Gesualdo was chiefly occupied with music-making throughout the time he spent at Ferrara, until early 1596, interrupted by at least two visits to Gesualdo, from 15 May to 29 December 1594, and from late summer to 4 December 1595.

Cavalieri, whom Gesualdo met at Rome on his way to Ferrara on 19 December 1593, commented ironically in a letter on the prince's mad passion for music, and Fontanelli, after his first meeting with Gesualdo on 18 February 1594, related that the prince was exhibiting the scores of his first two books of madrigals, that he praised Luzzaschi, that he took with him on his travels musicians such as Scipione Stella and (it seems) Francesco Rasi, and that he played the guitar and the lute. Alessandro Piccinini later recounted (*Intavolatura di liuto … libro primo*, Bologna, 1623) that in the same year (1594) he gave two of his archlutes to Gesualdo, who afterwards presented one of them to the 'Cavalier del Liuto'. At Ferrara Gesualdo heard the famous nuns of S Vito. At Venice, according to Fontanelli's letters of 21 and 23 May 1594,

he chose to remain incognito in order to avoid official ceremonies, but continued to discuss music, praising the musicians of Ferrara and scorning those of Venice, including Giovanni Gabrieli. He also composed madrigals, and presumably arranged the printing rights of his madrigals with Gardane. At Padua he visited Costanzo Porta. In Gesualdo, between June and October 1594, he wrote some music for performance by the Ferrarese Concerto di donne, and during the Christmas period he was the guest of Jacopo Corsi at Florence. By the end of 1594 he had returned to Ferrara with the lutenist Fabrizio Filomarino and the singer and viol player Ettore Gesualdo.

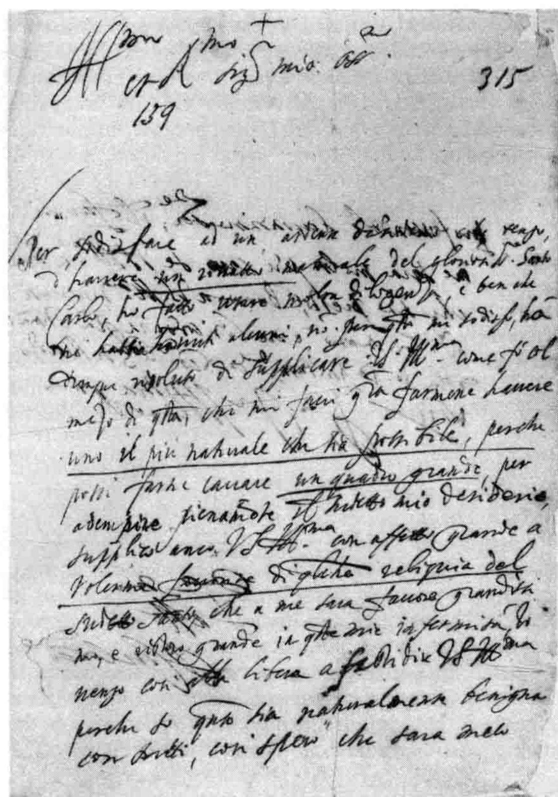
Gesualdo's presence in Ferrara, and his obsessive melomania, sustained with an 'affetto napoletanissimo' (Fontanelli), seem to have provoked the ducal printer Baldini to start publishing again the most important local madrigalists, the earliest deliberate manifestation of the *seconda pratica*. After the publication between May and June 1594 of his first two books, signed by Stella, Gesualdo himself, having discarded 'quel primo stile', composed and published his third and fourth books in March 1595 and 1596 respectively. Ettore Gesualdo, who signed them, admired their 'invention, artifice, imitation and observance of the words', in contrast to the 'lightness' of the first two books. During the same period Fontanelli published his own *Primo libro*, and Luzzaschi three more books of madrigals of which the fourth, dated 10 September 1594, is dedicated to Gesualdo. These publications of 1594–6 consolidated the professional reputation of Gesualdo, who had previously been considered merely an accomplished amateur. Before 1594 there is only an unspecific mention of Gesualdo's artistic merit, in canto xx of Tasso's *Gerusalemme conquistata*, but in February 1595 Raval, a professional musician, described Gesualdo as a madrigal composer in his *Madrigali a 3, 5, 8 voci* (Rome, 1595). During his months at Ferrara, Gesualdo profited from the unique opportunity offered to him by the duke's musical establishment, where he could meet Luzzaschi and virtuoso court musicians on a professional basis without departing from the aristocratic reserve that was a feature of avant-garde musical circles at Ferrara, where reserve, competence and esotericism were shared by composers, performers and listeners alike.

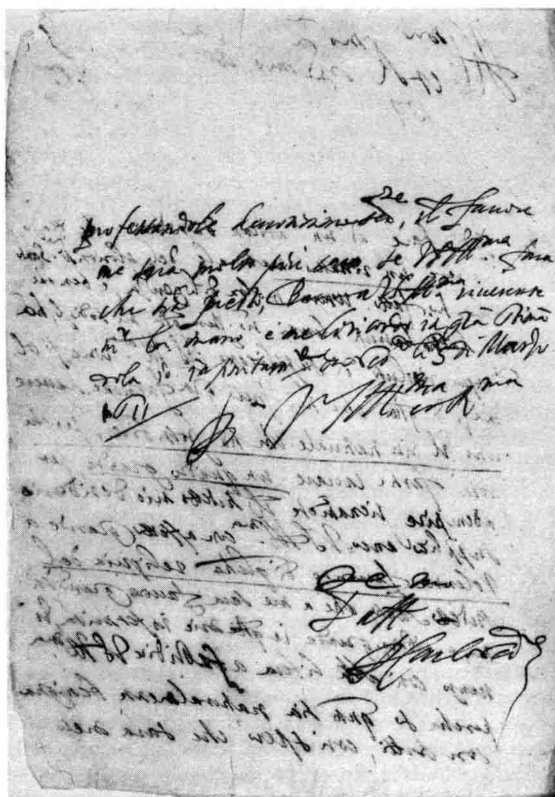
Gesualdo's attempt, from about 1595, to establish a group of court musicians at the castle of Gesualdo, outside the influence of the Neapolitan academies, was probably inspired by Ferrarese example. Micheli related in the preface to his *Musica vaga et artificiosa* (Venice, 1615) that he worked for Gesualdo before 1599, together with Stella, G.B. di Paola, Nenna and Effrem, only the last of whom is known to have served Gesualdo until 1613. From that time Gesualdo spent almost his entire time on his estate; his visits to Naples became infrequent, and music-making seems to have constituted his refuge from the world. In 1603 G.P. Capuccio, one of his courtiers, had Gesualdo's two books of *Sacrae cantiones* published by Costantino Vitale at Naples, but in 1611, for his last works (the fifth and sixth books of madrigals, still signed by Capuccio, and the *Responsoria*), Gesualdo acquired his own palace printer, G.G. Carlino from Naples, perhaps in imitation of the court printer at Ferrara.

The prince's melancholy, already known before 1594, grew deeper. A secret and therefore reliable political document draws an eloquent portrait of Gesualdo in 1600: 'he has an income of more than 40,000 ducats-worth of grain. His ancestors were very French [i.e. anti-Spanish] in outlook, but he is opposed to innovation, attends to money-making and does not delight in anything but music. He keeps a company of men-at-arms'. There are also reports on the ill-treatment of his wife, and of divorce proceedings begun by the Este family. Leonora frequently complained of the boredom she suffered on the estate, where in fact she did not arrive until the end of 1597, after the inevitable transfer of the duchy of Ferrara to the papacy; even then she spent long periods at Modena with her brother Duke Cesare, thus provoking urgent messages from Gesualdo, who disapproved of her absences. A letter written in September 1609 confirms that, contrary to the general state of the Neapolitan nobility, the prince's financial position was good, and that he was willing to purchase the domain of Castellammare di Stabia from the Farnese family, so that Leonora, who disliked the climate at Gesualdo, could enjoy more salubrious air. The letter also illustrates the prince's social intolerance; he proposed that Leonora should spend the winter at one of his villas in the outskirts of Naples, where he would not be able to join her, because his own ill-health would not allow him to attend the vice-regal court. The prince's psychopathic deterioration during his last years is amply documented; and Gesualdo's morbid, bigoted veneration for his uncle, Carlo Borromeo, canonized in 1610, as seen in his obstinate correspondence with Cardinal Federico Borromeo to obtain relics and a portrait (see illustration and Piccardi), completes the clinical picture of the prince's melancholy. After the death in October 1600 of Alfonsino, his son by Leonora, he commissioned the famous altarpiece in the church of the Capuchins at Gesualdo; beneath a *sacra conversazione*, it depicts Carlo Borromeo, Leonora, Gesualdo himself and the purified soul of their dead son. Gesualdo's preoccupation with the extinction of his line proved justified: his death came three weeks after that of his only surviving child, Emanuele, his son by his first marriage, who had been entrusted with the entire management of the family estates.

Gesualdo's complete retirement from city life was part of a general return to feudalism in the kingdom of Naples during a period of grave economic, social and political crises which resulted in direct control by the nobility over its own lands. Nevertheless, his renunciation even of the exercise of this power, despite his relatively flourishing financial position, and his refuge in music, imply an anguished knowledge of his loss of real power, exclusion from the world and the absence of any future.

2. Literary and stylistic sources. Gesualdo's output can be divided neatly into two sections; the works he formally acknowledged (his six books of five-voice madrigals, the two books of *Sacrarum cantionum* and the *Responsoria*) but had published, as was the custom of the nobility, by a courtier; and those not originally intended for publication. To the latter category belong the few works printed after his death: the madrigals for six voices published by Effrem in 1626, three canzonettas for five voices (in RISM 1616^{15} and 1618^{11}), a psalm in the *Salmi delle compiete* (Naples, 1620), and some works known only in manuscript. This latter group comprises two canzonettas in a book of spiritual parodies, mostly Neapolitan in origin, a chromatic galliard for four voices entitled 'Principe di Venosa' in a keyboard manuscript,





Autograph letter (5 March 1611) from Gesualdo to his cousin, Cardinal Federico Borromeo, requesting relics and a portrait of his uncle Carlo Borromeo (I-Ma G.206.Inf., ff.315r–v)

and an extensive and complex 'Canzon francese del Principe' in the extravagant and fantastic style of Macque (ed. in CEKM, xxiv). The works that Fontanelli mentioned in his letter of 25 June 1594, 'a motet, an aria' and 'a dialogue for three soprano lines' as well as five or six 'madrigals full of artifice', can also be placed in this category. This list not only demonstrates Gesualdo's versatility in every kind of musical style, including monody, but also clearly underlines his intentional discrimination between the lighter sorts of composition and the deliberate contrapuntal complexity of the works destined for publication. A. Bossarelli Mondolfi, with some justification, suggested the attribution to Gesualdo of an unsigned piece in Verovio's *Lodi* (RISM 1595[6]) and it is possible to suspect Gesualdo as the composer of much other anonymous music, such as the responses for Holy Week, 'written by a composer who wishes to conceal his name', included in Fabrizio Dentice's *Lamentationi*(Milan, 1593); but this is to ignore the essential fact that with his nine official publications Gesualdo purposely gave a specific image of himself. This image is itself problematic enough, as an examination of his choice of poetry for the madrigals shows.

The first two books, disguised under a false name until their unexpected publication at Ferrara in 1594, set epigrammatic texts by Guarini, Gatti, Alberti, Celiano, Grillo and particularly Tasso, which had frequently been set to music before. Tasso was acquainted with Gesualdo, and during November and December 1592 sent him from Rome 36 madrigals to set, of which Gesualdo published only one, *Se così dolce e il duolo*. The textual parody *Sento che nel partire* of d'Avalos's famous *Ancor che col partire* is also the most chromatic of the madrigals in the first two books. It is particularly remarkable that Gesualdo, then and later, invariably used the madrigal form alone, renouncing the sonnet (with the exception of *Mentre madonna il lasso fianco posa*) and therefore all Petrarchism, and the sestina and ottava and therefore all epic texts. Of authors of the verses in books three to six, issued after his first experience of Ferrara, only three (all Ferrarese and including Guarini) are identifiable. Many texts of the later madrigals are in the style of Guarini, and one by Guarini himself, *T'amo mia vita*, appears at the end of the fifth book – a madrigal that had already been issued in a collection of previously unpublished works by Neapolitan composers (RISM 1609[16]). It shows Gesualdo's most 'public' vein, characterized by an exceptionally sparing use of dissonance, chromaticism and widely ranging note values, in contrast to the other madrigals in the fifth book. Guarini, Pocaterra and Marino figure among the authors of the posthumous madrigals. It is worth noting that, despite Gesualdo's preference for epigrammatic, conceptual texts, Marino, the paragon among writers of such poetry, does not appear in the six five-voice madrigal books, possibly because Gesualdo did not wish to borrow from his *Rime*, which had been too extensively plundered by composers since their first publication in 1602.

It is important to realize that the selections made in the last two books are from musical rather than poetic models, made by the rejection of certain possibilities rather than by adherence to them. The madrigals in the

first two books include those set to music during the 1580s by many other composers (e.g. Marenzio, Monte, Macque and Monteverdi), and it is impossible to pick out any definite stylistic influences from this broad and unspecific relationship, apart from those in the *Libro secondo* written 'all'imitazione del Luzzasco'. The 1595 and 1596 books, on the other hand, consist mainly of compositions with few previous connections. The last two books (and the madrigals for six voices) contain, as well as numerous texts set only by Gesualdo, many shared with Luzzaschi's sixth and seventh books (11), and with the madrigals of Nenna (six) and Fontanelli (two). The debt to Luzzaschi and Nenna is immediately evident since most of these texts had not been set by any other composer. It is known from Leonora d'Este's letter of 7 April 1600 that Nenna was no longer among Gesualdo's courtiers at that date, so it may be presumed that the madrigals in Gesualdo's fifth and sixth books that reveal a considerable adherence to Nenna, not merely textually, but particularly musically, were all composed before 1600, and that they were written in rivalry or in imitation of each other. The textual borrowings from Luzzaschi's sixth book (1596) also probably date from the period immediately after Gesualdo's stay at Ferrara, or perhaps from a time when he was still in personal touch with Luzzaschi. The retrospective dating inferred by G.P. Capuccio when in 1611 he published the fifth and sixth books, 'after the world had been waiting avidly for 15 years since they were composed', does not sound totally fictitious. Nor is it impossible that Nenna, who published his Gesualdian madrigals only after he left the prince's service, should figure among those unnamed imitators and plagiarists of the prince's madrigals, intended solely for 'domestic consumption', who were denounced by Capuccio.

But it is more likely that this was a conscious if limited concession to a fundamental principle of madrigal composition, the imitation of other composers' works. An obvious example is *Itene, o miei sospiri*, a parody of Luzzaschi's *Itene mie querele*, which uses not only the verbal imagery, but also, one by one, the musical metaphors of its model. An even more striking case, if it is not a plagiarism, is *Mercè grido piangendo*; the motifs and their treatment by Nenna and Gesualdo are practically the same, and at the words 'morrò dunque tacendo', both use a simultaneous chromatic alteration for all the voices ('quae omnibus chordis signum ♯ usurpat', as Doni noted in 1647, *Lyra Barberina*, i, 243). It is not possible in such circumstances to establish the order of priority between model and imitation, nor is it very important; Gesualdo's compositions are always the more audacious and complex. That he purposely reserved his imitations to a court musician (Luzzaschi) and to a 'cavalier di Cesare' (Nenna) confirms that membership of the avant garde of the *seconda pratica* was then the prerogative of nobility, and in this respect it is noteworthy that Monteverdi's examples of *seconda pratica* composers are all noblemen: Gesualdo, Cavalieri, Fontanelli, Branciforte, Del Turco and Pecci (preface to C. Monteverdi: *Scherzi musicali*, Venice, 1607).

Gesualdo's admitted admiration for Luzzaschi, shared by the entire Neapolitan circle of musicians, had several causes. The prince wholeheartedly followed Luzzaschi's habit of clothing even the least pretentious madrigal in serious, expressive, richly worked music. In practice this 'nuova maniera', outlined in the preface to Luzzaschi's *Sesto libro*, justified any compositional or stylistic licence in the interests of musical effect or affect. In *Farnetico savio* (Ferrara, 1610), Alessandro Guarini compared Luzzaschi and Gesualdo with Dante, because, 'in imitation of the words ... they do not avoid harshness, nor shun dissonance itself, artistic against the rules of the art' and 'do not fear to employ hard, unusual and strange sounds' (see F. Degrada, *Chigiana*, xxii, 1965, p.268). But while the eccentric style of a madrigal such as *Itene mie querele* represents an extreme case in Luzzaschi's works, Gesualdo, 'with his nobility and fanciful talent', used the style constantly. In the same way, the striking similarity between the expressive music of Nenna and Gesualdo does not extend to Nenna's sacred music, which, unlike Gesualdo's, conforms to the stylistic limits prescribed by liturgical rules.

Gesualdo shared Luzzaschi's interest in the chromatic *arcicembalo* made by Vicentino and kept at the court of Ferrara. The chronicler Sardi related that Luzzaschi played this instrument during the Este–Venosa wedding celebrations, and it is known that Stella and Gesualdo later tried, in vain, to construct a similar chromatic instrument in Naples. The practice and theory of such an instrument had an undoubted influence on Gesualdo's stylistic evolution; his writing encompassed an almost complete chromatic scale (the only chromatic change which never appears is F♭), and frequently used variations on the ancient chromatic tetrachord (ex.1 and ex.3, bars 5–7

Ex.1 *Velum, templi scissum* cantus part



below). Had the *arcicembalo* been less impractical, it would have constituted the one possible link between chromatic counterpoint and the newer forms of mixed vocal and instrumental music; thus Gesualdo's coherent choice of the madrigal style based on artifice rather than any kind of 'nuova musica' should be seen in the light of the inability of contemporary keyboard instruments to cope with extreme chromaticism. It also destroys the myth, believed by Ambros among others, of an empirical, irrational Gesualdo, trying out his chromaticism 'auf dem Klavier oder der Orgel'.

Gesualdo's artistic 'models' are not confined to Luzzaschi and Nenna. His formation probably took place through an interchange of experiences with the musicians frequenting Fabrizio Gesualdo's house about 1585, and the early madrigals are not unlike those dedicated to Michele and Scipione Gesualdo by Marien. But Carlo Gesualdo's first published composition was a motet in the *Liber secundus motectorum* by Felis (RISM 1585²), so he was presumably a disciple of the latter, and also of Macque, who included three of Gesualdo's ricercares in his *Ricercate et canzone francesi*, dedicated on 1 October 1586 to Gesualdo himself. Felis's membership of Fabrizio Gesualdo's academy is conjectural; Macque's is verified. Moreover, Gesualdo adopted a number of devices typical of Macque's later madrigals, such as the deliberately archaic use of the *falsobordone*for the three upper voices (cf Macque, *Tu segui, o bella Clori* and Gesualdo, exx.2 and 4); chromatic tetrachords (Macque, *Io piango* and Gesualdo, ex.1); a falling sequence of chromatic semitones (cf Macque, *Poi che'l cammin*, and Gesualdo, *Or, che in*

gioia credea, and see Doni, ii, 73); *relationes non harmonicae* (Macque, *La mia doglia*, and Gesualdo, *Resta di darmi noia*, penultimate bar); and sudden rests and emphatic repetitions, or unexpected changes of rhythm. More generally, a madrigal such as Macque's cheerful *Cantan gli augelli* (RISM 1609[16]) shows that harmonic progressions by 3rds, far from representing any kind of 'triadic atonality', are rather a neutral extension of modality as commonly practised by Neapolitan musicians, and not only by Gesualdo. But while Macque freely scattered such devices through his works, Gesualdo used similar methods and irregularities continuously, sometimes simultaneously and inevitably ostentatiously.

3. Secular works. The ostentatious display of cleverness, irregularity and complexity that particularly distinguishes Gesualdo's last three books of madrigals develops from the essential rules of the madrigal form without breaking them. The basic principle that every verbal image is matched by a separate musical formulation remains valid, and the madrigal is a series of clearly differentiated, even disparate musical sections.

The significance of the musical images is provided by conventional melodic, rhythmic, contrapuntal and other figures, musical unity is guaranteed by the mode (and thus by a conventional sequence of cadences) and by an unchanging distribution of voices, and formal unity is obtained solely by poetic conceit, which binds together verbal-musical images. Musical correspondences are found within a madrigal only when justified by the repetition of words or poetic lines, as in *Donna, se m'ancidete*, or by the obvious conceptual relationship in a strophic form, as in the *odicina Luci serene e chiare*. Gesualdo frequently repeated for emphatic purposes a single musical-verbal phrase or a complete final section, and these repetitions are often not literal but more complex. It is symptomatic of Gesualdo's respect for the individuality of the word that he hardly ever superimposed two verbal phrases and thus two different musical motifs, a method commonly used by Wert and by Monteverdi in his early works. But from his earliest works he used double imitation, two subjects for each phrase announced together and then interchanged; as this usually happens with rhythmically identical motifs, they coincide with the more homophonic passages and are thus perceived as chords and inversions rather than as imitative episodes. Such ambiguity is probably intentional; in the last books melodic interchange is used primarily to ensure that the most dissonant and chromatic passages are contrapuntally orthodox.

Gesualdo usually avoided pastoral and narrative poetry, preferring madrigals that offer greater scope to musical imagination. His texts abound in metaphors of the 'mali d'amore' that substitute concrete symbols such as 'fire', 'death' and 'ardour' for the abstraction of 'love', use expressive strings of adjectives such as 'obscure, interrupted, sweet, tormented', and employ opposites and oxymorons (e.g. 'O dolorosa gioia'). One of his few

Ex.2 *Beltà, poi che t'assenti*

Ex.2 continued

sacred madrigals is the embodiment of this last usage:

> Pietà, Signor, pietade,
> io peccator mi pento
> e della gioia mia mi fo tormento ...

The persistent recurrence of antithetical images such as 'death' and 'life', 'joy' and 'sorrow' in Gesualdo's madrigals has often been wrongly interpreted as the product of the composer's neurotic obsession with confession, but in fact some texts which are perhaps personally truly relevant can be found, significantly, only among the posthumous six-voice madrigals. In reality such images are simply rhetorical correlatives of the enormous differentiation of his musical representation, the three chief means of which are dissonance, chromaticism and rhythm. Although Gesualdo's use of individual dissonance can usually be set against the accepted practices of late 16th-century counterpoint, his music also readily adopts pre-Palestrinian contrapuntal methods, adapting them to serve as expressive agents (see Dahlhaus, 1967 and 1974). The consecutive or simultaneous accumulation of dissonances, each individually correct, has the effect of blurring the intervallic relationships that justify them. Thus one line may be correctly dissonant in respect of a second, which is itself dissonant in respect of a third

(ex.2), and at the cadence this practice is often combined with one or more pedal points. The melodic counterpart is an angularity and elasticity of thematic materials, and a wide range of intervals. Chromatic alteration of the harmonic interval is an expressive ornament of the melody and does not alter the nominal contrapuntal value of the interval, and so although augmented 5ths and diminished 4ths have a dissonant effect, they are treated as consonances (ex.2, 'tormenti'). This heterogeneity of melodic and contrapuntal terms of reference is fundamental to Gesualdo's use of chromaticism. Burney considered the beginning of *Moro, lasso* 'extremely shocking and disgusting' because it moves 'from one chord to another in which there is no relation, real or imaginary', but in the chordal succession of C♯ major to A minor in first inversion, the interval *c–e′* is common to both chords, independent of the alteration; the same is true of the first two chords of ex.2, also criticized by Burney. Chromatic alteration can involve the whole extent of a chord, or of several consecutive chords. In ex.2 the syllables '-tà poi che t'assen-' can be interpreted as altered by a semitone from the imaginary 'normal' chordal sequence g–E♭–D♭–G♭–D♭^{6}–G♭ (= F♯), this last chord being one of many examples of enharmonics, explicit or implicit, in Gesualdo's music. Transposition, as well as chromatic alteration of the entire chord, can also be found: in ex.3 below the cadence on 'morte' can be interpreted as ideally transposed up a tone; the effect, extended to all the voices, is the same as the transitory chromatic 'eclipses' in Avella's theory (*Regole di musica*, Rome, 1657), or the 'metabolism' of the three genera, as documented by Kircher (*Musurgia universalis*, Rome, 1650/*R*). Similar explanations, legitimized also by the analyses and remarks of such contemporaries as Doni, rationalize Gesualdo's pervasive chromaticism but do not solve its deliberate ambivalence; while the dissociation of intervallic and chromatic structures is firmly based on the validity of contrapuntal rules, it also allows, as a legitimate collateral effect, 'vertical' apperceptions.

While his predecessors and contemporaries used chromaticism only occasionally and briefly, Gesualdo used it extensively and as a normal device, thereby increasing the representational powers of the madrigal. Thus *Beltà, poi che t'assenti* can be subdivided into six sections, each quite different in character and structure.

Beltà, poi che t'assenti/come ne porti il cor: homophony–chromaticism–consonance
porta i tormenti: imitation–chromaticism–(consonance)
che tormentato cor può ben sentire: pseudo-polyphony (*falsobordone*)–diatonicism–(consonance)
la doglia del morire: imitation–(diatonicism)–dissonance
e un'alma senza core: homophony–diatonicism–consonance
non può sentir dolore: imitation–diatonicism > chromaticism–dissonance

Although Gesualdo did not usually alter the modal framework of a madrigal, he often weakened the cohesion and viscosity of the 16th-century *tactus*. The scattering of dissonances on its every beat conceals its profile. The rhythm of Gesualdo's madrigals is subject to excessive variation, leading not only to further individualization but also to musical fragmentation of each line or half-line. His frequent use of the emphatic pause is a part of this practice. The slow contortions of chromatic or dissonant episodes alternate abruptly with fast declamations in quavers, or with interwoven diatonic melismas in quavers or semiquavers. The individual episodes of *Deh, coprite* (ex.3) are based on rhythmically unified declamation ranging from the quaver to the semibreve, and the latter is also subdivided on the word 'vita' into melismatic semiquavers. The sixth book of madrigals contains several delirious examples of melismas figuring 'joy' (one is quoted by Kircher as 'Paradigma affectus gaudiosi'), and metrical polarity allied to the chromatic–diatonic polarity is a constant characteristic. In such cases, to delegate a formal function to the poetic conceit, binding the various verbal-musical images by antiphrasis or by analogy, no longer represents madrigalian normality, but rather an extreme and challenging extension of the *stylus phantasticus*.

4. Sacred works. The musical characteristics of Gesualdo's sacred works are, in diluted form, those of his madrigals, with the exception of the rhythmic scheme and of the graphic appearance; while the madrigals are always written with the C mensuration sign, the motets and responses are in ¢ (ex.4). In the *Sacrarum cantionum* contrapuntally through-composed motets are the norm, sometimes with canonic artifice and cantus firmus (*Da pacem, Domine* and *Assumpta est Maria*: their missing parts and those of *Illumina nos misericordiarum*were imaginatively fabricated by Stravinsky in 1957–9). Some of the motets make discreet but manifest expressive use of harmony and dissonance; the five-voice setting of *O vos omnes* almost literally anticipates the more complex and grief-ridden six-voice version in the *Responsoria* (1611). The latter are treated, in disturbing contravention of all rules of post-Tridentine liturgical practice, in a free style enriched with the *molles flexiones* of the madrigals. In ex.4 there is a concentration of dissonance, chromaticism and melodic extravagance, especially in the sextus part, which is nearly as affecting as the elaboration of the erotic madrigals; despite the textual clarity of the setting, it contravenes the liturgical decree that ordains a complete renunciation of all ornament during Holy Week. Throughout the *Responsoria* Gesualdo used the emotive style that his contemporaries reserved for rare single motets (Wert's *Vox in Rama* or Lassus's *Timor et tremor*) and for their sacred madrigals. It must be admitted that like the madrigals, the *Responsoria* were meant for private performance at Gesualdo's castle, and, moreover, were intended for one listener, the composer himself. His paradoxical identification with the religious theme is also evident in the 1603 motets, settings of antiphonal, responsorial or para-liturgical texts, which dwell on contrition, self-deprecation and a sinner's supplications to the Virgin Mary and to St Francis. Following a practice that is again characteristic of the madrigal, Gesualdo borrowed no fewer than 14 of the motet texts from Scipione Stella's motet publication at Ferrara in 1595.

5. Posthumous reputation. The extremism and individuality of Gesualdo's music, confirmed by the arbitrariness of his sacred works, are provocations, just as his personal notoriety must have been, and in these circumstances it is impossible to make a calm judgment on his output. Interpretation of his music is compromised, more than that of any other 16th-century composer's work, by a change of harmonic perspective that has brought about a mistaken overemphasis on his chromatic style. Stravinsky, whether consciously or not, exploited just this misunderstanding when he orchestrated the madrigal *Beltà, poi che t'assenti* (in *Monumentum pro*

Ex.3 *Deh, coprite il bel seno*

Gesualdo, 1960). In the opening phrase, played by the strings, the horns are given only the chromatic chords, corresponding to the syllables '-tà, -ti, -me, por-, cor', and thus by accentuating the implicitly vertical nature of modern chromaticism, Stravinsky obliterated the contrapuntal relationship which justified those chords in the original madrigal. Stravinsky's poetics of the arbitrary, a quasi-elective affinity, alienates Gesualdo's music without seeming to change it. Critical evaluation of it can properly be practised only in the light of the contradictory reactions provoked by its conscious exceptionality.

The historical influence of Gesualdo's madrigal style was slight, and the chromaticism in the works of other Neapolitan composers is more the basis than the consequence of his own use of it. His influence on G.B. Bartoli and d'India (in monody too) seems clearer, lying in the ostentatious dissociation of the musical images. The only serious attempt at an imitation of Gesualdo's style was made by Cifra, who set 18 of Gesualdo's texts to music in his *Madrigali concertati libro quinto* (Venice, 1621), imitating his melodic and rhythmic excesses; but this was more a scholastic exorcism than a stylistic adherence to the 'affetto pietoso e compassionevole' admired by Pietro della Valle (*Della musica dell'età nostra*, 1640). By that time Gesualdo's music, no longer fashionable in avant-garde circles, was reduced to a paradigm of 'exquisite counterpoint, with difficult but pleasing fugues in each part', sometimes 'harsh and rugged', to use Vincenzo Giustiniani's words.

Simone Molinaro made the major contribution towards the use of Gesualdo's music as an instructional model for free counterpoint by republishing the five-voice madrigals

Ex.3 continued

in score at Genoa (1613). Banchieri quoted Gesualdo as an example in *Moderna pratica*, and Domenico Mazzocchi also praised him; G.B. Martini, in his contrapuntal wisdom, appraised the *figurae* and licences of two of his madrigals. Burney measured their harmonic audacity with reference to tonal harmony, without keeping in mind that they result from the extension rather than the negation of modality. Through the incommensurability of such terms of reference his verdict against Gesualdo is that of arrogant dilettantism: he 'seldom succeeded to the satisfaction of posterity'. Even in the 20th century some scholars still appeal against Burney's verdict, taking it as implicitly valid, and try to decipher Gesualdo by means of a functional harmonic system (Keiner), by Hindemith's theory of root progression (Marshall) or by a presumptive 'triadic atonality' (Lowinsky), which, paradoxically, is now meant to be much more understandable than it could have been in 1600, and assigns Gesualdo to an imaginary, heroic history of visionary prophets. Stravinsky's irreverent and arbitrary approach came nearer to the now fossilized Gesualdian reality. The problematic nature of Gesualdo's music lies in its complex relationship of dialectic mediation with the tradition of counterpoint (Dahlhaus, 1974), and cannot easily be accounted for by the stylistic category 'mannerism' (Finscher and Watkins), which by analogy is perhaps legitimate for the madrigal

Ex.4 *Tristis est anima mea*

in general, but is at the same time too generic and sweeping to grasp the essential extraordinariness of Gesualdo and of his artifice-laden style. His exhibitionist and at the same time secretive individualism is socially and historically conditioned by his melancholy evasion of history and society (Pirrotta, 1961).

WORKS

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SACRED VOCAL

Sacrarum cantionum liber primus, 5vv (Naples, 1603) [1603a]
Sacrarum cantionum liber primus, 6, 7vv (Naples, 1603), inc. [1603b]
Responsoria et alia ad Officium Hebdomadae Sanctae spectantia, 6vv (Gesualdo, 1611) [1611]
Works in 1585[2], Salmi delle compiete de diversi musici napolitani, 4vv, ed. M. Magnetta (Naples, 1620)

Adoramus te, Christe, 6vv, 1603b; W ix, 51
Ad te levavi, 6vv, 1603b; W ix, 77
Aestimatus sum (Sabbato Sancto), 6vv, 1611; W vii, 87
Amicus meus (Feria V), 6vv, 1611; W vii, 20
Animam meam dilectam (Feria VI), 6vv, 1611; W vii, 54
Ardens est cor meum, 6vv, 1603b; W ix, 65
Assumpta est Maria, 6vv, 1603b; W ix, 58; completed by I. Stravinsky, *Tres sacrae cantiones* (London, 1960)
Astiterunt reges terrae (Sabbato Sancto), 6vv, 1611; W vii, 85
Ave, dulcissima Maria, 5vv, 1603a; W viii, 17
Ave, regina coelorum, 5vv, 1603a; W viii, 11
Ave, sanctissima Maria, 6vv, 1603b; W ix, 26
Benedictus Dominus Deus Israel, 6vv, 1611; W vii, 93
Caligaverunt oculi mei (Feria VI), 6vv, 1611; W vii, 64
Da pacem, Domine, 6vv, 1603b; W ix, 19; completed by I. Stravinsky, *Tres sacrae cantiones* (London, 1960)
Deus refugium, 5vv, 1603a; W viii, 54
Dignare me, laudare te, 5vv, 1603a; W viii, 24
Discedite a me omnes, 6vv, 1603b; W ix, 35
Domine, ne despicias, 5vv, 1603a; W viii, 28
Ecce quomodo moritur justus (Sabbato Sancto), 6vv, 1611; W vii, 82
Ecce vidimus eum (Feria V), 6vv, 1611; W vii, 16
Eram quasi agnus innocens (Feria V), 6vv, 1611; W vii, 29
Exaudi, Deus, deprecationem meam, 5vv, 1603a; W viii, 42
Franciscus humilis et pauper, 6vv, 1603b; W ix, 81
Gaudeamus omnes diem festum celebrantes, 6vv, 1603b; W ix, 39
Hei mihi, Domine, 5vv, 1603a; W viii, 30
Illumina faciem tuam, 5vv, 1603a; W viii, 60
Illumina nos misericordiarum, 7vv, 1603b; W ix, 89; completed by I. Stravinsky, *Tres sacrae cantiones* (London, 1960)
In monte Oliveti (Feria V), 6vv, 1611; W vii, 9
In te, Domine, speravi, 4vv, Salmi delle compiete (Naples, 1620); W x, 26
Jerusalem, surge (Sabbato Sancto), 6vv, 1611; W vii, 72
Jesum tradidit impius (Feria VI), 6vv, 1611; W vii, 61
Judas mercator pessimus (Feria V), 6vv, 1611; W vii, 24
Laboravi in gemitu meo, 5vv, 1603a; W viii, 33
Maria, mater gratiae, 5vv, 1603a; W viii, 63
Miserere mei, Deus, 6vv, 1611; W vii, 96
Ne derelinquas me, 6vv, 1603b; W ix, 69
Ne reminiscaris, Domine, 5vv, 1585[2]; ed. in Piccardi
O anima sanctissima, 6vv, 1603b; W ix, 85
O beata mater, 6vv, 1603b; W ix, 73
O crux benedicta, 5vv, 1603a; W viii, 48
Omnes amici miei (Feria VI), 6vv, 1611; W vii, 40
O Oriens, 6vv, 1603b; W ix, 31
O sacrum convivium, 6vv, 1603b; W ix, 47
O vos omnes, 5vv, 1603a; W viii, 40
O vos omnes (Sabbato Sancto), 6vv, 1611; W vii, 80
Peccantem me quotidie, 5vv, 1603a; W viii, 36
Plange quasi virgo (Sabbato Sancto), 6vv, 1611; W vii, 75
Precibus et meritis beatae Mariae, 5vv, 1603a; W viii, 45
Recessit pastor noster (Sabbato Sancto), 6vv, 1611; W vii, 77
Reminiscere miserationum tuarum, 5vv, 1603a; W viii, 21
Sana me, Domine, 6vv, 1603b; W ix, 23
Sancti Spiritus, Domine, corda nostra, 5vv, 1603a; W viii, 26
Seniores populi (Feria V), 6vv, 1611; W vii, 37
Sepulto Domino (Sabbato Sancto), 6vv, 1611; W vii, 90
Sicut ovis (Sabbato Sancto), 6vv, 1611; W vii, 68
Tamquam ad latronem (Feria VI), 6vv, 1611; W vii, 49
Tenebrae factae sunt (Feria VI), 6vv, 1611; W vii, 51
Tradiderunt me (Feria VI), 6vv, 1611; W vii, 59
Tribularer si nescirem, 5vv, 1603a; W viii, 51
Tribulationem et dolorem inveni, 5vv, 1603a; W viii, 57

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LORENZO BIANCONI

Geteilt (Ger.; abbreviated 'get.'). *See* DIVISI.

Getragen (Ger.: 'solemn', 'ceremonious'). A mark of tempo (and mood) found either by itself or as a qualification to some other tempo marks: *langsam getragen* ('slow and solemn').

Gétreau, Florence (*b* Boulogne-Billancourt, nr Paris, 16 May 1951). French musicologist. After studying literature and the history of art at the University of Aix Marseille I (1969–72), she was appointed assistant curator of the instrumental museum of the Paris Conservatoire in 1973, becoming curator in 1979. She was head of projects for the Paris Musée de la Musique (1986–92), and later curator there (1993–4), and in 1994 was appointed both curator of the Musée national des arts et traditions populaires and also head of its music department. Concurrently she was a researcher at the CNRS, where from 1992 to 1996 she was head of the research group on her two main fields of study, organology and musical iconography. In 1993 she began teaching these subjects at the Paris Conservatoire and in 1996 became responsible for them at the CNRS Institut de Recherche sur le Patrimoine Musical en France. Within the field of organology Gétreau specializes in the history of French instrument making in the 17th and 18th centuries, the history of collections of musical instruments in France and the history and ethics of the restoration of musical instruments. In musical iconography her work is centred on the painters Watteau and Veronese, and on the French harpsichord and French bow. In addition to her publications she has organized several exhibitions and is editor of the journal *Musique-images-instruments*, which she founded in 1995.

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JEAN GRIBENSKI

Getty, Gordon (Peter) (*b* Los Angeles, 20 Dec 1933). American composer. An heir to the Getty oil fortune, he studied the piano as a child and, after terms of duty in the army and the family businesses, enrolled at the San Francisco Conservatory of Music (1961–2), where he studied theory with Sol Joseph. He holds honorary doctorates from the University of Maryland, Pepperdine University, the University of California at San Francisco, the San Francisco Conservatory of Music and the Mannes College of Music. Through the Gordon and Ann Getty Foundation he has been a generous supporter of the performing arts in the San Francisco region and elsewhere. Getty's music, much of it vocal, is written in a smoothly tonal idiom, with careful attention to the demands of a poetic text. His most frequently performed work is *The White Election* (1981), a cycle of 32 Emily Dickinson settings that has been performed by and recorded by Kaaren Erickson. His *Plump Jack* (1987) is an operatic treatment of Shakespeare's *Falstaff* to an original libretto.

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(*selective list*)

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Principal publisher: Rork Music

JOSHUA KOSMAN

Getz, Stan(ley) (*b* Philadelphia, 2 Feb 1927; *d* Malibu, CA, 6 June 1991). American jazz tenor saxophonist and bandleader. At the age of 12 he started on the harmonica and within a year switched to the string bass and then to the alto saxophone. He also played the bassoon in his high school orchestra. He was playing professionally at the age of 15 in New York and a year later made his first recording, having left school to tour as a sideman with Jack Teagarden. He joined several important big bands, including those of Stan Kenton (1944–5) Jimmy Dorsey (1945) and Benny Goodman (1945–6, 1947); while with Kenton he became addicted to heroin. In 1947 he joined Woody Herman's Second Herd, where with his fellow saxophonists Zoot Sims, Serge Chaloff and Ray Steward (soon replaced by Al Cohn) he formed the famous reed section known as the Four Brothers. In 1948 Getz's improvisation on Ralph Burns's *Early Autumn* (Cap.) established him instantly as a major soloist. After leaving Herman in 1949 Getz began to lead his own small groups and immediately started to dominate jazz popularity polls for his instrument, as he did for many years. From the 1950s he made a succession of outstanding recordings for Norman Granz's labels, despite his career being interrupted by difficulties associated with his addiction to drugs. He went to Europe with Granz's Jazz at the



Stan Getz

Philharmonic in 1958 and remained there working freelance, until 1960.

After returning to the USA in 1961 he recorded the album *Focus*(Verve), which included outstanding arrangements by Eddie Sauter, providing one of the first convincing amalgamations of jazz and European art music. In the following year with Charlie Byrd, Getz initiated a fusion of cool jazz and Brazilian bossa nova which captured the public's fancy and brought Getz much popular acclaim. Getz became cynical in the face of widespread, tasteless appropriations of bossa nova, even though he had proved himself to be the consummate improviser in this style in his solos on *Desafinado* from the album *Jazz Samba* (1962, Verve) and *The Girl from Ipanema* (on *Getz/Gilberto*, 1963, Verve). Getz continued to lead small groups in which he helped to launch the careers of Gary Burton, Steve Swallow and Chick Corea, but he found himself out of touch with the free-jazz and jazz-rock movements and spent the years 1969 to 1971 in semi-retirement in Europe. He resumed performing in the USA in 1972 and thereafter led small groups with many important young musicians, moving into the realm of synthesized jazz in the late 1970s, but in 1981 he rejected that path and returned to his traditional approach, based in bop and swing. From 1985 to 1988 he worked regularly in the San Francisco Bay area and served as the artist-in-residence at Stanford University. Although suffering from cancer, he continued to play as well as ever, most notably in a duo recorded live at the Jazzhus Montmartre in Copenhagen with the pianist Kenny Barron (1991, Verve).

Getz was one of the supremely melodious improvisers in modern jazz. His style was deeply rooted in the swing period. Drawing his light, vibrato-less tone and basic approach from Lester Young, he developed a highly personal manner which, in its elegance and easy virtuosity, stood apart from the aggressive bop style of the late 1940s and 50s. His justly celebrated performance on *Early Autumn* (1948), with its characteristically languorous melody and delayed rhythm, captured the imagination of many young white jazz musicians of the time and helped to precipitate the 'cool' reaction to bop in the years that followed. Although ballad renditions of this sort were the basis of Getz's popularity, he was also among the few jazz musicians who could remain lyrical even at very fast tempos, thanks to a secure technical command of his instrument; performances such as *Crazy Chords* (1949, New Jazz), a breakneck rendering of the blues in all 12 keys, set new standards of virtuosity for jazz improvisation on the tenor saxophone.

For many years Getz lacked the near-universal critical acclaim accorded his contemporaries John Coltrane and Sonny Rollins and his predecessors, the great tenors of the swing era. Reservations about his place in the jazz pantheon arose from Getz's obvious and substantial early borrowings from Young (and the broader implications of such appropriation to questions of audience and racism in jazz), from a feeling that his delicate style was perhaps too precious, lacking soul (that is to say, cold rather than cool), and also from critical concerns about a repetitive, mechanical approach heard in a number of fast-tempoed improvisations which he made during his first decade of recordings. But gradually, perhaps more so than that of any other jazz musician, the criticisms largely evaporated. One reason for this was that his playing became more varied at fast tempos, and heavier throughout; and he routinely modified his already beautiful, inimitable, instantly recognizable tone by incorporating soulful, individualized cries. Later, as the bop revival of the 1980s onwards gathered steam, Getz's approach came back in fashion; with most of the giants of this instrument having died, and Rollins exploring fusion styles, it was Getz (and Joe Henderson) who defined the *lingua franca* of jazz tenor saxophone playing, notably in his recordings with Abbey Lincoln and Barron. Finally, and perhaps most significantly, as the Brazilian component of Latin jazz became integrated into all sorts of jazz styles, including the very fusion and free-jazz movements from which he had distanced himself, it became apparent that Getz had had a substantial impact upon the development of jazz; his playing in this realm remains, with seeming permanence, unsurpassed. A collection of transcriptions of Getz's solos, *Stan Getz: Improvised Saxophone Solos*, has been published by T. Kynaston (Hialeah, FL, 1982).

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J. BRADFORD ROBINSON/BARRY KERNFELD

Getzelev, Boris Semyonovich (*b* Kuybïshev, 27 Dec 1940). Russian composer. He received his musical education at the Glinka Conservatory in Gor′kiy (1961–6), studying with A.A. Nesterov (composition) and B.S. Marants (piano). He completed his studies as a probationary assistant lecturer at the Moscow Conservatory under Shchedrin (1968–72). In 1965 he began teaching at the Gor′kiy conservatory, first in the department of musical theory and composition, and from 1988 as head of the department of composition and instrumentation. He became an Honoured Artist of Russia in 1993 and was appointed to a chair in 1994.

Getselev is the foremost composer of Gor′kiy (now known again as Nizhniy Novgorod) which is considered the third city of Russia. He is intimately connected with the musical life of the city (many of his compositions have sprung from his contacts with its performing groups and soloists); he has written music for a number of productions at the Theatre for Young Audiences and for television films. Almost all his choral works have been written for the Nizhniy Novgorod Boys' Choir and Chamber Choir. During the mid-1960s the greatest influence on his work was that of his teacher Shchedrin; the rationalism of his style which lends his work an anti-Romantic flavour, is traceable to Shchedrin, as are the chromatic melodics, prevailing timbre and his fondness for dynamic ostinato figures. Getselev, however, was dissatisfied with the general level of the teaching of composition, and after graduating he set about re-equipping himself technically. He learnt 12-tone and aleatory technique and experimented with timbre, his chief model being Polish music and Lutosławski in particular. But these and other avant-garde techniques are not found in Getselev's work; his mature style explores new compositional approaches in more traditional ways. Although his reputation is based primarily on his choral, theatre and children's music, he

himself considers the instrumental genres central to his work. The influences of Shostakovich, Prokofiev, Stravinsky and Bartók are evident in his symphonies and concertos. However, neither in structure nor in surface features are these works in any sense copies of the models mentioned.

WORKS
(*selective list*)

Op: Mart–aprel′ [March–April] (TV op, L. Shereshevsky), 1968

Orch: Burlesque, str orch, 1966; Freska [Fresco], 1970; Pf Conc., 1972; Vc Conc., 1974; Sym. no.1, 1981; March and Rondo in Russian Style, folk insts, orch, 1984; Marsh muzïkal′nïkh puteshestvennikov [March of Musical Travellers], 1986; Sym. no.2 'Fantasmagorii', 1991; Conc. for Str Orch and Brass Qnt, 1996; Conc., Cl, orch, 1999

Choral: Vspïl′chiviy mal′chik [The Boy with a Temper] (A. Barto), Tr, children's chorus, 1965; Zelyonnaya luna [The Green Moon] (song cycle, Al′Bayati), Bar, orch, 1966; Posledniy vecher [The Last Evening] (M. Marash), T, chorus, 1973; Pro medvedey [About Bears], (cant., M. Alechkovich, A. Barto, K. Chukovsky, R. Desnos, I. Krïlov, Marshak, A.A. Milne, N. Nekrasov), children's chorus, 1975; Somneniya izdatelya [A Publisher's Doubts] (Nekrasov), chorus, 1978; Angliyskiye pesenki [English Songs] (V. Levin), children's chorus, 1981; Reka vremyon [The River of Time] (triptych, M.Yu. Lermontov, G. Derzhavin, F. Tyutchev), chorus, 1987; Letyat po nebu shariki [Balloons are Flying in the Sky] (cant., D. Kharms, N. Oleynikov), children's chorus, orch, 1988; Khrani menya, moy talisman [Keep me Safe, my Talisman] (cant., A.S. Pushkin), S, Bar, B, orch, 1993; Vrednïye sovetï [Dangerous Advice] (cant., G. Ostyor), children's chorus, orch, 1994; Novïye zapovedi [New Commandments] (cant., G. Oster), 1994; Telega zhizni [The Wagon of Life] (cant., Pushkin), 1998

Chbr and solo inst: Pf Trio, 1966; Sonata, fl, pf, 1973; Qnt, fl, ob, vn, vc, pf/hpd, 1984; Triptych, pf, 1984/91; Barel′yevï [Bas-Reliefs], sym., org, 1985; Trio, cl, vc, pf, 1986; Nizhegorodskiy kreml′ [The Nizhniy Novgorod Kremlin], org, 1988; Trio, cl, 2 vc, 1993; Fantaziya na staroangliyskuyu temu [Fantasia on an Old English Theme], pf, 1995; 3 khoral′niye prelyudii dlya organa [3 Choral Preludes for organ], 1997

Vocal: Liven′ [Downpour] (R. Rozhdestvensky), Bar, pf, 1960; 5 canons (S. Pavlyuchenko, S. Chornïy, L. Shereshevsky), B, inst ens 1969; Tvoyo vremya [Your Time] (song cycle, Yu. Nemtsov), B, pf, 1976; Diptych (N. Gumilyov), T, pf, 1979; Iz angliyskoy poezii [From English Poetry] (song cycle, R. Kipling, W. Linton, W. Shakespeare, R.L. Stevenson), bar, pf, 1982; 2 stikhotvoreniya [2 Poems] (Yu. Morits), S, pf, 1982; Balagan [Farce] (song cycle, M. Kulinov, B. Zakhoder), Bar, pf, 1990; Lirika Khodasevicha [Lyrics of Khodasevich] (song cycle), T, pf, 1994; Gor′kiye strofï [Bitter Verses] (song cycle, Pushkin), Bar, pf, 1998; Ironicheskiye strofï [Ironic Verses] (song cycle, Pushkin), 1998; Frivol′nïye strofï [Frivolous Verses] (song cycle, Pushkin), T, pf, 1998

WRITINGS

'Faktorï formoobrazovaniya v krupnïkh instrumental′nïkh proizvedeniyakh vtoroy polovinï XX veka' [Factors in form and structure in major instrumental works of the second half of the 20th century], *Problemï muzïki XX veka* (Gor′kiy, 1977)

'O dramaturgii krupnïkh instrumental′nïkh form vo vtoroy polovine XX veka' [Dramatic structure in major instrumental forms in the second half of the 20th century], *Problemï dramaturgii v muzïke XX veka* [Problems in dramatic form in 20th-century music] (Moscow, 1984)

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S. Savenko: 'O Borise Getseleve, muzïkante i cheloveke' [Boris Getselev, musician and man], *MAk* (1996), no.1, pp.106–12

SVETLANA SAVENKO

Getzen Co. American firm of brass instrument manufacturers. It was first established in Elkhorn, WI, as a band instrument repair shop in 1939 by T.J. (Anthony James) Getzen (*b* Grand Rapids, MI, 25 Sept 1894; *d* Harvard, IL, 10 March 1968), who had formerly worked for York, Wurlitzer and Holton. Manufacturing of student-quality cornets, trumpets, trombones and piston bugles began in 1946. In June 1960 Getzen absorbed the Hoosier Band Instrument Co. of Elkhart, IN. Under the presidency of Harold M. Knowlton (October 1960 to December 1985) the firm gained world prominence, importing Meinl-Weston tubas from 1967 and introducing the popular 'Eterna' model trumpet and E.L. DeFord flutes in 1972, in the latter year also expanding their space by 75% through the purchase of a second factory in Marango, IL. The trumpeter Carl ('Doc') Severinsen was vice-president for research and development from 1969 to 1980. The firm went bankrupt in 1991.

In the meantime, Getzen's son (James) Robert had founded Allied Music Corp. (AMC) in 1959 and Allied Music Supply Co. (AMSC) in 1967. Robert's sons Edward (Michael) (*b* Elkhorn, 17 June 1950) and Thomas (Robert) (*b* Elkhorn, 10 June 1948) took over AMSC in 1974 and AMC in 1985. In 1988 they founded the Edwards Band Instrument Co. in Elkhorn, and began to manufacture high-quality trombones and trumpets with interchangeable parts. They rescued the ex-family firm from bankruptcy in 1991 and Getzen Company, Inc. became the parent company, with AMC the repair division. In 1998 Getzen was making instruments with the Getzen, Edwards and Canadian Brass trade names and manufacturing component parts for Monette.

In 1965 Donald E(arl) Getzen (*b* Elkhorn, 15 May 1928), another son of T.J. Getzen, founded DEG Music Products in Lake Geneva, WI, selling a full line of band instruments. Until 1991 his instruments were made by AMC, after that by Weril in Brazil.

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'Getzen's Remarkable Rebirth: how Family Members Saved a Venerable Brass Maker from Certain Liquidation', *Music Trades*, cxliii/1 (1995–6), 121–7

EDWARD H. TARR

Getzmann [Geltzmann, Gelzmann, Gatzmann], **Wolfgang** (*fl* Frankfurt, 1605–13). German composer and organist. He was a pupil of Alexius Neander, probably at Würzburg, and he saw through the press four posthumous volumes of Neander's motets (1605–10). From 1610 at the latest he was organist of St Bartholomäus, Frankfurt. He published *Phantasiae sive cantiones mutae, ad duodecim modos figurales tam autenticos quam plagales, naturales non transpositos et transpositos, variis instrumentis musicis accomodatae, ex diversis demum musicae coryphaeis collectae, jamque primo in lucem editae* (RISM 1613[15]); according to Georg Draudius (*Biblioteca classica*, 1611), this volume appeared in 1610, so the print of 1613 may be a second edition. It is a collection of some of his vocal works and instrumental fantasias and canzonas. Getzmann dedicated the volume to Nicolaus Gereon of Mainz, a member of the Archbishop-Elector's council, for whose marriage in 1609 he composed the eight-part motet *Veni de Libano*, which is included in the collection and may well be identical with the lost *Epithalamium musicum*, composed for the same occasion and his only other recorded publication. The only composers whom he names in his collection are Thomas Bodenstein and Konrad Hagius, who are represented by one piece each. The fantasias show some influence of polyphonic English fantasias as well as of a new German instrumental style, which is evident particularly in the sequential writing that replaces polyphony derived from vocal music.

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FRIEDRICH BASER

Geuck, Valentin (*b* Kassel, 1570–72; *d* Kassel, 3 Nov 1596). German composer and writer on music. He grew up at Kassel, attended the local school and sang descant in the choir of the Martinskirche. He had private tuition to prepare him for service as a musician at the court of Wilhelm IV, Landgrave of Hesse, and by 1585 he was a treble in the Hofkapelle. There he was strongly influenced by Georg Otto, who was Kapellmeister from 1586. In 1588 he became a tenor, and in 1592, on the accession of the 20-year-old Landgrave Moritz, he was also appointed a court official: he first worked as a clerk in the excise office, and then, in 1594, the landgrave made him his valet. The landgrave, a highly educated man and a proficient musician, held him in high esteem and not only encouraged him to compose but after his untimely death completed some unfinished works and was instrumental in getting some of his music printed. The texts of the *Novum et insigne opus* are paraphrases in tetrastichs by Landgrave Moritz of the Gospels for the Sundays and festivals of the church's year. Some 60 motets by Geuck survive and bear witness to his great promise. They are closely related in style to those of Georg Otto: they are in a smooth, predominantly harmonic idiom, with natural word-setting and expressive declamation. His *Musica* is a school manual written according to the method of Petrus Ramus; he was encouraged to write it by Landgrave Moritz, who partly edited it after his death. It shows that he was familiar with all the most important writings of the time on theory of music and that he possessed an intimate knowledge of the latest music and instruments from Italy. Its second part, 'De harmonia', which covers all aspects of polyphonic music – including text-setting, tempo, dynamics and musical genres – is particularly well conceived.

WORKS

Liber secundus: continens motetas dominicales, 6vv (Kassel, 1603[3])

Liber tertius: continens motetas dierum feriarum, 5vv (Kassel, 1603[4])

Tricinia, das ist dreystimmige weltliche Lieder, beydes zu singen und sonst auff Instrumenten zu spielen, 3vv (Kassel, 1603); lost, see *MGG1*

Novum et insigne opus continens textus metricos sacros ... liber primus motetarum festalium, 5, 6, 8vv (Kassel, 1604[5]); [? 2nd edn, see list in *MGG1*]; 3 ed. F. Blume, *Geistliche Musik am Hofe des Landgrafen Moritz von Hessen* (Kassel, 1931)

Cantio in solennitatem nuptiarum illustrissimi principis ac domini Mauritij ... et ... dominae Agnetis ... Qualis est dilectus tuus, 6vv, *D-MGs*

THEORETICAL WORKS

Musica methodice conscripta et in ordinem brevem redacta, Kl [partly ed. Moritz, Landgrave of Hesse] (Kassel, 1598)

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MGG1 (W. Brennecke)

E. Zulauf: *Beiträge zur Geschichte der landgräflich-hessischen Hofkapelle zu Cassel bis auf die Zeit Moritz des Gelehrten* (Kassel,1902), 28, 31–2, 43, 52

F. Blume: Introduction to *Geistliche Musik am Hofe des Landgrafen Moritz von Hessen* (Kassel,1931); repr. in *Zeitschrift des Vereins für hessische Geschichte und Landeskunde*, lxviii (1957), 131–40

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WILFRIED BRENNECKE

Gevaert, François-Auguste (*b* Huysse, nr Oudenaarde, 31 July 1828; *d* Brussels, 24 Dec 1908). Belgian musicologist, teacher and composer. He first studied music with the organist J.-B. Christiaens, a relative, and gave early evidence of an exceptional gift. At the age of 13 he entered the Ghent Conservatory to study the piano with De Somere and harmony with Mengal. Two years later he became a piano teacher himself; subsequently he was the organist at the Jesuit college in Ghent. In 1847 his Flemish cantata *België* won first prize in a competition organized by the Société des Beaux-Arts de Gand, and in the same year his cantata *Le roi Lear* won him the Belgian Prix de Rome. Because of his age he was permitted to postpone his foreign tour for two years, during which time he composed the operas *Hugues de Zomerghem* and *La comédie à la ville*. They were both published by the Gevaert family, who ran a music printing shop first in Huysse and later in Ghent. From 1849 to 1852 he travelled in France, Spain, Italy and Germany. In Madrid he composed the orchestral *Fantasia sobre motivos españoles*, a work which favourably impressed Queen Isabel II. He also wrote a *Rapport sur l'état de la musique en Espagne*, published in the bulletin of the Belgian Royal Academy in 1851; later he published a similar report on the state of music in Italy.

After a brief return to Ghent, Gevaert established himself in Paris, where his comic opera *Georgette, ou Le moulin de Fontenoy* was given with great success at the Théâtre Lyrique on 27 November 1853. He followed this with a series of operas over the next ten years, most of which were first performed at the Opéra-Comique. In 1867 he was appointed music director at the Opéra, a position he held until the outbreak of the Franco-Prussian War. He then returned to Belgium and succeeded Fétis as director of the Brussels Conservatory; under his energetic leadership, which covered a 37-year period, the conservatory grew to be one of the most important centres of musical learning in the world. He initiated fundamental reforms in teaching and organization, setting up new courses and expanding the teaching staff to include outstanding musicians such as Ysaÿe, De Greef, Tinel and Gilson.

Although not an important composer, Gevaert cultivated a number of genres with success; he wrote chiefly operas and cantatas, but also sacred music, secular songs and partsongs, and orchestral and organ music. His pedagogical works, however, are of greater significance: the *Nouveau traité d'instrumentation* (1885), a reworking of the 1863 *Traité général d'instrumentation*, was translated into German (by Riemann), Russian (by Tchaikovsky), English and Portuguese, and declared 'a monument of universal knowledge'. His *Vade-mecum de l'organiste* and *Traité d'harmonie théorique et pratique* were also much praised.

Most of Gevaert's historical writings deal with ancient and early medieval music. His exhaustive *Histoire et théorie de la musique de l'antiquité* regards the history of music as a part of cultural history. In *Les origines du*

chant liturgique de l'église latine and *La mélopée antique* he made a thorough study of the Greek modes and reached the conclusion that it was not Gregory but one of his predecessors who was responsible for reorganizing the hymnology of the Roman Church; at the time this theory was strongly disputed, especially by the Benedictine monks. He also published numerous editions of early music, including a collection of *Chansons du XVe siècle* (Paris, 1875/*R*) in collaboration with Gaston Paris.

Under Gevaert's influence, music schools throughout Belgium underwent significant reform and new schools were established. He was held in great respect by his contemporaries, being composer to the King of Belgium, a member of the Belgian Royal Academy, the Institut de France and the Royal Academy in Berlin, and a holder of the Leopoldsorde and the Order of the Queen of Spain. At the end of his long and fruitful life he was made a baronet for composing the national anthem of the Belgian Congo.

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OPERAS

first performed, and printed works published, in Paris unless otherwise stated

Hugues de Zomerghem (grand opéra, 3, V. Prilleux), Ghent, Grand théâtre, 23 March 1848, vs (Ghent, 1848)
La comédie lá ville (opéra bouffon, 1, Prilleux), Ghent, Grand, 5 Jan 1849, vs (Ghent, Paris 1853)
Les empiriques (oc, 1, G. Vaëz), 1851, unperf., *B-Bc*
Georgette, ou Le moulin de Fontenoy (opéra bouffe, 1, Vaëz and A. Royer), Lyrique, 27 Nov 1853, vs (Brussels, 1854)
Le billet de Marguerite (oc, 3, A. De Leuwen and Brunswick), Lyrique, 7 Oct 1854, vs (*c*1854)
Les lavandières de Santarem (oc, 3, A.-P. Dennery and Grangé), Lyrique, 25 Oct 1855, vs (*c*1855)
Quentin Durward (oc, 3, E. Cormon and M. Carré, after W. Scott), OC (Favart), 25 March 1858 (*c*1858)
Le diable au moulin (oc, 1, Cormon and Carré), OC (Favart), 13 May 1859, vs (1859)
Le Château Trompette (oc, 3, Cormon and Carré), OC (Favart), 23 April 1860, vs (1864)
La poularde de Caux (opérette, 1, De Leuwen and Prilleux), Lyrique, 17 May 1861, vs (1861) [collab. Clapisson, E. Gauthier, Poise, A. Bazille and S. Mangeant]
Les deux amours (oc, 2, Cormon and A. Achard), Baden-Baden, Maison de la Conversation, 31 July 1861, *B-Bc*
Le capitaine Henriot (oc, 3, after V. Sardou and Vaëz), OC (Favart), 29 Dec 1864, vs (1864)

SACRED CHORAL

Jérusalem, ou Le départ des Croisés (Ghent, 1847); Super flumina Babylonis, chorus, orch (Ghent, n.d.)
Te Deum, 1843, *B-Bc*; Requiem, male vv, orch (Ghent, 1853); Litanies du Très-Saint Nom de Jésus (Ghent, 1864); Christmas Mass, 3 children's/female vv, org (Paris, Brussels, 1908); 9 motets; other shorter works

SECULAR VOCAL

Cants.: Le départ (Ghent, 1846); België, 1847, *B-Bc*; Le roi Lear, 1847, *Bc*; Evocation patriotique, 1856, *Bc*; De nationale verjaerdag, *c*1856 (Ghent, 1856); Lyderic, premier forestier de Flandre (Ghent, 1859); Le retour de l'armée, 1859; Jacob van Artevelde (Ghent, 1864)
Other choral works; Les cloches de Noël, 1v, orch, *Bc*; many songs, 1v, pf, incl. Verzameling van [8] oude Vlaemsche liederen (Ghent, 1854)

INSTRUMENTAL

Orch: Fantasia sobre motivos españoles, 1851; Flandre au Lion, ov., 1848, *B-Bc*; La feria andaluza, 1851, *Bc*
Chbr and pf: Quatuor, cl, hn, bn, pf, Collège Melle-Lez-Gand, Ghent; Grande fantaisie, pf 4 hands/pf solo

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25 leçons de solfège à changement de clefs (Paris and Brussels, 1887)
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Abrégé du nouveau traité d'instrumentation (Paris and Brussels, 1892)
La mélopée antique dans le chant de l'église latine (Ghent, 1895–6/*R*)
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ANNE-MARIE RIESSAUW (work-list with JEAN HARGOT)

Gevanche, Adam de. *See* ADAM DE GIVENCHI.

Gevicenus [Gevicensis], **Andreas Chrysoponos.** *See* CHRYSOPONUS GEVICENUS, ANDREAS.

Gewandhaus Orchestra. Leipzig orchestra. It developed in the mid-18th century and became associated with the new Gewandhaus built in 1781. *See* LEIPZIG, §II, 3.

Gewgaw. *See* JEW'S HARP.

Geyer, Johann Christoph. *See* GAYER, JOHANN CHRISTOPH.

Geyer, Stefi (*b* Budapest, 23 June 1888; *d* Zürich, 11 Dec 1956). Swiss violinist of Hungarian origin. A pupil of Hubay at the Budapest Academy, she travelled in Europe and to the USA as a child prodigy. From 1911 to 1919 she lived in Vienna; she then settled in Zürich, where in 1920 she married the composer and pianist Walter Schulthess. She made numerous concert tours and held a master class at the Zürich Conservatory from 1923 to 1953. In 1927 she played the solo violin part in the première of Berg's Chamber Concerto in Berlin. From 1941 she was leader and soloist of the Collegium Musicum Zürich, conducted by Paul Sacher. In 1907 Bartók conceived a passion for Stefi Geyer which she was unable to return. For her he wrote the First Violin Concerto (1907–8) with 'her' motif, C♯–E–G♯–B♯, but she never played it in public (the autograph copy, with Bartók's letters to her, are in the possession of Paul Sacher). The first movement appeared as 'The Ideal' in the *Two Portraits for Orchestra* op.5. Further works for Geyer were written by Othmar Schoeck, who was in love with her (Violin Sonata op.16, 1908–9, and Violin Concerto op.21, 1911–12), by Willy Burkhard (Second Violin Concerto op.69, 1943), and by Schulthess (Concertino op.7, 1921).

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JÜRG STENZL

Geysen, Frans (*b* Oostham, 29 July 1936). Belgian composer. He studied at the Lemmens Institute in Mechelen and the Antwerp and Ghent conservatories. He was appointed professor of harmony and analysis at the Lemmens Institute (1962), moved to Leuven in 1968 and from 1975 taught at the Brussels Conservatory. He won several composition prizes, including some for carillon composition in Mechelen and Bruges.

He started composing in 1958 and studied serialism from 1962 to 1965. From 1967 he reacted against the aperiodicity and discontinuity of serialism, developing a technique of evolutionary repetition which was free of the influence of American minimalism, maintained the constructivism of serial thinking and referred to Netherlandish Renaissance polyphony. His repetitive processes emphasize evolution and transformation, excluding pure repetition. Geysen writes abstract music, in which construction of sound is the only principle, sensory experience is possible and in which emotion as expression or goal is excluded. He is interested in the plastic arts, especially their abstract and minimalist tendencies. This has resulted in many collaborations with artists such as Ado Hamelrijck, Luc Peire and Piet Stockmans. Geysen has written several articles on modern music for *Adem*, *Arsis*, *Muziek & woord*, *Orgelkunst* and *Restant*.

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YVES KNOCKAERT

Ghana, Republic of [formerly Gold Coast]. Coastal West African country. It has 19·93 million people (2000 estimate) and an area of 238,540 km². Its musical traditions reflect the variety of musical styles found in West Africa, for, although Ghana is a comparatively small country, it is made up of several ethnic groups that have historical, cultural or linguistic affinities with societies beyond its borders (fig.1). The Northern and Upper regions of the country, which are occupied by about two and a quarter million people, form part of the savanna belt of West Africa and belong to the Sudanic cultural area. The rest of the country, consisting of the rain-forest belt and the coastal plains, belongs to the so-called Guinea Coast area.

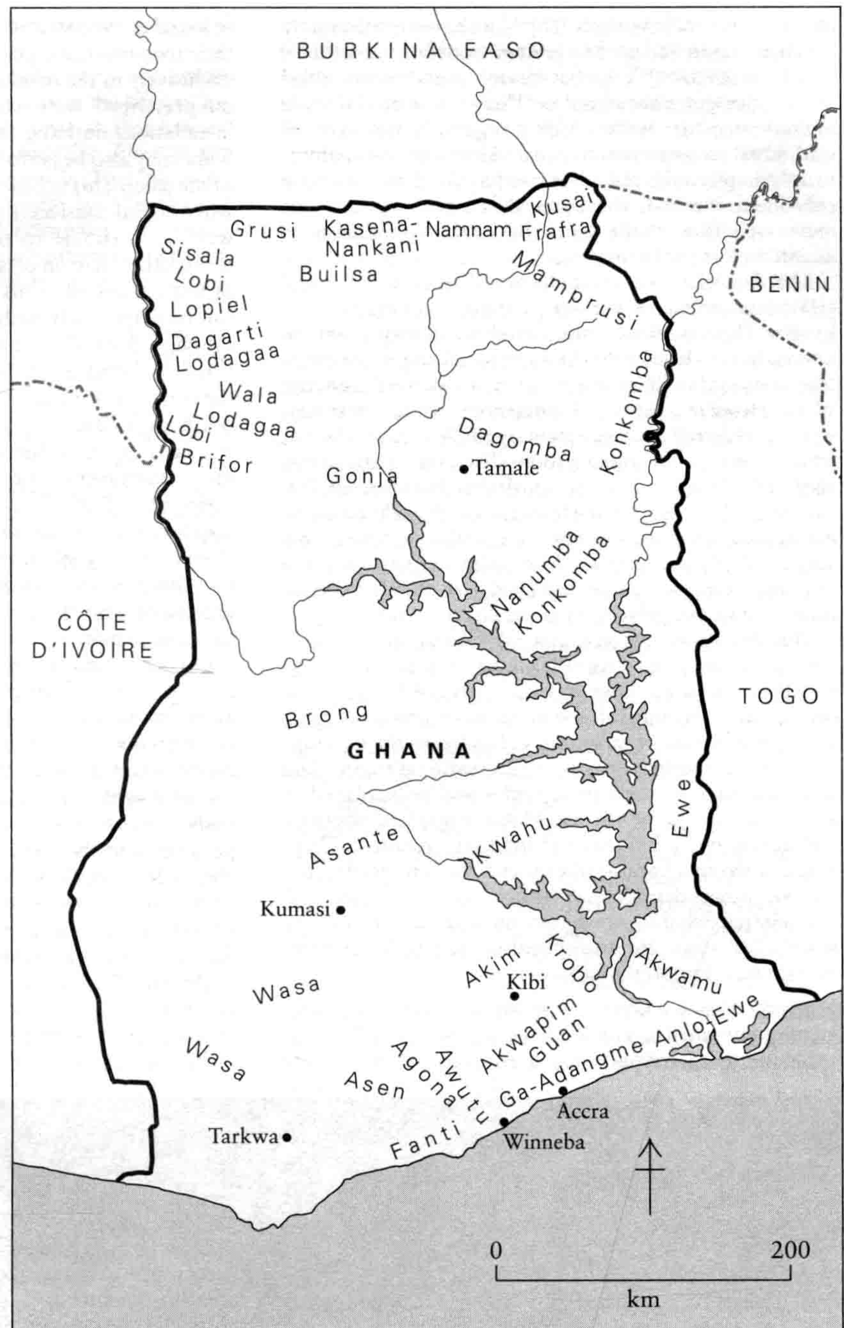
About 36 different languages are spoken in Ghana, although only six of these are cultivated officially as written languages. Of these, Akan, in the form of its Twi and Fante dialects, is the most widely spoken. It is also the language whose cultural expressions, including music, have had the greatest impact on other Ghanaian societies.

1. MUSIC OF THE MAIN ETHNIC GROUPS. The most outstanding characteristic of traditional music, which distinguishes it from the new music, is the great diversity of its forms and the usages to which it is put. Ethnic groups show considerable flexibility in their choice of contexts of performance, musical types, musical items, instruments and vocal styles, as well as in details of form and structure. The choices that each society makes, however, are not always unique to it and may overlap with those made by others. Some societies use similar instruments but not the same scales; others cultivate similar types of music but develop them out of different resources; and similar ceremonies and rites are performed with different selections of music.

Certain patterns of distribution emerge, therefore, when traditional music and musical practice are viewed on a regional or country-wide basis. Some resources and usages are concentrated in the north – a major culture area – while others are based in the south. For example, varieties of the *jongo* musical type are performed in Frafra (Gurunsi), Kusasi (Kusaal), Kasena–Nankani (Naani), Builsa (Buli) and Sisala (Sisaala) areas in northern Ghana, but not in the south. *Damba* music and dance are performed at festivals of Islamic origin in Dagomba, Gonja and Wa (Wala or Wali) areas, but hardly anywhere else found. On the other hand, a few musical types and instruments are found throughout Ghana.

These patterns of distribution reflect the continuing social, cultural and linguistic affinities of Ghanaian societies, which have in the past developed their own political identities. The Dagbon (Dagbani), Mamprusi and Nanumba (Nanuni) peoples, for example, speak closely related languages and share cultural usages, for they are related historically to the Mossi and Gurma of BURKINA FASO. A similar situation exists among other societies such as the Lowiili, comprising the Lobrifor, Lopiel, Lodagaa (Dagaaba) and Sisala, in north-west Ghana, the Ga and Adangme of southern Ghana, or the many groups that make up the Akan cluster – the Asante (Ashanti), Brong (Abron), Akim (Akyem), Kwahu (Kwawu), Akwapim (Akuapem), Agona, Asen, Wasa, Fante (Fanti) and Akwamu. It is thus possible to group traditional societies in Ghana together into large clusters on the basis of the similarity of their musical cultures or areas of emphasis.

The Mamprusi-Dagomba cultural group of north-eastern Ghana includes the Dagomba, Mamprusi, Kusasi, Frafra, Namnam and some of the Gonja societies. This is the culture of the one-string fiddle, of two-string lutes and of hourglass drum ensembles. There is a tradition of professionalism, with a strong emphasis on praise-chanting, performed by specialists. The scales used are of the pentatonic varieties, the anhemitonic predominating. Slight ornamentation characterizes the vocal and instrumental styles, particularly those of the one-string fiddle.



1. Map of Ghana showing the distribution of the principal ethnic groups

Islamic influence is particularly marked in the customs and festivals of the Dagomba, Mamprusi and Gonja, but is less evident in their music.

The Grusi group of north-central Ghana includes the Kasena-Nankani, the Builsa and the Konkomba (the last being included in this group solely on stylistic grounds). The Grusi chiefly use aerophone and drum ensembles. Three to six flutes or horns, or a mixed ensemble of both, accompanied by drums, play in a hocket style, which allows for the use of definite polyphonic structures. Grusi music is heptatonic and polyphony is based on the 3rd as a consonant interval. At final cadences, parts moving in parallel 3rds resolve into unison.

The Lobi, Brifor, Lopiel, Dagarti, Sisala and some of the societies in the Wa district constitute the Lowiili group of the north-western region. Their main instrument is the xylophone, played alone or with the support of a small drum ensemble. Finger bells and ankle bells are often used in the dances of this area. The scales are largely pentatonic, both hemitonic and anhemitonic. Xylophones tuned to a tetratonic scale are found in the Lobi area.

The south-central Akan group includes the Asante, Brong, Akim, Kwahu, Akwapim, Akwamu, Wasa, Asen, Agona, Fante and societies with a predominantly Akan singing style: the Awutu, Guan (Gua or Guang) and Ewe of the Ho administrative district and some of the speakers

of Togo remnant languages. The Akan have an elaborately organized court and use a large number of drum ensembles (*see* ASANTE MUSIC). Trumpet ensembles and instrumental speech surrogates are common. There is also an elaborate military structure with a highly organized repertory of traditional songs and drum music. Akan music is predominantly heptatonic; polyphony is based on the 3rd as a consonant interval, the main difference between this music and that of the Grusi being that parallelism is maintained at final cadences.

The Ga-Adangme of south-east Ghana are a small group composed of the Ga, Dangme (Adangme) and Krobo. Their traditions are mixed because of intensive interaction with their neighbours: for example the court traditions and military organization are derived from the Akan. However, there are indigenous musical features, which are shared to some extent by the Awutu and Guan, who belong to the Akan group. The chief instruments used in the indigenous music are drums, but there are few varieties. The most notable features are the cultivation of *klama* songs (accompanied by an ensemble of three drums and a bell), *kple* (music for *kple* gods) and various types of religious music. Indigenous songs are mainly anhemitonic pentatonic; polyphony is used in vocal refrains.

The Anlo-Ewe of east coastal Ghana are a fairly homogeneous group musically closer to societies in Togo and Benin than to those in other parts of Ghana. The organization of musical associations or dance clubs, a distinctive feature of musical life, has led to the development of many different types of recreational music. The main instruments are drums, rattles and bells, played in ensembles (fig.2), which use highly organized rhythms and distinctive techniques and internal structures. There is also a strong choral tradition and the song leader, the *hasino*, often develops a reputation as a poet and composer. Melodies are based on complex pentatonic scales that allow for transposition; singing in parallel octaves is an important feature.

2. MUSIC AND SOCIETY. In traditional societies music-making tends to be confined within the boundaries of social life. Specific types of music are customarily assigned to social occasions, and social groups create and maintain their own musical types. Some categories of music belong exclusively to the royal court and may be performed only on prescribed state occasions, such as ceremonies of installation, durbars, state festivals and royal funerals. Some may also be performed simply for the entertainment of the chief. This practice is customary in northern Ghana where royal musicians perform at court at least once a week as a tribute to the chief. Performances of court music other than on prescribed formal occasions are more or less controlled. Thus in southern Ghana, court drums can be played only with the permission or knowledge of the chief. A royal drum ensemble may be sent to a funeral if the deceased or one of his relatives is connected with the court, or if the chief wants to convey his sympathy. In northern Ghana, on the other hand, musicians who regularly perform for chiefs may also perform on the same instruments for the general public, although a different repertory is selected for such performances. The court nevertheless has priority: the musicians may perform elsewhere only when they are not needed. Instruments that have sounds with symbolic connotations or are connected with the chief's rituals may not be played for the general public.

Certain musical types are identified with esoteric groups such as religious cult groups, others with the traditional associations, for example warriors, heroes and different occupations. Such music is played only when the group meets to perform a ritual or ceremony or for a celebration.

Other types of music belong to the public domain. Some are for entertainment or recreation and may be performed in the evening or on any social occasion that allows for spontaneous musical expression by members of the community. In northern Ghana, the performance of such music is intense in the dry season, which may last for six or seven months. During this time, crops planted in the rainy season are harvested and work on the farms is not as heavy, so time can be given to the performance of music and the celebration of funerals held in abeyance during the sowing season. There is no seasonal fluctuation



2. Anlo-Ewe drum ensemble with (left to right) axatse (rattles), gankogui (double bell) and three barrel drums: atsimewu (master drum), sogo and kidi

in the frequency and intensity of recreational musical activity in southern Ghana.

Music in the public sphere includes types for rituals and ceremonies connected with events in the life-cycle – birth, puberty, marriage and death rites – or that honour particular individuals. Ghanaian societies differ in the kind of events they celebrate with music. The Dagomba perform naming ceremonies with music, but the Akan of southern Ghana do not. Puberty ceremonies are musical events in the south, but are not as important in the north. Marriages in the north are celebrated with music, but rarely among the Asante.

The ceremony celebrated everywhere with much music is the funeral. Special songs or musical types are set aside for particular events of the funeral and for particular individuals and groups of individuals. However, the ceremonial and ritual details vary in their degree of elaboration or intensity. In many places in northern Ghana, funerals are community events, organized in a very elaborate manner within a dramatic framework that allows the mourners to express themselves individually and collectively in special songs and dances at various stages of the ceremony. In the south, only the funerals of royals and other special categories of people reach a similar level of dramatic intensity. Another very important occasion celebrated in all Ghanaian societies with music is the festival designed for re-enacting the history and traditions of a society, for marking agricultural activities, for bringing together divinities and their community of worshippers, and for stating or affirming those values on which the solidarity of the group depends. There is hardly any area in Ghana that has no festival, for the festival brings together all sections of the community.

In addition to music for entertainment and celebration, certain types of music and repertories of songs are performed during domestic activities and during organized labour by cooperative work groups and other social groups. Apart from fishermen's songs, this kind of music is now apparently far less common in the south than in the north, where groups of musicians still perform for those clearing the farm or harvesting crops and where grinding songs, pounding songs, floor-beating songs, boat-launching songs and the music of boys herding cattle can still be heard.

3. Musical instruments. The instruments used by Ghanaian societies include a variety of idiophones. Rattles are the most common, although they are used in many different contexts. Among the Akan, they are used in only a few types of music such as the *kete* court drum music, the Fante *adzewa* drum music and the music of the gods (such as *akom* and *apo*); among the Anlo-Ewe (Anglo-Ewe), nearly all musical types include rattles and the number may range from two to 20, depending on the particular type of music performed.

There are container rattles made from a gourd or of wicker, and rattles consisting of gourds strung with nets of beads, cowries, pieces of bamboo shoot, metal or coins. The latter type is found in the south among the Anlo–Ewe, the Fante and Ga, and in the north among the Dagomba, who use it to accompany *dimbu* (songs for rattle accompaniment). In some parts of northern Ghana, stick or rod rattles, seed shell rattles made out of the fruit of the baobab, and the sistrum are also used.

Secondary rattles (i.e. rattles attached to the bodies of performers – dancers or instrumentalists – or to musical instruments) are also common, especially in northern Ghana. Many dances in the north require the wearing of ankle buzzers, or occasionally belts of cowries, and players of xylophones in the Sisala area sometimes wear the *bulo*, a metal buzzer on their wrists.

Bells of different types and sizes are played in Ghana: these include both clapper bells, which in the south are used mainly in ritual contexts, and clapperless bells, which are of two types. The single clapperless bell is either conical and held at the apex or boat-shaped and held loosely in the palm of the hand (the former is struck with a piece of stick, the latter played with an iron rod). The double clapperless bell consists of two conical bells of different pitches flanged together (in southern Ghana) or held together by an arch (in northern Ghana, particularly among the Dagomba and the Mamprusi). There are also globular or conical finger bells worn on the middle finger and struck by a ring worn on the thumb.

Other idiophones include the forged iron hoe played in northern Ghana in certain types of music, in which double discs in the form of two hoe blades, joined together at the base, are struck with a metal ring. Pellet bells (generally strapped to the wrist of an instrumentalist) and the *buguloo* (large pellet bells of cast brass, strung on a wire or sewn to a band of hide, and attached to a single clapper bell) are used in Sisala areas. In some types of music, animal horns are used as struck idiophones instead of bells. Two pieces of flat stick or bamboo may be struck together to provide an accompanying rhythm, either as a substitute for or in addition to hand-clapping or bells. Percussion logs are used occasionally among the Asante (in *asonko* recreational music), while percussion vessels consisting of a hemispherical inverted gourd are found in a few places. In the north they are placed on the ground and struck with the fingers; in the south they are placed in a bowl of water and struck with the hands (by the Akan) or with two pieces of stick (by the Anlo-Ewe).

In addition to struck idiophones, scrapers are used in some types of music in the south: they consist of single notched sticks scraped with a hard shell. Stamping sticks and stamping tubes made out of gourd or bamboo are also found in the south.

These idiophones are used principally as rhythm instruments and cannot be used for playing melodies. Two types of tuned idiophone occur in Ghana: the *mbila* (sansa) or thumb piano, called *prempensua* in Akan and *gidirigo* in Gonja, and the *gyilli* xylophone. Lamellophones are of two types: the *ahyewa adaka*, consisting of a large box on which three to five metal lamellae are fixed, and a smaller instrument used for playing tunes or for accompanying solo singing. Ghanaian xylophones may have 12, 14 or 17 keys mounted on wooden frames, underneath which are suspended gourd resonators graduated in size, one for each key; children sometimes practise on xylophone keys laid across a pit or trench.

A variety of open and closed drums are found throughout Ghana. Societies in northern Ghana favour closed and double-headed drums, as well as frame drums consisting of potsherd over which a membrane has been stretched, whereas societies in the south prefer single-headed open drums; but as a result of historical interaction some drums of the north have been adopted in the south for use in specific types of music, while in the north some southern drums are used at the royal court. Thus the *atumpan*, an Akan talking drum (fig.3), is found through-



3. *Atumpan (left) and fontomfrom (right), Akan talking drums carried in a procession at Kibi, Eastern region, Ghana*



4. *Ntahera ensemble of ivory horns, played by Asante musicians*

out Ghana and the *apentemma* (*operenten*) hand drum is similarly widespread. The *donno* hourglass drum (for illustration, *see* DRUM, fig.1*f*) and the gourd drum (*bentere*, *pentre*), two northern drums, are used in the south.

The drums of the Anlo-Ewe of the south-eastern coast are distinct from other Ghanaian drums, for they are made of strips of wood joined together by iron hoops and are always painted red and blue or green. No other Ghanaian society has so far adopted the drum technology of Anlo-Ewe.

Of the aerophones, horns are the most widespread, although they tend to be restricted to royal courts and also, in the north, to special types of music. They vary in size and may be made of animal horns or the tusks of elephants. They are played singly, in pairs or in larger ensembles. One such ensemble is the *ntahera*, a set of five or seven ivory trumpets played at the court of paramount chiefs of southern Ghana (fig.4). Flutes are more common in the north than in the south. The *yua*, a small flute carved out of solid wood with a notch or round embouchure, is found throughout northern Ghana, but is

particularly common among the Builsa and the Kasena-Nankani. In the south the *atenteben* bamboo flute is played in the Kwawu area both as a solo instrument and in ensembles. The *odurugya*, a long notched flute made out of the husk of cane, is played at the court of the Asantehene, head of the traditional Asante political union. The *taletenga*, an idioglot reed pipe, is made from a stalk of millet or maize. A small flap is cut towards one end of the millet stalk to serve as the reed, but is not completely severed.

Like flutes, chordophones are less common in the south than in the north of the country. The *benta* mouth bow and the *seperewa*, a six-string bridge-harp, are still found in isolated places in Asante but are fast dying out. The chordophones found in the north are the *gonje* (a one-string fiddle, fig.5, *see* GOGE), varieties of lutes (*kologo*, *kono*, *mogolo*), the *jinjeram* musical bow with gourd resonator and the *cheeng* raft zither made of 11 single and double courses of split reeds tuned and tied together in the form of a raft.

4. VOCAL STYLES. Although there is some variety of instrumental types in Ghana, the apparent function of many instruments is to provide support for the voice as a rhythm section or an accompanying ostinato, or to substitute for the speaking or singing voice. The Ghanaian vocal style is varied: some societies (e.g. the Akan and the Ga) use an open throat quality, while the Frafra and the Kusasi use a more tense quality. The use of a high tessitura is quite widespread in the north and is sometimes closely related to the range of melodic instruments such as flutes, xylophones and lutes that accompany singing.

Divergences in vocal style are partly attributable to linguistic factors, for the melodies of traditional music reflect very closely the intonation and rhythms of speech. Melodies generally have a downward trend, the rise and fall within phrases reflecting linguistic intonation patterns within phrases as well as at phrase junctures. This trend is accompanied by a variation in dynamic range that in some societies, such as the Kusasi and the Frafra, is very marked and is cultivated as an aspect of musical communication: in a praise-song the singer will begin with a loud outburst intended to draw attention, and then drop to a softer level.

5. MELODY, POLYPHONY AND RHYTHM. The music of different Ghanaian societies does not all conform to the same set of scales: some are heptatonic varieties, others hexatonic and pentatonic. Of these, the heptatonic appear to be the least variable. Variants of specific scale steps may occur as alternants within the same song, for instance perfect or augmented 4ths, minor or major 7ths. Societies that use this scale are the Kasena-Nankani, the Builsa and the Konkomba in northern Ghana and, in the south, the Akan, the Ga, the Ewe of the hinterland of the Volta region and some of the speakers of Togo remnant languages.

The hexatonic scale appears in two main forms: as a simple hexachord, that is, as a conjunct sequence of two trichords, and as a combination of a trichord and a three-note sequence, either a 3rd followed by a 2nd or a 2nd followed by a 3rd. Hexatonic music is performed by the Kusasi and the Frafra of northern Ghana and also by societies whose music is mainly in the pentatonic scale.

The pentatonic scale is found in a large number of different ethnic groups, but with slight differences in intonation. It occurs in both anhemitonic and hemitonic varieties. Some societies (e.g. the Anlo-Ewe, the Dagbani and the Frafra) have both, others only one (the Lobi, Dagarti and Sisala). Songs based on these scales also differ in their melodic organization. In many societies they are confined to one series of notes in the scale, while in others, such as the Frafra and the Anlo-Ewe, they are extended by the use of simple transposition techniques. Whatever the scale commonly found in a given society, the range of songs need not always include all the notes in the series. Thus in many children's songs, action songs, processional songs and games, the range may be a trichord, a tetrachord or a pentachord.

Polyphonic practices are generally related to scale types and forms of melodic organization. Most societies that have pentatonic traditions sing in unison, but among the Adangme a form of polyphony is used in vocal refrains in which two voices move in contrary motion against a held or repeated note. Societies in which the heptatonic scale is found sing in parallel 3rds throughout, as in Akan tradition, or end in unison at final cadences, as in the music of the Builsa, Kasena-Nankani and the Konkomba of northern Ghana. Even in traditions in which unison



5. Ensemble of gonje (one-string fiddles) and kologo (plucked lutes), northern Ghana

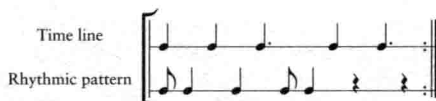
singing is usual, polyphonic forms of instrumental music may occur. In the xylophone traditions of the Lobi and the Sisala a fixed accompanying pattern played by the left hand is set against a melody played by the right.

In traditional music the treatment of rhythm is much more uniform than that of pitch. Music may have a linear organization in free or in strict time, and in the latter case the metre is either predominantly duple or based on a combination of duple and triple motifs. However, it may have a multi-linear organization. This is particularly notable in the polyrhythms of some drum music. The structure of the rhythmic patterns may be simple, with all the parts following simple divisions of a single regular beat, or complex, with the various parts using different divisions of a common time span. The latter practice is typical of the xylophone music of the Sisala and the Dagarti.

An important element in the organization of rhythm is the ordering of patterns into phrases and the control of the length of phrases. In some types of music this is very clearcut: short phrases or phrases equivalent to the span of a bell pattern are used. In others there are longer phrases or phrases of a more fluid structure, as in the drumming of the Kasena-Nankani and the Builsa. The most complex type of rhythmic organization occurs in the royal music performed by *fontomfrom* drum ensembles in the Akan area and by the *obonu* and *vuga* ensembles of the Ga and Ewe. In this music clearcut short phrases, phrases of the standard time span and longer fluid patterns are all used in various sections of a piece.

The use of an accompanying bell pattern which functions as a time line (or underlying metre; ex.1) is

Ex.1 Time line with rhythmic pattern (Nketia, 1974)



widespread, although in northern Ghana it is generally restricted to certain types of music. For example in the Dagomba area a bell pattern is used in the music of the *nyindogu* and *kanbonwaa* dances, but not in the music of the *damba* (hourglass drum music played at *damba* festivals), the *takai* (a stick dance) and the *bamaya* dance. The Kasena flute and drum music has no bell pattern, but *sinye* (rattles) may be played as time markers and *denkenkelen* (iron bells) may be played at funerals. Instead of a bell a soda bottle may be used, as in the *agoro* (drum ensemble and chorus music) of the Gonja or the music of the Dagomba *jinjeram* (musical bow) and the *moglo* (a three-string lute).

6. Performance. Ghanaian music allows for both individual and collective performance in specific contexts. Firstly, there are items that may be performed as solos, including cradle songs and songs performed during domestic work; ceremonial songs such as individual dirges or laments forming part of funeral ceremonies; praise-songs; flute, xylophone, trumpet or horn solos; ritual songs sung by a diviner or other individual in a ritual context; and music performed in seclusion by a person establishing ritual contact with the gods.

Secondly, music may be performed by an individual supported by one or two people or by a small group which performs a subsidiary musical role, for example music for the Frafra-Kusasi *durunga* or the Dagomba *gonje* (both one-string fiddles) in which the fiddle player is accompanied by one or two rattle players. Similarly, in the xylophone music of north-western Ghana, the principal instrumentalist is supported by a second player, who taps an accompanying rhythm on one of the keys of the instrument while duplicating the main melody. There are solo songs with chorus accompaniment, such as the Asante *kurunku*, and duets such as the Kasena *Le sena*, in which one singer plays a leading role.

The third type of performance, an extension of the second, is by instrumental ensembles cultivated at royal courts. They may consist of three to nine drums, such as the *kete*, *apirede* and *fontomfrom* ensembles of the Akan, or the *lunsi* hourglass drum ensemble of the Dagomba. Such ensembles are also common in other contexts in northern Ghana, where they provide the music for household and community ceremonies and rituals, and also play for formation dances by small teams.

The fourth type of performance is choral. The chorus may be composed of men or women, or it may be mixed and led by one or more soloists who sing the call, while the rest sing the response. The response may simply follow the solo, or the two parts may overlap, so that the soloist begins to sing before the choral response ends. He may sing with the chorus in the overlapping section, or he may use different material. Sometimes a pair of soloists sing simultaneously, the second entering after the first; sometimes they may sing the call sections alternately. A traditional chorus either sings unaccompanied or is accompanied by hand-clapping or rhythms played on an idiophone (ex.2) or by a drum or xylophone ensemble.

7. Modern developments. Until the latter part of the 19th century, when active British colonization of Ghana (then known as the Gold Coast) began, many Ghanaian societies were culturally homogeneous. In the 20th century two distinct types of cultural expression became evident, one embodying the heritage of the past and reflecting the life of traditional societies, the other arising from Ghana's contact with Western culture and technology. This duality is reflected in the contrast between the well-established traditions of indigenous music and the evolving intercultural musical traditions that began to serve the new urban institutions such as the ballroom, the café, the night club, the concert hall and the theatre, as well as educational institutions and the church.

Musicians who practise this new music use both African and non-African resources. While they sometimes use traditional African instruments, they more commonly use Western instruments to play tunes that are basically

Ex.2 Chorus accompanied by bell pattern (Nketia, 1962)



African in rhythm and melody. They may organize multi-part structures on traditional lines or base them on models from Western music. Thus, although traditional forms of polyphony in parallel 3rds can be found in their music, the trend is towards the selective use of Western harmonic techniques rather than the consolidation of traditional African practice.

The new Ghanaian music is developing in two particular areas. The first is HIGHLIFE, a form of popular music that originated in the early 20th century and is cultivated by a large number of touring bands based in the principal cities. The second is the new Ghanaian art music, which owes its development to the search for an African idiom to replace the Western hymn and anthem and which is now identified both with the church and with the concert hall and educational institutions. A new generation of literate composers and performers has consequently appeared, and music education is no longer an aspect of socialization in the community only but is also part of the school curriculum.

The recognition and support of contemporary developments in music have not minimized the historical and cultural importance of traditional music. This has continued to occupy a dominant position not only in the musical life of traditional societies but also, through the mass media and educational programmes, at arts festivals and on certain national occasions, as it is regarded as a medium for the expression of identity and the new generation of musicians, inspired by the new cultural awareness, are turning to it increasingly for material and ideas.

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J.H. KWABENA NKETIA

Ghaṇṭā [ghaṇṭ, ghaṇṭī, ghaṇṭikā, ghaṇṭo]. A South Asian term found in Sanskrit and the derived North Indian languages; it is often translated 'bell' but it also denotes, both historically and in different regions, other percussion or shaken metallophones.

In many of the modern North Indian languages the masculine form *ghaṇṭā* denotes the large suspended bell of the temple, and the feminine *ghaṇṭī* a handbell, either the medium-sized variety rung by the priests at certain points of temple ritual or the small bell of domestic worship. The Tamil term for a bell is *maṇi*, in Andhra Pradesh the bell is called *ghaṇṭā* and in Karnataka *gaṇṭe*; the *hāth ghaṇṭī* ('handbell') is the equivalent in Orissa. The suspended temple bell with interior clapper is an essential element of the Hindu shrine: hung at the gateway of small open shrines or, in the large temples, in the foyer leading to the inner sanctum, it is rung by each approaching worshipper to invoke the deity. In the larger temples they can be very large. They are generally cast in bell-metal (*kāṃsya*, or *ksā*). However, sometimes a special alloy known as *saptadhātu* ('the sevenfold metal') is used.



Pellet bells (muyang, above) and clapper bells (irna) worn for dancing by the Maria Gond people, Bastar district, Madhya Pradesh

Another use of the term is for round percussion plaques. These relatively thick bell-metal plates of various sizes are suspended from the hand by a cord and beaten with a wooden stick; they are also called *ghaṭī* in Sanskrit. Of this type is the *ghaṇṭ* of Orissa. These are used in the traditional context of temples and other religious places but can also appear in drum ensembles for dancing; above all, they are the traditional Indian clock on which the hours are beaten.

The term *ghaṇṭā* (and variants) may also denote gongs but not percussion trays with which they may be confused. The latter (the common Indian eating-tray used as a metallophone) are known by the generic term *thālī*. The Orissan *ghaṇṭo* is a gong made of bell-metal, about 22 cm in diameter, with a rear flange, inward-sloping and about 5 cm deep and half a cm thick. The front plate, almost imperceptibly convex, is thicker in the centre; this is emphasized by filing or scoring, creating a round, thicker central area about 12 cm in diameter, cross-scored in ellipse, and a thinner outer ring, scored circularly, parallel to the edge of the gong and about 5 cm wide. The outer half of the flange (but not the edge) and the corner are coated with dry black resin; a cord passes through two holes near the edge. The central and outer sections of the plate have different tones, but the *ghaṇṭo*, when properly struck in the centre, also produces a deep, slowly rising note. The *ksar* of Bengal is of similar construction. Bossed gongs are not typical of South Asia, except in the North-East, where they are used by Tibeto-Burman- and Thai-speaking peoples. The *ghaṇṭā* of the Santals of Orissa is a gong about 19 cm wide with a slightly outward-sloping rim 4 cm high. It is struck with a stick.

The Sanskrit term *ghaṇṭī*, or the diminutive *ghaṇṭikā*, can also denote small metal pellet bells, worn cosmetically or on various parts of the body for dancing (female dancers traditionally wear 101 bells and male dancers 151 around the lower legs). The spheres, of bell-metal, with a slit on one side and interior pellets of *ṭīkṣṇa* (probably cast-iron), are threaded on to strings by an integral ring at the top. Bells of this type are common throughout South Asia, known in North India as *ghuṅgrū*. Another common type, consisting of hollow rings with multiple pellets, is the *nūpur*.

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ALASTAIR DICK/R

Gharānā (Hindi: 'household, lineage'). In North Indian art-music, a community of musicians, linked by ties of family and discipleship and identified by a distinctive musical style (*see* INDIA, §II, 3(iii). In general use the term may be applied to a tightly-knit family (*khāndān*) of Muslim hereditary musicians, together with their disciples (often Hindu); or to a larger network of interrelated families, Muslim or Hindu, with a common place of origin; or more casually, to any group of musicians tracing their tradition from a common teacher or place of origin. To be recognized as an established and significant *gharānā* the community must have a distinct vocal or instrumental style (*gāyakī*, *bāj*), attributed to a respected founder and maintained by at least two further generations after him. Many *gharānā* cultivate a particular musical specialization: either one of the classical vocal styles (*dhrupad*, *khyāl*, *ṭhumrī*), or an instrument, melodic (*sitār*, *sarod*, *bīn* etc.) or percussion (*tablā*, *pakhāvaj*). Other *gharānā* may combine a variety of vocal and instrumental specializations. The musical repertory of a *gharānā* often includes special techniques, compositions or *rāg* known only to its members.

RICHARD WIDDESS

Ghaṭa [ghaṭam, ghaṛā]. Terms used in South Asia for a waterpot; the Sanskrit *ghaṭa*, the South Indian form *ghaṭam* and the modern North Indian derivative *ghaṛā* signify a pot, usually of terracotta, spherical, with a wide belly and narrow mouth. They occur widely in various musical contexts. The modern northern and southern terms denote primarily struck pots (percussion vessels or idiophones), but the historical usage (in addition to other names) may also apply to skin-covered pots, pot-drums or membranophones.

1. Percussion vessels or pots. 2. Pot-drums or membranophones.

1. PERCUSSION VESSELS OR POTS. These, sometimes made of a special sonorous clay, are widely used in various musical contexts. They are struck with the fingers on belly, neck and mouth and are sometimes played with drums.

In modern times the northern *ghaṛā* is common, though it is sometimes known by other names such as *māṭki* (Rajasthan), *nūt* (Kashmir) and *dilo* (Sind). The *gagrī* (*gagrā*) is similar, but is made of metal.

The *ghaṭam* of South India is used in several contexts, including the Karnatak music, for which special pots are made at Panruti and Manamadura. The pot is placed on the seated player's lap and its mouth is sometimes pressed against the abdomen to vary the resonance. It is played at the mouth, belly and bottom with hands, wrists, fingertips and nails. It is said that the *ghaṭam* was sometimes thrown in the air to shatter on the ground on the last beat.

2. POT-DRUMS OR MEMBRANOPHONES. The waterpot also provides a natural resonator on which to stretch a skin. Although the term *ghaṭa* and its modern derivatives usually denote percussion vessels, the *ghaṭa* briefly described in the 13th-century *Saṅgītaratnākara* is a pot-drum. Pot-drums have a persistent history in the subcontinent, perhaps reflecting their easy availability at every level.

Pot-drums may be grouped in several classes: whole-pot drums, half-pot or goblet drums and bowl-drums. The skin of a whole-pot drum may cover a wide or narrow mouth, with either a short neck as in the Tamil *milāvu* with its strong tradition in temple and dramatic music, the southern *kuḍamula* and the very large, five-necked *pañcamukhavādyam*) or a long neck, like the *ghumera* or *gumra* of Orissa. They may have an opening at the bottom of the pot. The long-necked pot-drums occur more often in reversed form as goblet or half-pot drums, with the skin covering the base of the pot's wide belly, which is partly cut away (or moulded in that form). The open mouth at the neck can be covered or partly covered by the hand to manipulate resonance. Long-necked pot drums include the *ghumaṭ* of Goa and Maharashtra, the *gummaṭi* and the *burra* of Andhra and the *tumbaknārī* of Kashmir (related directly to the Persian *tombak* or *zarb*). The *ghumaṭ* is interesting for its



Pot-drums (māṭā) played by two bhopā (religious singers) of the god Pabuji, Phalodi region, west Rajasthan

construction: the upper side has the thick rim of the short-necked pot, round which the skin is tied, and at the lower side is an open neck or stem of the long-necked type. In the bowl-type pot-drum (such as the *pābūjī ke māṭe* of Rajasthan) the mouth is appreciably wide relative to the overall width (see illustration).

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ALASTAIR DICK/R

Ghazal. Poetic form widely used in West, Central and South Asia and in other Muslim cultures, particularly associated with Persian and Urdu, but applied in other languages. It is composed of several independent couplets with a unified rhyme scheme: *aa*, *ba*, *ca*, etc. *See* INDIA, §IV, 2.

Ghazālī, Abū Ḥāmid Muḥammad al- (*b* Tus, Persia, 1058; *d* Tus, 1111). Muslim theologian, jurist and religious reformer, brother of MAJD AL-DĪN AḤMAD AL-GHAZĀLĪ. After studying in Persia, he taught at the Niẓāmiyya University in Baghdad from 1091 to 1095, and from 1106 in Neyshābur. Although of Persian descent, he wrote mostly in Arabic. Between his teaching duties he retired to Damascus and Tus, lived as a Sufi, and wrote his principal work, *Iḥyā' 'ulūm al-dīn* ('Revival of the religious sciences') in which he attempted to reconcile Islamic orthodox tradition and Sufi experience. The four parts of the book cover all aspects of the religious life of a devout Muslim. In the first part, on the practice of worship, al-Ghazālī deals with Qur'anic recitation (*tilāwa*) and the call to prayer (*adhān*). The second part, on morals and customs, includes a detailed chapter on the extent to which performing and listening to music (*samā'*) should be permitted. Noting that nowhere in the Qur'an is music expressly forbidden, al-Ghazālī demonstrates with numerous examples that the issue is not one of condemning specific musical forms or instruments, but depends on whether the intention is to arouse or strengthen good or bad qualities through music. He quotes many dogmatic and legal works, and refutes too strict interpretations of verdicts by recognized authorities that were against the practice of music. His views culminate in the remarkable statement that 'singing (*ghinā'*) is more powerful than the Qur'an in arousing to ecstasy (*wajd*)'. This is substantiated by seven reasons (trans. D.B. Macdonald, adapted and abridged):

(1) All verses of the Qur'an do not suit the state of the listener. (2) The Qur'an is known too well. Whatever is heard from a song text for the first time makes a greater impression on the heart. The singer has at his disposal new verses of poetry for each occasion, but he has not at his disposal for each occasion a new verse of the Qur'an. (3) A pleasant voice with metre (*wazn*) is not like a pleasant voice without metre; and metre is found in poetry as opposed to verses of the Qur'an. (4) Metrically measured poetry varies as to making impression on the soul with the kind of melodies (*alḥān*) called *ṭarīqa* or *dastān*. This is allowable in poetry, but in the case of the Qur'an it is only allowable to recite as it was revealed. (5) Measured melodies are strengthened by metre and rhythm (*īqā'*), and by the use of instruments to underline the metre such as the wand (*qaḍīb*) and the framed drum (*duff*). But it is necessary that the Qur'an should be protected from such companions. (6) The singer sometimes sings a verse which does not fit the state of the hearer, so he rejects it and asks another. If the sense of a verse of the Qur'an does not fit the hearer, he must either pervert its sense or reject it – both are sins. (7) The Qur'an is the uncreated word of God. It is a truth which humanity cannot comprehend. But pleasing melodies and poetry stand in relationship to natural dispositions. They are nearer to the hearts of men, because created is joined to created.

His liberal attitude to the dervish dance ('allowable, unless ecstasy is shown off') and religiously motivated music ('desirable') has influenced the theory and practice of mosque and monastery music, especially in Turkey. The chapter on music in the *Miftāḥ al-sa'āda* by the Turk Ṭāshkuprī-zādah (Ṭāshköprüzāde) (*d* 1561), for example, is wholly indebted to al-Ghazālī.

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ECKHARD NEUBAUER

Ghazālī, Majd al-Dīn Aḥmad al- (*b* Tus, Persia; *d* Qazvin, 1126). Muslim religious scholar and preacher of Persian descent, brother of ABŪ ḤĀMID MUḤAMMAD AL-GHAZĀLĪ. In 1095 he succeeded his brother as a teacher at the Niẓāmiyya University in Baghdad. His writings, composed in Arabic, include a condensed version, now lost, of his brother's *Iḥyā' 'ulūm al-dīn* ('Revival of the religious sciences'), and a longer essay on the question of listening to music (*samā'*), entitled *Bawāriq al-ilmā' fī l-radd 'alā man yuḥarrim al-samā'* ('Flashes of enlightenment in refutation of those who declare listening to music to be forbidden'). He believed that performing and listening to music were not forbidden by Islamic principles, and dealt with the subject independently of his brother, his essay being less comprehensive and more directly concerned with the musical customs of the dervish orders of Sufism.

It begins with a justification of his outlook, then presents arguments against the opponents of music and for the value of music as an aid in attaining spiritual experience. It ends with a description of a *dhikr* ceremony (*see* ISLAMIC RELIGIOUS MUSIC, §II, 3).

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ECKHARD NEUBAUER

Ghazarian, Yury Shaheni (*b* Tbilisi, 4 Dec 1933). Armenian composer. He studied at the Yerevan Conservatory with Yeghiazarian (1959–64) before joining the Armenian Composers' Union, of which he was later secretary (1971–4). After being a member of, and heading several artistic organizations he was awarded a Doctor of Arts degree by UNESCO in 1993, the year in which he took up temporary residence in California. His musical interests developed under the sway of the Russian tradition, as represented by Shostakovich and Prokofiev. From the latter came Ghazarian's interest in grotesque, poster-like characterization, which he transformed into a kind of montage technique (as in the ballet *Adam and Eve* and the symphonic poem *Encounters*). His chamber works demonstrate his preference for classical forms, harmonic logic and a kind of functional instrumentation. His fascination with American jazz, and especially the lyrics of blues singing, and compound chordal rhythmic structures is evident in the ballets *The Pink Town* and *Picasso's World*. His creative style finds a generalized reflection in the opera *Ernest Hemingway*; based on the Cuban period of the writer's life, the work is constructed on a fusion of the principles of drama, cinematography, vocal cantilena and declamation. The climax occurs in the choreographic picture 'The Old Man and the Sea' which is based on Cuban rhythms.

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SVETLANA SARKISYAN

Ghedini, Giorgio Federico (*b* Cuneo, 11 July 1892; *d* Nervi, nr Genoa, 25 March 1965). Italian composer and teacher.

1. LIFE. He had piano and organ lessons as a child and in 1905 moved to Turin, where he spent three years as a student of the cello and harmony and counterpoint at the Liceo Musicale. He studied composition privately with Giovanni Cravero, and briefly with Marco Enrico Bossi at the Liceo Musicale, Bologna, where he received his diploma in 1911. After a period (1909–20) in which he tried to launch himself as a conductor (acting, among other things, as assistant conductor at the Teatro Regio, Turin), he turned to teaching, first (from 1918) at the Scuola Municipale di Canto Corale, Turin. In the immediate postwar years he was in close touch with such leaders of Turin's musical life as Alfano, Andrea Della Corte, Romualdo Giani and G.M. Gatti. These men, especially Giani, exerted strong but not always wholly beneficial influences: it is possible that some of their ideas may have inhibited Ghedini's early development. In the early 1920s he returned to the Turin Liceo Musicale (later Conservatory) as a teacher, first of the piano, then of harmony and eventually of composition. He subsequently taught composition at the conservatories of Parma (1938–41) and Milan (1941–51, director 1951–62). He was also active at various times as an adviser to Italian radio and to the Teatro alla Scala, and as an organizer of the Settimane Musicali Senesi and the Italian branch of the ISCM.

2. WORKS. As a composer Ghedini was slow in making his mark outside a small circle of friends and colleagues, and began to attract wider notice only in the late 1920s. Nevertheless, there is no shortage of lively inventiveness in some of his early works, for example, the *Doppio quintetto* of 1921. The stylistic elements may be old-fashioned by Ghedini's later standards, never advancing beyond Pizzetti or mild Ravel; but it is already apparent that timbre was to play a paramount role in Ghedini's best music, causing Italian critics to speak of his 'demone sonore', 'libido timbrico' and so on. Moreover, the *Doppio quintetto*'s slow sections already – though still in relatively 'safe', conservative terms – foreshadow that mood of rapt, coldly mystical contemplation which is a recurrent feature of Ghedini's music of the 1940s. By the 1930s his horizons were widening, both through an increasing involvement with early Italian music and a growing awareness of his more radical contemporaries. This expansion, however, inevitably undermined stylistic unity, and even the orchestral Partita, once regarded as his first real affirmation, seems transitional: the explosively dynamic first movement, which anticipates the harsh world of *Architetture*, sets the wrong premise for the other four, which are harmonically more conservative, though the wistfully evocative 'Giga' is a remarkable movement in itself.

The Partita is neo-classical only in a broad sense, and owes less than might be expected to Casella's fashion-setting Partita of the previous year. Nevertheless, Ghedini before long also showed signs of a more thorough involvement with Baroque styles. Such pieces as the Concerto grosso and the *Concerto a cinque* border on the pastiche. The composer's individual voice is only

intermittently audible, though the works were, no doubt, necessary steps towards his far more original adaptations of Baroque idioms in the 1940s. Meanwhile, the more fiercely 'radical' elements in his later music, adumbrated in the first movement of the Partita, were preparing to assert themselves more fully: if in the *Marinaresca e baccanale* the effect is still rather uncontrolled, by the end of the 1930s it was becoming clear that Ghedini was belatedly taking his place in the front rank of modern Italian composers.

The *Lectio libri sapientiae* is arguably the first perfect example, in its small way, of Ghedini's mature style; but the work which, more than any other, marked his full emergence as a 'modern' composer was *Architetture*, a terse, boldly sculptured series of 'edifici sonori' (as the composer called them), in which Stravinsky's influence is unmistakable, though the interval patterns have a very distinctive flavour. Moreover, the quietest of the seven sections (no.5) is entirely original: the mysteriously chiming chords on the piano and the strangely poetic interplay of solo and tutti string sounds already belong to the world of the *Concerto dell'albatro*, though without the later piece's sustained lyricism.

An important by-product of the experience of *Architetture* was Ghedini's arrival at maturity as an opera composer. Only four years earlier *Maria d'Alessandria*, like much of his other early vocal music, had still been too traditional – especially (above all in the effective choral and ensemble scenes) Pizzettian – to seem like a wholly individual statement. And *Re Hassan*, though it marked an enormous step forward in sheer harmonic boldness, had a slightly awkward air taken as a whole, mainly due to the static quality of Ghedini's new musical language, which he had not yet fully mastered. After *Architetture*, however, *Le baccanti* came as a fiercely compelling utterance. The distinctive interval structure of the work strikes a fine balance between tonal and quasi-serial forces; the orchestration is highly original, often stark and lapidary in effect, but with quieter interludes that give scope for a unique, cold, hypnotic lyricism. Although controversial when it was new, this is by far Ghedini's finest theatre work, even if its oratorio-like stylization perhaps confirms that he was more naturally at ease in more abstract music.

Other key works of the early 1940s include the *Concerto spirituale*, in which the composer's fondness for radiant textures of female voices (evident, many years earlier, in the ingenuously archaic, *lauda*-like *Litanie della Vergine*) reasserts itself in more subtle terms. Archaisms, both neo-Baroque and neo-Gregorian, are remoulded in a highly personal idiom in which diatonicism is continually modified by false relations and other harmonic ambiguities. The result, especially in the quieter sections, has a haunting, airy lightness and fragrance which does not, however, preclude passages of almost operatic eloquence and drama. Here again Stravinsky is an important influence, not least in the crisp, bright, multi-coloured instrumentation. A comparably individual transformation of archaic idioms can be seen in the *Sette ricercari* for piano trio, whose slow sections at times break right away from the neo-Baroque framework, to explore unusual relationships between the piano and strings which again foreshadow the Antarctic chill of the *Concerto dell'albatro*.

This work (commonly regarded in Italy as Ghedini's masterpiece and one of the high peaks of modern Italian music in general) thus came as a culmination and fulfilment. Even the idea of evoking a desolate seascape, by musical means which are totally independent of Debussy, had been anticipated in the *Marinaresca* and in some of the more original pages of *Maria d'Alessandria*. Once again, as in so many pieces from the Partita onwards, the broad outline is neo-Baroque, and there are ricercare-like textures at several points. But these are externals. The concerto's poetic power arises more from its many striking manifestations of Ghedini's 'demone sonore': the unusually intimate, unpredictable interactions between solo and tutti strings which have lost all connection with the concerto grosso principle; the icy, crystalline sounds high on the piano; the unobtrusive yet telling delayed entry of the wind instruments. When, nearly three quarters of the way through, the speaking voice enters, reading the passage from *Moby Dick* about Ishmael's mystical awe on first seeing an albatross in the Antarctic, the words seem merely to give a 'local habitation and a name' to what was already evident in the music.

Having at last, in his early 50s, reached the height of his power, Ghedini was quick to follow up the *Concerto dell'albatro* with other works of comparable individuality; though even in this 'visionary period' his self-criticism could still be deficient. The Piano Concerto, for instance, after a tense, aggressively chromatic first movement (one of his closest approaches to dodecaphony), seems to lose its stylistic grip and tails off, in the finale, in facile scale passages. Even so, the better compositions of the late 1940s are more than sufficient to confirm his stature as a major composer. They include the mysterious, bleakly atmospheric *Musica notturna*, with its uncanny use of the mandolin 'a guisa di cembalo' in its closing section, and, still more important, those two supreme manifestations of the more explicitly 'archaic' side of his genius, the *Canzoni* for orchestra and the *Concerto funebre per Duccio Galimberti*. In both pieces pre-Classical idioms, though far more pervasive than in *Architetture* or even the *Concerto dell'albatro*, are powerfully remoulded, although the *Canzoni* contain sounds that recall his imaginative Frescobaldi arrangements of 1931. The last and longest of the *Canzoni*'s fast sections develops neo-madrigalian syncopations with a dancing vivacity that parallels some of Tippett's earlier music; while the *Concerto funebre* transforms late Baroque rhythms and textures in an impassioned, highly unorthodox requiem for one of the heroes of the Resistance.

During the 1950s and 60s Ghedini showed little inclination to break new ground. He tended, rather, to retreat from his 'advanced' position of the 1940s and sometimes, as in the *Credo di Perugia*, made tired compromises with 19th-century idioms. Even his more individual music of these years sometimes has a self-imitative air, and the fast movements too often reiterate short motifs, not (as in *Architetture*) as a necessary factor in the music's cumulative power, but simply as a mask for a shortage of ideas. Such reiterations could still, however, yield surprisingly positive results when backed by sufficiently trenchant harmony and orchestration, as is the case in long stretches of the rather neo-Beethovenian *Ouverture pour un concert*. And Ghedini's 'demone sonore' is still often in evidence: parts of the *Musica da*

concerto and the Second Quartet are virtually meaningless when played on the piano, but acquire a full measure of the Ghedinian magic when performed by strings. The anguished neo-Baroque intensity of the *Concerto funebre* reappears forcefully in at least the opening section of the *Lectio Jeremiae prophetae*; and Ghedini's posthumously reconstructed last work, *Symphonia*, though described by the composer (provocatively and exaggeratedly) as being built entirely of common chords, rounds off his career on a strangely questioning note.

WORKS

(*selective list*)

DRAMATIC

Gringoire (op, G.M. Gatti, after T.F. de Banville), unperf.

L'intrusa (op, R. Giani), 1921, unpubd, unperf.

Maria d'Alessandria (op, 3, C. Meano), 1936, Bergamo, Novità, 9 Sept 1937

Re Hassan (op, 3, T. Pinelli), 1937–8, Venice, Fenice, 26 Jan 1939; rev., Naples, S Carlo, 20 May 1961

La pulce d'oro (op, 1, Pinelli), 1939, Genoa, Carlo Felice, 15 Feb 1940

Le baccanti (op, Pinelli, after Euripides), 1941–4, Milan, Scala, 22 Feb 1948

Billy Budd (op, 1, Quasimodo, after H. Melville), 1949, Venice, Fenice, 8 Sept 1949

Lord Inferno (radio op, 1, F. Antonicelli, after M. Beerbohm: *The Happy Hypocrite*), RAI, 22 Oct 1952; rev. for stage as L'ipocrita felice, Milan, Piccola Scala, 10 March 1956

Il girotondo (children's ballet, 1, M. Pistoni), 1955, Venice, 1959

4 film scores, 1935–9; 4 incid scores, 1938–61

ORCHESTRAL

Ouverture drammatica, 1922, unpubd; other early pieces, unpubd; Partita, 1926; Conc. grosso, wind qnt, str, 1927; Pezzo concertante, 2 vn, va, orch, 1931; Marinaresca e baccanale, 1933; Sym., 1935, unpubd; Intermezzo sinfonico (1939) [from op Maria d'Alessandria]; Architetture, 1940; Invenzioni, vc, timp, cymbals, str, 1940–41; Pf Conc., 1946; Musica notturna, 1947; Conc., 2 pf, orch, 1947; Conc. detto 'Il belprato', vn, str, 1947; Canzoni, 1947–8, rev. 1949; Conc. detto 'L'alderina', fl, vn, timp, cel, str, 1950

Conc. detto 'L'olmoneta', 2 vc, orch, 1951; Musica da concerto, va, str, opt. va d'amore, 1953; Concentus basiliensis, vn, chbr orch, 1954; Conc. for Orch, 1955–6; Sonata da conc., fl, timp, perc, str, 1958; Fantasia, pf, str, 1958; Divertimento, vn, orch, 1959–60; Studi per un affresco di battaglia, 1961, rev. 1964; Appunti per un Credo, 1962; Contrappunti, str trio, orch, 1962; Musica concertante, vc, str, 1962; Ouverture pour un concert, 1963; Symphonia, 1965, inc., reconstructed G. Salvetti

CHORAL

With orch: Il pianto della Madonna (cant spirituale, Jacopone), Mez, Bar, vv, orch, 1921, unpubd; Ecco el re forte (cant.), solo vv, double chorus, orch, 1923, unpubd; Litanie della Vergine, S, S chorus, orch, 1926; La Messa del Venerdì Santo, solo vv, vv, orch, 1929; Antigone (cant sinfonica, G. Debenedetti), solo vv, vv, orch, 1933, unpubd; Litanie gaudiose (O. Castellino), vv, ob, str, 1933, rev. 1935; Conc. spirituale 'de l'Incarnazione del Verbo Divino' (Jacopone), 2 S and/or S chorus, chbr orch, 1943; Conc. detto 'Il rosero', 2 S, Mez, female vv, hp, pf, str, 1950; Lectio Jeremiae prophetae, S, vv, orch, 1960; Credo di Perugia, vv, orch, 1961–2

Other works: early partsongs, 1911, 1928–33, most unpubd; 3 sets of 3 responsorii, 4vv, 1930, part pubd; Mass, D, male vv, org, 1930, unpubd; Missa monodica in honorem S Gregorii Magni, unison vv, opt. org/hmn, 1932; Antifona per Luisa, Tr, S chorus, org/str, 1944; 5 canzoni, children's vv, opt. acc., 1952; Fu primavera allora (piccola cant, Virgil, trans. Quasimodo), solo vv, vv, pf, 1953

SOLO VOCAL

With orch: 2 lettere, 1v, str, 1930, unpubd; Cantico del sole (St Francis), 1v, str, 1932; Capitolo XII dell'Apocalisse, 1v, chbr orch, 1937–8, unpubd; Lectio libri sapientiae (cant. spirituale), 1v, tpt, pf, str, 1938; Conc. dell'albatro (H. Melville), spkr, pf trio, fl + pic, 2 trbn, timp, perc, str, 1945; Conc. funebre per Duccio Galimberti (requiem mass, Bible: *Ezekiel*), T, B, 2 trbn, timp, str, 1948; Vocalizzo da concerto, Bar/vc, orch/pf, 1957

With pf: 3 liriche di Tagore, 1919, unpubd; many other songs, 1915–26, unpubd; 4 canti su antichi testi napoletani, 1925; 4 strambotti di Giustiniani, 1925; 3 other works, 1925–8; Canto d'amore (Jacopone), 1926, orchd 1932; Diletto e spavento del mare (Gk., trans. G. Mazzoni), 1926; La quiete della notte (Gk., trans. Mazzoni), 1926; Di'Maria dolce (G. Dominici), 1926; 4 duetti su testi sacri, 2vv, 1930; 3 canti di Shelley, 1934; 4 liriche del Boiardo, 1935; In gravi annelli, Il prato dorme (E. Schiavi), 1941, unpubd; Vagammo per la foresta di pini (P.B. Shelley), 1956; 3 liriche (R. Bacchelli), 1963

Other works: Oggi è nato un bel bambino, 3 female vv, cel, 1933, unpubd

CHAMBER AND SOLO INSTRUMENTAL

4 or more insts: Wind Qnt, 1910, unpubd; Pf Qt, 1917, unpubd; Doppio quintetto, wind qnt, hp, pf, str qt, db, 1921, unpubd; Str Qt, G, 1927, inc., unpubd; Str Qt no.1, a, 1927; Conc. a 5, fl, ob, cl, bn, pf, 1930; Adagio e allegro da concerto, fl, cl, hn, hp, str trio, 1936; Concentus, str qt, 1948; Str Qt no.2, 1959

2–3 insts: 2 intermezzi, pf trio, 1915; 2 sonatas, vn, pf, 1918, 1922, unpubd; Elegia, vc, pf, 1923; Sonata-fantasia, vc, pf, 1924; several small pieces, vn, pf, 1930; Concertato, fl, va, hp, 1941, unpubd; 7 ricercari, pf trio, 1943; Canoni, vn, vc, 1946; Musiche per 3 strumenti, fl, vc, hp, 1963

1 inst: early pieces, pf, 1909–16, only 1 pubd; hmn pieces, 1913–14; Puerilia, pf, 1922; Sonata pastorale, pf, 1922, unpubd; Pastorale elegiaco, pf, 1926, orchd, unpubd; Divertimento contrappuntistico, pf, 1940; Capriccio, pf, 1944; Ricercare, pf, 1944, unpubd; Studio da concerto, gui, 1959; 3 pezzi, fl, 1962

ARRANGEMENTS AND EDITIONS

4 pezzi di Gerolamo Frescobaldi, orchd 1931

Corona di sacre canzoni, S, chorus ad lib, str, pf, 1945 [free arr. of various laudi spirituali]

J.S. Bach: Musical Offering, orchd 1946

Edns of works by A. Gabrieli, G. Gabrieli, Monteverdi, Schütz, 1943–53

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M. Mila: 'Lettera da Venezia: *Billy Budd* di Ghedini', *RaM*, xix (1949), 223–5

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A. Capri: 'Natura e interiorità in Ghedini', *La scala*, no.86 (1957), 37–41

M. Mila: 'Il libertino allegorico di Ghedini', *Cronache musicali 1955–1959* (Turin, 1959), 176–8 [on *L'ipocrite felice*]

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J.S. Weissmann: 'La musica di Ghedini e il suo significato europeo', *Musica d'oggi*, new ser., iv (1961), 201–5; Eng. trans. in *Ricordiana*, vi/1 (London, 1961), 1–3, 14 only

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R. Amadei: 'Intorno ad alcune opere di Giorgio Federico Ghedini', *Musica d'oggi*, new ser., viii (1965), 237–42

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JOHN C.G. WATERHOUSE

Gheerkin. Composer, possibly identifiable with DERRICK GERARDE.

Gheerkin [Gheerken, Gheraert] **de Hondt** (*fl* 1539–47). South Netherlandish composer. The only biographical information about him comes from the account books of the Confraternity of Our Lady in 's-Hertogenbosch. He emigrated from Bruges in 1539, having been engaged by the brotherhood in September, and began his official duties as choirmaster on 31 December. He held the post until 2 October 1547, when he was dismissed on charges arising from the improper maintenance of choirboys under the care of him and his wife. Leaving 's-Hertogenbosch, he travelled north into the Friesland sector of Holland.

The attribution of works to Gheerkin is complicated by the assignment in contemporary sources of all but one to composers identified simply as 'Gheerkin'. The ascription of the *Missa 'Benedictus Dominus Deus Israel'* in the Cambrai partbooks to both 'Gheerkin' (in two books) and 'Gheerkin de Hondt' (in the other two) indicates that here, at least, they are identifiable. A payment that he received in 's-Hertogenbosch 'for writing some motets in honour of the brotherhood' makes it clear that he is the composer of certain motets ascribed to 'Gheerkin', and he probably wrote the two masses ascribed to 'Gheerkin' (in *NL-SH* 74). In other instances, however, more documentary evidence is needed.

Eitner regarded Gheerkin as a gifted, resourceful composer of appealing works, and Vander Linden (in *MGG1*) thought that the chansons revealed a composer of assurance and skill in the invention and development of ideas.

WORKS

attributed 'Gheerkin' or 'Gheerken' unless otherwise stated

Edition: *Trésor musical*, ed. R. van Maldeghem (Brussels, 1865–93) [M]

MASSES

Missa 'Ave mater Christi', lost; formerly *B-Br*, attrib. Gheerkin de Hondt in *FétisB*
Missa 'Benedictus Dominus Deus Israel', 4vv, *F-CA* 125–8 (attrib. Gheerkin de Hondt); Kyrie ed. in Coussemaker
Missa 'Ceciliam cantate pii', 5vv, *NL-SH* 74
Missa 'In te Domine speravi', 5vv, *SH* 74
Missa 'Panis quem ego dabo', 4vv, *F-CA* 125–8; ed. in EMN, ix (1975)
Missa 'Vidi Jerusalem', 4vv, *CA* 125–8

MOTETS

Benedicite Dominus, 4vv, *CA* 125–8; Inclina Domine aurem tuam, 4vv, *CA* 125–8; Jubilate Deo omnis terra, 4vv, *CA* 125–8; Vox dicentis clama, 4vv, *CA* 125–8

SECULAR

all for 4 voices

A vous me rens, *F-CA* 125–8, 1535[8] (attrib. Willaert), M xv (as Si je l'amais); Contre raison pour t'aymer, *CA* 125–8, M xv (as Le mois de mai); D'un profond cueur j'ay crie, *CA* 125–8; Helas malheur prens tu contentement, *CA* 125–8, M xv (as Ton amitié); Het was my wel te vooren gezeyt, 1551[18] (attrib. Geerhart), *CA* 125–8, M xv, xxv, ed. in Coussemaker, ed. in UVNM, xxix (1908)
Je me repens de vous avoir ayme, *CA* 125–8; Langueur d'amour m'est sur venue, *CA* 125–8, M xv (as Nature a pris sur nous); Mon petit cueur n'est point à moy, *CA* 125–8, M xv (as Mon pauvre coeur); Oncques ne sceux avoir, 1553[24]

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GEORGE KARL DIEHL

Gheine, van den. *See* VANDEN GHEYN family.

Gheluwe, Leo van. *See* VAN GHELUWE, LEO.

Ghent (Flem. Gent; Fr. Gand). Belgian city. Originally a minor agricultural settlement at the conflux of the Scheldt and Leie rivers, the town rose to prominence with the foundation, in the early 7th century, of two major Benedictine abbeys: St Peter (Pieterskerk) and St Baaf. With the formation of the county of Flanders, in the 9th century, Ghent also became the primary residence of the Flemish counts, with a castle (the later Gravensteen), household church (St Pharaïldis, or St Veerle, later raised to collegiate status) and necropolis (the abbey of St Peter). Ghent's earliest parish church was St John (Janskerk, first mentioned in 964). By about 1100 the town's expansion had necessitated the subdivision and formation of further parishes: St James (Jacobskerk), St Nicholas (Niklaaskerk) and St Michael (Michielskerk). Two centuries later, after a period of sustained economic growth, large-scale building projects for all of these churches were well under way. Although religious establishments were to proliferate during the later Middle Ages, the two abbeys, collegiate church and four parish churches mentioned here remained the dominant musical centres of Ghent during the period of its greatest economic and political power, the 14th to 16th centuries.

Daily observance of the Benedictine liturgy in the abbeys of St Peter and St Baaf must have constituted the earliest regular musical practice in Ghent. At the beginning of the 13th century a chapter of canons (endowed by the counts of Flanders) was established in St Pharaïldis. The canons may have followed the use of Paris, since the counts were vassals of the French king. In the richer parishes of Ghent, collective efforts were made to establish trusts with which to sustain bodies of priests to sing the daily liturgy in the nave (the so-called *cotidianen*). Annual *cotidiane* accounts for St James, listing individual priests and their salaries, stretch back as far as 1379. Although similar accounts for other parishes do not survive until the next century, it may be assumed that most of them had established *cotidianen* by the 14th century as well.

As a major town in a northern-French county, Ghent has always been bilingual, and thus it need occasion no surprise to find a Mahieu de Gant among the trouvères of

the 13th century. The earliest city accounts, dating from the middle of the 14th century, refer repeatedly to minstrels; their repertory may have included songs in both French and Flemish. Evidence of early polyphonic practice is provided by two sets of fragments from the last decades of the 14th century (Rijksarchief 133 and 3360). They contain Glorias in motet style as well as French courtly songs by Machaut, Pierre de Molins and anonymous composers. If the fragments originate from Ghent, as seems likely, they were probably written and used by musicians at the court of Flanders – perhaps alternatively in the Gravensteen and St Faraïlde. A choral foundation at this church, involving choirboys and *parvi cotidiani*, had been established by the merchant and courtier Simone de Mirabello about 1331.

Early polyphonic practice in the parish churches is difficult to document, since *cotidiane* accounts record mainly the attendance of priest-singers, but hardly ever specify their musical skills. However, St James is known to have possessed a *liber motetorum* by 1387. (Up to the middle of the 15th century the term *motetum* could cover individual mass movements as well as secular motets; it is likely that this motet book contained only the former, including such Glorias as survive in the Rijksarchief 133.) Moreover, in the course of the 15th century one finds increasing numbers of *cotidianisten* in this and other parishes who can be identified as singers of polyphony elsewhere. It is safe to assume that in most churches, the choral forces necessary for the regular performance of polyphony were fully in place by at least the first decades of the 15th century. This in turn allowed these resources to be employed for other purposes: liturgical celebrations in side chapels (endowed by private individuals and confraternities), *Salve* or *Lof* services in honour of the Virgin and other saints, and civic processions.

At St John, a private endowment from 1446 required the *cotidianisten* of the church to sing a 'mottet' annually in the chapel of St Michael on the eve of the saint's feast, 'as one is already accustomed to do every year for St Agatha'. A private foundation from 1460 called for an office to be celebrated daily after mass 'by seven priests, singing descant'. The single surviving 15th-century *cotidiane* account from St John, for the year 1484–5, identifies two singers as 'tenorists', and rewards one of these for the copying of two 'messen in discant'. One of the major musical benefactors in the church was the Guild of Our Lady, which had already contracted the *cotidianisten* and the choirboys of St Pharaïldis for weekly Marian Vespers and masses by 1447–8, and established a daily polyphonic *Salve* in 1503.

Similar private initiatives are documented in other churches. At St Nicholas, the confraternity of St Anne founded a weekly mass in polyphony in 1445; the guild of the city carillonneurs founded three annual polyphonic masses in 1479. A weekly polyphonic mass for the Holy Ghost was endowed at St James in 1470. These examples suggest that Ghent had become a thriving centre for the cultivation of vocal polyphony by the middle of the 15th century. The relatively permanent nature of these foundations, and the continuous addition of new endowments and augmentations, secured the continuation of these musical practices into the next century and beyond, until the French invasion of 1794 at the latest. Major Renaissance composers known to have been active at Ghent or who are associated with the town include Jacob Obrecht, Alexander Agricola, Pierre de la Rue, Cornelius Canis, Jheronimus Vinders and Jacques Buus.

In the later Middle Ages Ghent was also a major centre of instrumental music. The professionalization of instrumental trades can be witnessed in the establishment of guilds of trumpeters (by 1451), carillonneurs (1473) and players of soft instruments (by 1478). The services of the trumpeters were frequently called on in liturgical celebrations, processions, announcements and all manner of civic festivities. The carillonneurs rang the church bells in the event of danger, and were almost always involved in the more richly endowed liturgical services. The players of soft instruments seem to have operated mainly in domestic environments, especially at weddings.

After the 16th century, as Ghent rapidly lost its international prominence as a musical centre, instrumental music played an increasingly dominant role in its musical life. A collegium musicum was founded in 1649. Its members organized private concerts in the homes of the wealthy bourgeoisie, with programmes that were heavily orientated towards Italian musical taste. Since the late Middle Ages there has also been a strong tradition of instrument making at Ghent. Well-known families of organ builders and bellfounders during the Baroque period, such as the Hemony and Van Peteghem families, continued their trades over many generations, receiving commissions from all over the southern Netherlands. Similar dynasties can be identified among 18th-century instrumental performers such as the Boutmy and Loeillet families.

The first opera at Ghent was staged in 1683. 15 years later the town opened a new opera house with a performance of Lully's *Thésée*. By 1706 Ghent possessed a permanent opera company, the Académie Royale de Musique. However, a public concert life in the modern sense did not exist until very late in the 18th century, and the real breakthrough came only in the first half of the 19th. The Grand Théâtre (from 1921 the Koninklijke Opera), finished in 1840, featured operas by such local composers as Antoine Bovery, Karel Miry and Martin-Joseph Mengal. Until the 1940s most opera was given there in French; a Flemish theatre was opened in 1871. In 1981 the opera company joined with that of Antwerp to form Opera voor Vlaanderen, now the named Vlaamse Operastichting.

Mengal was the first director of the Koninklijk Conservatorium Gent, founded in 1812. In the realms of concert life and education Ghent continued its musical life with vigour through the 20th century. Among noteworthy developments were the foundation in 1964 of the Instituut voor Psychoacoustica en Electronische Muziek (IPEM) at the University of Ghent, where Lucien Goethals achieved prominence as a composer of electro-acoustic music. The department of musicology (until 1986 under the direction of Jan L. Broeckx) has earned a distinguished reputation in musical aesthetics and sociology.

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ROB C. WEGMAN

Ghent, Emmanuel (Robert) (*b* Montreal, 15 May 1925). American composer. He studied medicine and music (the piano and the bassoon) at McGill University (BS 1946, MD 1950). In 1951 he emigrated to the USA and studied privately with Shapey. While influenced by Varèse and Shapey, his music concentrates on the harmonic and melodic exploration of fixed intervallic groupings. He was a pioneer in the use of polytempo coordination, synchronization of electronic sounds with live instruments and in the application of algorhythmic procedures to the composition of computer music. Certain works also explore complexities of rhythmic coordination, utilizing techniques and electronic devices of his own invention, including equipment for transmitting synchronization signals to performers. He has documented these developments in articles in *Perspectives of New Music*, *Electronic Music Review* and other publications. Ghent has received MacDowell fellowships (1964, 1965), a Guggenheim Fellowship (1967) and NEA grants (1974 and 1975; collaborative grants in 1976 and 1981). From 1969 to 1978 he worked extensively at Bell Telephone Laboratories, using the GROOVE program for his computer-generated works. His collaborative grants have been devoted to developing systems of computer-controlled lighting as well as working with visual artists to produce computer music for computer-graphics film. Since the late 1970s he has devoted himself primarily to psychoanalytic practice, writing and teaching. (*EwenD*)

WORKS

Entelechy, va, pf, 1963; Dithyrambos, brass qnt, elec, 1965; Hex, an Ellipsis, tpt, 11 insts, tape, elec, 1966; Helices, vn, pf, tape, 1969; Innerness, cptr tape, 1970; Phosphones, cptr tape, lighting, 1971; Lustrum, elec str qt, brass qnt, cptr tape, 1974; Brazen [cptr realization of Lustrum], 1975; 5 Brass Voices [cptr realization of Dithyrambos], 1977; Program Music 1–29, cptr tape, 1977–9; Baobab, cptr, 1979 [for film by K. Knowlton]; 3°K, cptr, film, collab. L. Schwartz, 1982

Early inst works, children's songs, many other cptr, tape works, mixed-media works

Principal publishers: OUP, Persimmon

BRIAN FENNELLY

Gheorghiu, Angela (*b* Adjud, 7 Sept 1965). Romanian soprano. She studied with Arta Florescu at the Enescu Academy in Bucharest and made her professional début at 18 as Solveig in *Peer Gynt* and her opera début at the Cluj Opera as Mimì in 1990, the year she won the Belvedere International Competition in Vienna. She first appeared at Covent Garden as Zerlina in 1992 and the same year sang an acclaimed Mimì there. Further Covent Garden appearances have been as Nina in Massenet's *Chérubin*, Liù, Micaëla and Adina. However, her most admired appearance was as a vocally and dramatically near-ideal Violetta in Richard Eyre's staging of *La traviata* (1994), conducted by Solti and preserved on CD and video, in which her deeply eloquent singing is supported by her dark looks and a naturally affecting interpretation (for a later revival see illustration). Gheorghiu first sang at the Vienna Staatsoper in 1992 as Adina, returning as Mimì and Nannetta, and made her Metropolitan début, as Mimì, in 1993. Her voice is one of the most natural and individual of her generation, capable both of notable flexibility and of expressing intense feeling. Among recordings that catch the essence of her art are Magda in *La rondine*, Juliette in Gounod's opera and Charlotte in *Werther*, in all of which she is partnered by her husband Roberto Alagna. On video, from the Lyons Opéra, a delightfully insouciant Adina to Alagna's Nemorino reveals her gifts in comedy. She is also an accomplished



Angela Gheorghiu as Violetta with Roberto Alagna as Alfredo in Verdi's 'La traviata', Covent Garden, London, 1996

recitalist, as revealed in a CD recital embracing songs in many idioms and languages.

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ALAN BLYTH

Gheraert de Hondt. *See* GHEERKIN DE HONDT.

Gherardello da Firenze [Magister Ser Ghirardellus de Florentia; Niccolò di Francesco] (*b c*1320–25; *d* Florence, 1362 or 1363). Italian composer. He is first mentioned in 1343 as a 'cherico' (clerk) at what was then the Cathedral of Florence, S Reparata. He was ordained priest two years later and was chaplain at this church at least from 1345 to 1351. He must have changed his name to Ser Gherardello in about 1351: this was presumably connected with his entry into the order of Vallombrosa. Later he accepted a priorship in the church of S Remigio in Florence. He is recorded several times in the period 1360–62 as a visitor to the monastery of Santa Trìnita, which also belonged to the Vallombrosa order. His deathdate is derived from the lack of any information after 1362, and also from the sonnet sent by Simone Peruzzi to Franco Sacchetti mourning the death of Gherardello.

Gherardello was known during his lifetime above all for his liturgical compositions, but of these only two mass movements have survived. His secular works are found exclusively in Tuscan manuscripts; the section of the Squarcialupi Manuscript (*I-Fl* 87) devoted to his music has at its head a portrait which may be of the composer (*see* CACCIA, illustration). Other works by him are known only from literary references. His style is closely related to that of Giovanni da Cascia's more mature work. The division of the madrigal lines into melismatic and syllabic sections is more marked in Gherardello's work than in Giovanni's. The frequent changes of mensuration in the stanza part, the texting of both voices in the madrigals (which are always for two voices), and the treatment of the lines of verse as self-contained units, usually by means of cadences in the music, are characteristic features of Gherardello's work and follow the older Trecento style. Monophonic transitional passages between the lines occur rarely. Canonic sections – probably adopted from the style of the caccia – are to be found at the beginning of *Intrando ad abitar* and in *La bella e la vezzosa*. The surviving ballatas are monophonic throughout. In contrast to the madrigals, they contain few extended melismas. It is interesting that, even though they are monophonic (and in contrast to the ballatas of *I-Rvat* 215), the 'under-3rd' cadence appears at the end of the *piedi* – though never at the end of the *ripresa*. The two surviving mass movements are modelled on the madrigals in their style. Their construction is clearly different from that of the Credo of Bartholus de Florentia, who was also in the employment of Florence Cathedral.

Gherardello's brother Jacopo and his son Giovanni were both composers, for whose known works (all on texts by Sacchetti) no music survives; the former (recorded as a guest at Santa Trìnita in 1360) wrote a madrigal *Vana speranza* and two ballatas, *Di tempo in tempo* and *Se ferma stesse*, the latter two ballatas, *Chi più ci crede* and *Se la mia vita*.

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SACRED

Gloria, 2vv, P 53; Agnus Dei, 2vv, P 55; both also ed. in PMFC, xii (1976); Ave, Credo, Osanna (lost; mentioned in sonnet by Simone Peruzzi)

SECULAR

monophonic ballatas

Dè, poni amor a me (text inc.), P 77, W 61, M 87; Donna, l'altrui mirar, P 77, W 62, M 88; I' vivo amando sempre (text inc.), P 78, W 56, M 91; I' vo' bene (N. Soldanieri) (lauda contrafactum: 'Chi ama in verità'); P 79, W 57, M 92; Per non far lieto, P 80, W 56, M 98

madrigals
all for 2 voices

Allo spirar dell'aire, P 56, W 53, M 75; Cacciand'un giorno, P 58, W 57, M 78; Con levrieri e mastini, P 60, W 52, M 81, 84; Intrando ad abitar, P 62, W 61, M 89; La bella e la vezzosa, P 63, W 51, M 93; L'aquila bella (Soldanieri), P 65, W 59, M 96; Per prender cacciagion, P 67, W 60, M 99; Sì forte vola la pernice, P 68, W 49, M 101; Sotto verdi fraschetti, P 70, W 50, M 103, 106; Una colomba più, P 71, W 55, M 117

caccias

Tosto che l'alba, 3vv, P 74, W 47, M 109, 113

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Gherardeschi, Filippo Maria (*b* Pistoia, 1738; *d* Pisa, 1808). Italian composer. He began his musical education in his home town, where his father, Giuseppe, was organist at the churches of SS Trinità and S Maria dell'Umiltà, and his uncle, Atto, was cantor in the chapel of Pistoia Cathedral. He continued his studies in Bologna with Martini from 1756 to about 1761, when he was admitted to the Accademia Filarmonica (test piece in *I-Baf*). The rest of his life was spent in Tuscany, but he corresponded with Martini until the latter's death in 1784 (39 letters in *I-Bc*). In 1761 he went to Livorno, where he gave private lessons and played the organ in various churches in the town. Despite Padre Martini's assistance, he was unsuccessful in his application for the post of *maestro di cappella* (which had become vacant with C.A. Campioni's move to Florence), the position going to Orazio Mei, then organist at Pisa Cathedral. He was made *maestro di cappella* in Volterra in 1763 and, four months later, organist at Pisa Cathedral. There he soon attained notable fame, being invited to play the harpsichord at court, for the patrician families of Pisa, and at the town theatre of

the Accademia dei Costanti. In 1770 he was appointed *maestro di cappella* at Pistoia Cathedral, but only played there on major feast days. In 1771 he resigned from the cathedral, and the post was taken up by his brother Domenico (1733–1800), who was already organist there. In 1783 Pietro Leopoldo, Grand Duke of Tuscany, appointed Gherardeschi *maestro di musica* to his children and director of concerts (when the court was resident in Pisa), and in 1785 appointed him organist and *maestro di cappella* at the Chiesa Conventuale dei Cavalieri di S Stefano at Pisa, a post he retained until his death.

The greater part of Gherardeschi's work is church music, primarily for chorus, soloists and orchestra. As a student of Martini, Gherardeschi became familiar with Italian Renaissance church music; in a letter to Martini from Volterra he wrote that he was continuing to study Palestrina's music. Yet his own church music was not in the *stile antico*, but stemmed from the Bolognese tradition of his teacher and his primarily homophonic, *galant* style. Notable among his sacred works are the 26 masses, almost all of which are for soloists, chorus and orchestra; the *Gran messa solenne da requiem* (*I-Nc* Mus.relig.705) was sung at Pisa in 1803 in memory of the deceased Ludovico I, King of Etruria. Gherardeschi's hymns and psalms also occupy an important place in his output; a good example of this is a *Confitebor*, dated Pisa, 1773 (*I-PS* B 111.3), for four solo voices, chorus and strings, which alternates arias and choral movements (sometimes polyphonic, sometimes homorhythmic) and shows Gherardeschi to have been a skilful and appealing composer. According to his obituary in the *Magasin encyclopédique*, he was also an admirer of J.S. Bach and the masters of the German school. Of Gherardeschi's six operas (all performed exclusively in Tuscany, except for *L'astuzia felice*, which was performed in Venice in 1767), only librettos and scattered arias are extant. He seems to have written no operas after 1769, although there are in Genoa, Parma and Pistoia individual arias referring to performances of earlier operas after that date. His keyboard music had some popularity during his lifetime. His *Tre sonate per cembalo o fortepiano*, published in Florence, probably in 1785, and dedicated to the Archduchess Marcia Theresa of Austria, are attractive, with a certain melodic suavity and with expression marks and nuances indicative of piano writing.

WORKS

OPERAS

all lost except librettos and some arias, I-PS, Gl, PAc

L'amore artigiano (C. Goldoni), Lucca, 1763
Il curioso indiscreto (3, ? G. Petrosellini), Pisa, Pubblico, 1764
I visionari, Pisa, 1764
L'astuzia felice (dg, 3, ?Goldoni, after Goldoni: *La cameriera spiritosa*), Venice, S Moisè, aut. 1767
I due gobbi, Pisa, Teatro Nuovo, carn. 1779
La notte critica (dg, 3, Goldoni), Pisa, Pubblico, carn. 1769
Arias in F.L. Gassmann: La contessina, Pisa, 1774

OTHER WORKS

Sacred: numerous masses, hymns, psalms, ants, canticles, lits, Lamentations, principal sources: *I-Bc, PIst, PS*; also *A-Wn, I-Baf, Fc, Fn, Gl, Li, MAC, Nc, PAc, PIp*
Other vocal: fughe vocali, *Bc*
Inst: 3 sonate, hpd/pf (Florence, *c*1785); 4 sonate, org/hpd, *Bc*; sonata ('pastorale'), 2 ob, str, bc, *PIst*; sonata ('patetica'), vn, bn, str, bc, *PIst*; str qt, *Bc*; counterpoint exercises, *Bc, Ps*
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HOWARD BROFSKY/STEFANO BARANDONI

Gherardeschi, Giuseppe (*b* Pistoia, 3 Nov 1759; *d* Pistoia, 6 Aug 1815). Italian organist and composer. He began his musical education with his father Domenico (1733–1800), *maestro di cappella* of Pistoia Cathedral, and his uncle Filippo Maria. He then completed his studies with Nicola Sala at the Conservatorio di S Maria della Pietà dei Turchini in Naples. He returned to Pistoia where he became organist at S Maria dell'Umiltà. In 1785 he married Alessandra Leporatti who gave him seven children before her death in 1794. In 1795 he married Francesca Maestripieri, who gave him a daughter. In 1800, on his father's death, he was appointed *maestro di cappella* of Pistoia Cathedral. All his organ pieces, written especially for the cathedral organ, contain very specific registration instructions. He was succeeded at the cathedral first by his son Luigi (1791–1871) and then by his grandson Gherardo (1835–1905). They were also composers and much of their sacred and instrumental music survives (mostly in *I-PS*).

WORKS

MSS in I-PS

VOCAL

Daliso e Delmita (op), 1782; Angelica e Medoro (cant.), 1783; L'apparenza inganna (op), 1784, collab. Carlo Spuntoni, lost; L'ombra do Catilina (cant.), 1789; L'impazienza (cant.), 1798; Il sacrificio di Jeft (orat), 1803; La speranza coronata (cant.), 1804–9; choruses, arias, duettos
Sacred: 30 masses, 3 matins, 37 Lamentations, 90 motets, 5 TeD, other works

INSTRUMENTAL

6 sonate, hpd/pf, vn obbl (Florence, before 1800); 7 syms.; several concertoni; wind qnt; 6 trios, 2 vn, vc, 1784; 2 sonatas, hpd; other works
Numerous works for org, ed. in: *Musiche pistoiesi per organo*, ii, MMI, 1st ser., vi (1978, 2/1984); *Antologia del Settecento organistico pistoiese* (Brescia, 1983); *Musiche d'organo a Pistoia* (Brescia, 1989); *Letteraturo organistica toscana al XVII al XIX secolo* (Pistoia, 1999): all ed. U. Pineschi

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UMBERTO PINESCHI

Gherardi, Biagio (*b* Castelleone, nr Crema; *fl* 1635–50). Italian composer. He was *maestro di cappella* at Cingoli, near Ancona, in 1635 and at Verona Cathedral in 1650; later he is known to have held a similar post at Ancona Cathedral. His two publications of church music – *Il primo libro de motetti concertati*, for two to five voices (Venice, 1635) and *Compiete concerte*, for three to six

voices (Venice, 1650) – are both in the progressive concertato style of the day for a few voices and organ, and some pieces in the second, which consists of music for Compline, include parts for two violins and violone. Though not very competently written, these pieces display certain mid-17th-century traits in church music: an increased proportion of a work is in triple time (perhaps more than is in 4/4 time), with greater rhythmic variety and a more flowing manner than previously; string parts are idiomatically written, and typically instrumental figurations begin to be absorbed into the vocal lines in 4/4 sections; a greater emphasis on vocal display is paralleled by a decrease in syllabic word-setting; and musical devices (e.g. chaconne techniques) overrule textual considerations. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

JEROME ROCHE

Gherardi, Giovanni. *See* GIOVANNI DA PRATO.

Gherardi, Giovanni Battista Pinello di. *See* PINELLO DI GHIRARDI, GIOVANNI BATTISTA.

Gherardini, Arcangelo (*b* Siena; *fl* 1585–7). Italian composer. According to the title-page of his *Primo libro de madrigali a cinque voci* (Ferrara, 1585[24]), he was a member of the Servite order. That he may have been living in Ferrara at that time is suggested not only by the fact that the book was printed there, but also that it is dedicated to the composer Alfonso Fontanelli, who arrived in Ferrara in the retinue of Cesare d'Este at about the same time. In addition to 15 pieces by Gherardini himself, this book also includes a spiritual madrigal by Paola Massarenghi of Parma. Gherardini's only other known publication is the *Motecta cum octo vocibus* (Milan, 1587).

IAIN FENLON

Gherl, Johann Caspar [Kaspar]. *See* KERLL, JOHANN CASPAR.

Ghero, Jhan. *See* GERO, JHAN.

Ghersem [Gersem], **Géry (de)** (*b* Tournai, *c*1573–5; *d* Tournai, 25 May 1630). Franco-Flemish composer and singer. For five years he was a choirboy at Tournai Cathedral. George de la Hèle, *maître de musique* in Tournai, may have taught him briefly, but de la Héle became director of music at Philip II's court in Madrid in 1582, when Ghersem was at the most eight, and he was dying when Ghersem himself arrived in Madrid on 28 June 1586. Ghersem was one of 14 boys 'between seven and twelve years, no more' recruited in Flanders for the Capilla Flamenca. He was a *cantorcillo* until his promotion in 1593 to the position of *cantor*. He spent these formative years under the direction of Philippe Rogier, who succeeded La Hèle in 1588. Rogier died in 1596 and in his will requested that Ghersem undertake the publication of five of his masses. Six masses appeared (Madrid, 1598), financed by Philip II (*d* 1598) and Philip III; the sixth is Ghersem's own *Missa 'Ave virgo sanctissima'*. Also in 1598 Ghersem was passed over for the position of director of music in favour of his younger compatriot Mateo Romero, but he became assistant director.

Perhaps because of this disappointment Ghersem returned to his native country in 1604; the will he wrote before leaving Spain, in which his collection of music is described in detail, has been preserved. He became director of the domestic chapel of Archduke Albert and Archduchess Isabella in Brussels and in 1607 became chaplain of the oratory; he held these two positions until shortly before his death. His colleagues at the court in Brussels included Peter Philips, Peeter Cornet and, for a short time, John Bull. He also figures as *cantor* in the accounts of the Capilla Flamenca in Valladolid from 1609 to 1630; presumably the payments to him are for past services and do not imply another journey to Spain. He was also a priest and as such received the honour and revenue of several canonries: the chapel of St Jean-Baptiste at Ste Waudru, Mons (1606); Ste Gudule, Brussels (1608), exchanged in 1614 for a canonry at Tournai; and St Jacques at Coudenberg, Brussels (1622), replacing the canonry at Mons.

Ghersem was highly esteemed by Philip III and Archduchess Isabella, as well as by João IV of Portugal, whose library contained many of his works; and Cerone (*El melopeo y maestro*, 1609) and the historian Catullius mentioned his compositions in admiring terms. It is unfortunate, therefore, that the only work to survive complete is the seven-part *Missa 'Ave virgo sanctissima'* (ed. in CMM, lxix, 1974). The motet by Francisco Guerrero on which it is based has a canon at the unison between the upper two voices; taking this as his cue, Ghersem uses canons in every movement of his mass, with the exception of the 'Crucifixus'. Of his motet *Benedicam Dominum* (*E-VAcp*) slightly over half remains, with only the second tenor complete. The second bass part of an eight-part *Missa sine nomine* (Antwerp, 1642) also survives. All his villancicos, which were greatly appreciated, seem to be lost. Lost works by him mentioned in the catalogue of João IV's library include some 170 villancicos (written for Christmas and royal feast days, several of them with added instrumental parts), at least seven masses, about 20 motets, some psalms, *Magnificat* settings, Lamentations and other sacred works, some 15 chansons and a few Spanish songs.

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MARY ARMSTRONG FERRARD/LAVERN J. WAGNER

Gheyn, van den. *See* VANDEN GHEYN family.

Ghezzi, Ippolito (*b* Siena, ?1650; *d* 1709 or later). Italian composer and theorist. The title-pages of his publications identify him as a Sienese, an Augustinian monk and a Bachelor of Sacred Theology. In 1699–1700 he was *maestro di cappella* of Montepulciano Cathedral, and in 1707–9 he was in Siena. His sacred Latin dialogues, or motets, in his publications of 1699 and 1708 are mostly settings of non-dramatic texts. The four Italian works comprising his *Oratorii sacri*, however, are dramatic dialogues on the Old Testament stories of Abel, Adam, Abraham and David. They are late examples of the type of brief sacred dialogue found in many earlier publications, such as G.F. Anerio's *Teatro armonico spirituale* (Rome, 1619) and Cazzati's *Diporti spirituali* (Bologna, 1668). The use of the term 'oratorio' for quite

brief works is exceptional, for it was normally used at this period for works lasting about two hours or more. The treatise *Il setticlave canoro*, in 15 chapters, is devoted primarily to the system of 'mutations' used in *solfeggio* during Ghezzi's time; it also deals with transposition.

WORKS

Op:

1	Sacri dialoghi o vero [12] mottetti, 2 S, bc (org) (Florence, 1699)
2	Salmi, S, B, bc (org), andanti e brevi in stile lombardo (Bologna, 1699)
3	[4] Oratorii sacri, 3vv, bc, cavati dalla scrittura sacra (Bologna, 1700)
4	Lamentationi per la Settimana Santa, 1v, bc (Bologna, 1707)
—	Dialoghi sacri o vero motetti, 2 S, 2 vn, bc (org) (Bologna, 1708)

WRITINGS

6 *Il setticlave canoro dove s'insegano* [sic] *gli elementi musicali et il modo di dare il solfeggio a tutte le sette chiavi* (Bologna, 1709)

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HOWARD E. SMITHER/R

Ghezzo, Dinu D. (*b* Constanţa, 2 July 1941). Romanian composer, active in the USA. He studied conducting (1959–64) and composition with Stroe, Olah and Marbe (1961–6) at the Bucharest Conservatory then taught at the Arts Lyceum in Constanţa (1964–9) and lectured at the Bucharest Conservatory (1969–70) before moving to the USA, where in 1971 he studied composition at UCLA with Roy Harris, Paul Chihara, Murray Bradshaw and Nicolas Slonimsky (PhD 1973). Ghezzo became professor at New York University in 1977 and has held professorships at Queens College, CUNY (1974–6), Lehman College (1984–90) and SUNY at Stony Brook (1991–2). He has promoted contemporary music as a conductor and pianist of international renown; in 1980 he became director of the International New Music Consortium. Drawn to new compositional techniques, Ghezzo has allied himself with multimedia music. His scores are an amalgamation of elements ranging from tonality, modality, jazz and folk music to electronic sounds, natural harmonics, repetitive cycles and improvisation. These diverse elements are combined to produce works of sincerity and powerful expression.

WORKS

(*selective list*)

ORCHESTRAL AND VOCAL

Orch: Celebrations, chbr orch, tape, 1980; Concertino, cl, sym. band; 7 Short Pieces, chbr orch, 1981; Sketches, cl, chbr orch, 1982; Echoes of Romania, str, 1989–90

Vocal: Letters to Walt Whitman (R. Johnson), S/Mez, cl, pf, 1983; 2 Prayers, S, tape, 1988; A Book of Songs (Canti Montevarchini), S, ens, tape, 1989; Poemele luminii [Poems of Light] (L. Blaga), S, nar, fl ens, 1993; 5 Corrado Songs, B, tape/cptr, 1996; 3 Italian Love Songs (P. Tanzini), 1997

CHAMBER

4 or more pfmrs: Kanones II, 6 pfmrs, 1978; Pontica II, nars, brass, perc, 1979; Thalla, pf, 17 insts, 1979; Cantos nuevos, 3 trios, tape, 1981; Nonetto, 1982; From Here to . . . There, 6 pfmrs, 1986; Freedom, cl, pf, chbr ens, tape, 1990; Ostrom, qt, slides, tape, 1990; Ostrom II, 6–18 pfmrs, 1990; December Epitaphs (Tanzini, A. Blandiana), nars, solo cl/sax, pf, ens, tape, 1990–1; Echoes of Tomis, nars, chbr ens, tape, 1994; Five Village Scenes, chbr ens, 1995; Checkmate for John Cage, chbr ens, tape, opt. slides, opt. dancers, 1995

1–3 pfmrs: Kanones, fls, vc, hpd, 1979; Music for Fls and Tape, 1979; Aphorisms, cl, pf, 1981; 3 Pieces, vn, 1984; Sound Shapes, 5 studies, ww inst, 1985; Sound Shapes II, 5 pieces, brass inst, 1985; Prelude and Improvisation, b cl, 1987; Breezes of Yesteryear, fl, cl, pf, 1985–6; Prayer, cl, fl, sax, 1990; Wind Rituals, ww inst, prep pf, tape, 1995; In Search of Euridice, sax, pf, tape/sequencer, 1995; Sound Etchings, cl, 1997; Imaginary Voyages, cl, vc, perc/pf, 1997

Principal publishers: Salabert, Seesaw

OCTAVIAN COSMA

Ghiaurov, Nicolai (*b* Velingrad, 13 Sept 1929). Bulgarian bass. He was a pupil of Brambarov at the Bulgarian State Conservatory and then continued his studies in Leningrad and Moscow. He made his début at Sofia in 1955 as Don Basilio in *Il barbiere*, winning the Concours International de Chant de Paris the same year, and in 1958 made the first of many appearances in Italy at the Teatro Comunale, Bologna, in *Faust*; from 1959 he also sang, to great acclaim, at La Scala, where his roles included Boris and Philip II. He made his début at Covent Garden in 1962 (as Padre Guardiano) and at the Metropolitan in 1965 (as Méphistophélès), as well as touring Germany with the Sofia Opera. He first appeared at the Vienna Staatsoper in 1957, as Ramfis, singing regularly there from 1962; his roles included Ivan Khovansky (1989). At the Opéra he sang Massenet's Don Quichotte (1974), and he appeared at the Salzburg Festival, notably as Boris in 1965 and Philip II in 1975. These were among his most notable roles; he also sang Boris at the Metropolitan in 1990. He possessed a voice of unusually rich and varied colour allied to an excellent vocal technique and remarkable musicality. A vigorous and painstaking actor, as an interpreter he tended to express the strong and violent emotions rather than the finer and more intimate shades of meaning. He has left notable souvenirs of his appreciable art on disc, among them his Philip II under Solti, Boris under Karajan and his Don Quichotte. He is a sonorous bass soloist in Giulini's recording of the Verdi Requiem and the video of the same work conducted by Karajan.

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RODOLFO CELLETTI/ALAN BLYTH

Ghidjak [ghichak, gidzhak, gijak, g'ijjak]. Spike fiddle of northern Afghanistan and the Turkmen, Uzbek, Uighur, Tajik and Karakalpak peoples in Central Asia. The instrument is mentioned in 10th-century manuscripts which indicate that almond shells were used to construct the bridge (*harrak*). The *ghidjak* depicted in 15th-century Persian miniature paintings is similar in construction to the 20th-century *ghidjak*.

Among the more westerly Central Asian peoples the *ghidjak* (or *ghichak*, *gidzha*, *gijak*) resembles the Persian KAMĀNCHEH; it has a short, fretless neck, a spherical resonator with a skin soundtable and three or four strings. During the 19th century the Uzbeks made *ghidjak*s with two, three, four or seven strings, but by the end of the 20th century only the four-string *ghidjak* was in use in Uzbekistan. It is played as a solo instrument and is also used to accompany singers. The Karakalpaks know it as the *ghirzhak*, and related instruments include the Azerbaijani *kemancha* and the Andijan *kaman*.

In northern Afghanistan the instrument has the following form. The brightly painted round neck of the *ghidjak* projects through the resonator and a large iron nail 8–10 cm long is hammered into the bottom of the neck to serve

as the spike. The top of the neck is grooved to form a pegbox with two lateral tuning-pegs, one each side. The neck is turned on a lathe and the resonator, usually fitted by the player, often consists of a large square tin, for instance a one-gallon oil can. The instrument has two metal strings supported by a nut at the head and by a bridge placed on the resonator. The bow is of horsehair tied to a curved stick; tension is applied by the fingers of the right hand. The strings may be bowed together or singly by rotating the instrument slightly. A modified type of *ghidjak* has recently come into use; it has a resonator carved from a square block of walnut or mulberry wood, with a skin belly and eight sympathetic strings with tuning-pegs along the side of the neck.

The origins of the *ghidjak* are not known, but the instrument is mentioned in 10th-century manuscripts which indicate that almond shells were used to construct the bridge (*harrak*). The *ghidjak* depicted in 15th-century Persian miniature paintings is similar in construction to the 20th-century *ghidjak* but has a longer spike.

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JOHN BAILY, RAZIA SULTANOVA

Ghibel [Ghibelli, Ghibellini], **Eliseo** (*b* Osimo, nr Ancona, *c*1520; *d* after 1581). Italian composer. The dedications of his 1546 and 1548 motet books were signed from Naples, and the text of one of the motets suggests that he may have been *maestro di cappella* of the church of the Croce di Lucca in that city. He dated the dedication of his four-part madrigals from Naples, 9 March 1554. In 1558 he was named *maestro* of the newly established *cappella* of Messina Cathedral. He remained there until 1561, but felt himself the victim of ill-feeling, as he reported in the preface to his *Introits* of 1565. In 1581 he was *maestro di cappella* of Ss Sacramento in Ancona, where he signed the dedication of his first book of five-voice madrigals.

Ghibel's music is well-crafted, with clear harmonic movement and abundant word-painting. His first publication was probably his *Madrigali a note negre* for three voices, which survives only in reprints of 1551 and later but was listed by Doni in 1550. One piece, *Madonna io son un medico perfetto*, was attributed to Festa in a 1543 edition of the latter's three-part madrigals. At least two pieces in Ghibel's volume show evidence of musical borrowing. *Phillida mia* was also set twice by Gero; the three settings, while they do not share any actual musical figures, nonetheless show a clear resemblance in their melodic outline (Haar, 1966). Ghibel's settings of three sections of Petrarch's *Chiare fresch'e dolci acque* are based on the famous setting of this canzone by Arcadelt. The four-part madrigals of 1554 are also mostly *note nere* pieces. Some of the texts contain topical references: one refers to a specific ecclesiastical controversy and several name individual women.

The motet book of 1546 includes rare examples of *note nere* motets. Most are cantus-firmus motets, with the chant also supplying material for points of imitation. In the first seven motets the chant notation includes neume-like ligatures in white notation which the unnamed printer (possibly Ottaviano di Amadio Scotto) apparently could neither understand nor produce correctly with the type available to him. Ghibel complained in the dedication of the trouble he had getting the book published; his 1548 book of motets includes corrected versions of some works in the 1546 volume. The motets are notable for their syncopation and cross-rhythms.

WORKS

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Motectorum ... liber primus, 5vv (Venice, 1548)

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Il primo libro de madrigali, 4vv (Venice, 1554)

De festis introitibus missarum ... liber primus, 5vv (Rome, 1565)

Il primo libro de madrigali, 5vv (Venice, 1581)

2 madrigals, 5vv, 1568[12], 1568[16]

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THOMAS W. BRIDGES

Ghiglia, Oscar (*b* Livorno, 13 Aug 1938). Italian guitarist. He studied at the Accademia di S Cecilia in Rome, with Segovia at the Accademia Chigiana in Siena (1958–63) and at Santiago de Compostela. In 1963 he won the International Guitar Competition of the ORTF, Paris, gaining a scholarship for a year at the Schola Cantorum there and studying musicology under Jacques Chailley. Segovia chose him as his assistant at his 1964 summer school at Berkeley, California. He made his débuts in New York and London in 1966 and in Paris in 1968. In 1969 he founded the guitar department of the Aspen Music Festival, Colorado; he remained its chairman until 1986. In 1976 he began teaching at the Accademia Chigiana, and in 1983 became professor at the Musikakademie in Basle. Ghiglia has performed as soloist with many major orchestras, and with various chamber music groups including the Juilliard and Cleveland quartets. His other collaborations include recitals and recordings with Victoria de Los Angeles, Eliot Fisk, Jan DeGaetani and Jean-Pierre Rampal. A refined and thoughtful player with a formidable technique, he is also acknowledged as one of the most distinguished teachers of his generation, and gives masterclasses throughout the world.

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PETER SENSIER/GRAHAM WADE

Ghignone, Giovanni Pietro. *See* GUIGNON, JEAN-PIERRE.

Ghinste, Peter van der (*b* Courtrai, 1789; *d* Courtrai, 21 Oct 1861). Flemish composer. He was *maître de chapelle* at Courtrai Cathedral. In 1810 his opera, *Het pruisisch soldatenkwartier*, one of the first with a Flemish libretto, was produced in his native town. Among his compositions are also two masses, a requiem, an *Ave Maria* with orchestra, a *Regina coeli* for three voices and organ, 12 easy piano pieces, and other works.

ERIC BLOM/R

Ghinzer, Giovanni. *See* CHINZER, GIOVANNI.

Ghirardellus de Florentia. *See* GHERARDELLO DA FIRENZE.

Ghirardi, Giovanni Battista Pinello di. *See* PINELLO DI GHIRARDI, GIOVANNI BATTISTA.

Ghirardo. Composer, possibly identifiable with DERRICK GERARDE.

Ghirardo, Jan. *See* GERARD, JAN.

Ghircoiaşiu, Romeo (Mircea) (*b* Cluj, 22 Nov 1919; *d* Cluj, 21 March 1995). Romanian musicologist. In Cluj he studied sociology, aesthetics and philosophy at the university (1939–48), taking doctorates in politics (1943) and law (1948); at the Conservatory he studied the piano, musicology and composition, taking the doctorate in musicology in 1970 with a study of Romanian music history. He also took a pianist's diploma (1949) and a diploma in music education (1953). After working as a lecturer in sociology and legal philosophy at Cluj University, he was lecturer (1949–52), director of studies (1952–7), senior lecturer (1957–69), professor of musicology (1969–79), rector (1970–76) and director of postgraduate work in music history and ethnomusicology at the Cluj Conservatory. His other appointments included head of research at the Romanian Academy (1956–9, 1968–72) and vice-president of the Romanian Composers' and Musicologists' Union (1968–89). His main research interests were Romanian music history, ethnomusicology, aesthetics and the sociology of music; his publications include articles on Enescu, Brăiloiu and Cantemir.

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VIOREL COSMA

Ghironda (It.). *See* HURDY-GURDY.

Ghiseghem, Hayne van. *See* HAYNE VAN GHIZEGHEM.

Ghiselin [Verbonnet], **Johannes** (*fl* 1491–1507). South Netherlandish composer. He is called 'da Piccardia' in a 1493 Florentine chapel register and 'fiamengo' in a similar register from Ferrara of 1502. The register of the SS Annunziata, Florence, contains his own signature, 'Johannes Ghiselin alias Verbonnet', thus confirming the identity of Ghiselin and Verbonnet, suggested by an ascription in *I-Fc* Basevi 2439. Since Ghiselin composed the *devise* of Charles the Bold, *Je lay empris*, Hortschansky surmised that he had ties with the ducal chapel in Burgundy in the 1470s. In a petition to Duke Ercole I of Ferrara in 1491 he asked for a prebend in Rubiera for the benefit of his young son, Hercules, but the success of the petition is unknown. In the same year Isabella d'Este sent him to France to enlist two young singers for the chapel. He left Ferrara in 1492 at the latest. From October 1492 to March 1493 he was a singer at the baptistery of S Giovanni in Florence. In 1494 he composed *Le cueur la syuit* on the occasion of Margaret of Austria's farewell to Paris after her engagement to Charles VII was dissolved (see Winn). In Crétin's *Déploration* on the death of Ockeghem (1497) Ghiselin is listed second among the composers mentioned, between Agricola and Prioris, from which it is possible to infer that he was Ockeghem's pupil. In 1501 the Ferrarese ambassador to the French court in Blois sent compositions by Ghiselin to the Estensi and in an accompanying letter referred to him as a singer to the King of France. That year Ghiselin himself forwarded compositions by Josquin to Ferrara, and he maintained his connection with the Ferrarese court for the next few years. In 1503 the elderly Ercole I succeeded in obtaining Josquin as *maestro di cappella*, and Ghiselin was ordered

to accompany Josquin from Paris to Ferrara. On 12 April 1503 the Mantuan ambassador to the French court at Lyons reported that Ghiselin and Josquin, arriving from Paris in a splendid carriage, were received by him and spent the night at his house. In the same year Petrucci published a volume of masses by Ghiselin, the second volume devoted to a single composer since the 1502 volume of Josquin's masses. *Misse Ioannis Ghiselin* contains the masses '*La belle se siet*', *De les armes*, '*Narayge*', '*Gratieuse*' and '*Je nay dueul*'. In 1504 Obrecht arrived in Ferrara (probably accompanied on his journey by Ghiselin), to take up the post of court composer to the Estensi. However, the splendour of the chapel, with Josquin, Ghiselin and Obrecht, lasted only a short time. Ercole I died in 1505, and in the same year there was an outbreak of the plague. Josquin and Ghiselin apparently fled the city in time, both returning to the Netherlands, but Obrecht remained and became a victim of the plague. The last surviving reference to Ghiselin is in the accounts of the Onze Lieve Vrouwe Gilde in Bergen op Zoom for 1507. The size of Ghiselin's stipend suggests that he had been there for at least a year, but the accounts for the next few years are missing, and when they resume in 1511 his name no longer appears. Considering the small number of his compositions dated after 1505, it is likely that he died young. Ornithoparchus described him in 1517 as one of the most famous composers of his time, and Heyden, Glarean and Wilfflingseder drew many examples from his works.

Coclico ranked Ghiselin among the 'mathematici', a category inferior to the 'musici poetici'. Particularly in the works of his middle years, he was given to displays of technical skill, as for example in the hexachord mass *De les armes*, or in the *Missa 'Gratieuse'* in which he deliberately employed all the mensuration signs available at that time. This tendency towards rational construction should not be understood as mere intellectualism, however, such as is found in Claudius Sebastiani's *Bellum musicale* of 1563; rather it was a means of achieving formal structures of a precision not to be attained in later masses of the century. The problem of form was most important in the large-scale masses of the second half of the 15th century, and, like Josquin and Obrecht, Ghiselin worked on its solution.

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MASSES

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Missa De les armes, 4vv, 1503, G ii (hexachord mass)
Missa 'Ghy syt die wertste boven al', 4vv, G iii (on his own song)
Missa 'Gratieuse', 4vv, 1503, G iii (on Busnoys' chanson)
Missa 'Je nay dueul', 4vv, 1503, G iii (on Agricola's chanson)
Missa 'Joye me fuyt', 4vv, G iv (only San and Ag; on Busnoys' chanson)
Missa 'La belle se siet', 4vv, 1503, G ii (on Du Fay's chanson)
Missa 'Le renvoy', Leipzig, Thomaskirche 51 (only T and B) (on Compère's chanson)
Missa 'Narayge', 4vv, 1503, G ii (on Morton's chanson)

MOTETS
all edited in G i

Ad te suspiramus, 2vv; Anima mea liquefacta est, 3vv; Anima mea liquefacta est, 4vv; Ave domina, sancta Maria, 4vv; Favus distillans, 3vv (no text); Inviolata, integra et casta, 4vv (uses T of Binchois' Comme femme)
Maria virgo semper laetare, 4vv; Miserere, Domine/In patientia, 3vv; O florens rosa, 3vv (no text); O gloriosa domina, 4vv; Regina caeli laetare, 4vv (uses T of Binchois' Comme femme); Salve regina, 4vv; Tota scriptura, 3vv (contrafactum of Pleni sunt caeli from Missa 'Narayge')
Da pacem, 3vv, attrib. Ghiselin in *I-Fc* Basevi 2439, is probably not by him on stylistic grounds.

SECULAR VOCAL
all edited in G iv

A vous madame, 3vv (no text); De tous biens playne, 3vv (no text); Fors seulement, 3vv (no text); Fors seulement, 4vv (no text); J'ayme bien mon amy, 3vv; Je lay empris, 3vv (no text; contrafactum of Ky of Missa De les armes or vice versa); Je loe amours, 3vv (no text); Je suis treffort, 3vv (no text); Las mi lares vous donc, 3vv (no text); Le cueur la syuit, 3vv; Rendez le moy mon cueur, 3vv; Si jay requis, 3vv (no text); Vostre a jamays, 3vv (no text)
Een frouwelic wesen, 3vv (no text); Ghy syt die wertste boven al, 4vv; Helas hic moet my liden, 3vv (no text); Wet ghy wat mynder jonghen herten dert, 3vv (no text)
De che te pasci amore, 3vv (no text); Dulces exuviae, 4vv

INSTRUMENTAL

Carmen in sol, a 3, G iv; L'Alfonsina, a 3, G iv; La Spagna, a 4, G iv

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CLYTUS GOTTWALD

Ghiselin Danckerts. *See* DANCKERTS, GHISELIN.

Ghisi, Federico (*b* Shanghai, 25 Feb 1901; *d* Luserna San Giovanni, 18 July 1975). Italian musicologist and composer. His father was a diplomat and he spent his early years in China. In 1908 he moved to Milan and studied harmony and counterpoint at the conservatory with Carlo Gatti, and the piano privately; he also took a degree in chemistry at the University of Pavia (1923). After a period abroad he returned to Turin, where he worked as a chemist and studied with Ghedini to take the conservatory's diploma in composition. In 1932 he moved to Florence, where his interest in Renaissance music was stimulated by discussions with Einstein; he began to study music history with Torrefranca (*libera docenza* 1936) and became the first lecturer of the new music history course at the university (1937–40). After the war he taught at the Università per Stranieri, Perugia (1945–74), and (again as the first lecturer in music history) at the University of Pisa (1963), retiring in 1970. As a lecturer at the Institut des Hautes Etudes, Brussels (1948), he initiated a series of conferences, and he also lectured at Harvard, Yale and the University of California, Berkeley. He was a council member of the IMS (1947–52), the Herausgaber Kollegium (1956) and the Società Italiana di Musicologia (1965–7), and in 1967 became an honorary member of the Royal Musical Association, London.

Ghisi's fundamental study of the *canti carnascialeschi* (1937) was the first in a series of pioneer works on the

music of Renaissance Florence covering both secular polyphony of the Trecento and monody of the early Seicento. An important discovery in the latter area was of two excerpts of Peri's *Dafne* (*Alle fonti della monodia*, 1940). His wide and thorough knowledge of textual and musical sources led to other important contributions, such as his identification of fragments of the Lucca manuscript at Perugia (1942–6), which helped to determine Ciconia's presence in Italy; he established that the unique Italian tendency towards monody was already present in 14th- and 15th-century music, and documented and demonstrated the passage from an Ars Nova style to a more homophonic treatment in the second half of the Quattrocento. His research interests included the *lauda*, Renaissance instruments and the work of Carissimi, whose historic position was first clarified by Ghisi through his archival investigations and musical analyses. He also studied the folk music of the bilingual Valdesi people of the Piedmont Alps, heard during summer vacations. Ghisi's own compositions (operas, ballets, and chamber, choral and symphonic works) often grew out of his musicological studies and have an affinity with Falla, Orff and Prokofiev.

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(*selective list*)

Stage: Piramo e Tisbe (cantare di piazza, 1, after W. Shakespeare), 1941–3; Il passatempo (divertimento coreografico, A. Millos), 1952; Le istorie cinesi di messer Marco Polo (pantomime sceniche, prol, 4 scenes), 1955; Il dono dei Re Magi (scena lirica, 1, after O. Henry), 1959; Il vagabondo e la guardia (scena popolare, 1, after O. Henry), 1965

Orch: Sinfonia italiana, 1939; 3 canzoni strumentali, pf obbl, str, 1946; Fantasia allegra, 1951; Sinfonia concertante, 2 chbr orchs, 1960

Choral: Sequenza e giubilo (Notker Balbulus: Media vita and Alleluia), chorus, insts, 1945; Sant'Alessio, vita, morte e miracoli, solo vv, chorus, orch, 1956–7; L'ultima visione (Plato, Cicero), solo vv, chorus, orch, 1967–72

Chbr works, unacc. choral pieces, songs

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'An Early Seventeenth Century MS., with Unpublished Italian Monodic Music by Peri, Giulio Romano and Marco da Gagliano', *AcM*, xx (1948), 46–60 [repr. in *Studi e testi* (1971)]

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'La musique religieuse de Marco da Gagliano à Santa Maria del Fiore, Florence', *IMSCR IV: Basle 1949*, 125–8

'The Oratorios of Giacomo Carissimi in Hamburg Staats-Bibliothek', *GfMKB: Lüneburg 1950*, 103–07 [repr. in *Studi e testi* (1971)]

'Strambotti e laude nel travestimento spirituale della poesia musicale del Quattrocento', *CHM*, i (1953), 45–78

'Un aspect inédit des intermèdes de 1589 à la cour médicéenne et le développement de courses masquées et des ballets équestres devant les premières décades du XVIIe siècle', *Les fêtes de la Renaissance [I]: Royaumont 1955*, 145–52

'La persistance du sentiment monodique et l'évolution de la polyphonie italienne du XVe au XVIe siècle', *L'Ars Nova: Wégimont II 1955*, 217–31

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'An Angel Concert in a Trecento Sienese Fresco', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 308–13

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CAROLYN GIANTURCO

Ghislanzoni, Antonio (*b* Lecco, 25 Nov 1824; *d* Caprino Bergamasco, 16 July 1893). Italian writer and librettist. After Boito, he was the most important Italian librettist between 1860 and 1890. He is usually credited with 85

librettos, but this seems to be a considerable overestimate, the correct total being about half that number. He was also a prolific journalist, responsible, on his own count, for more than 2000 articles. Originally intended for the priesthood, he was removed from the seminary at the age of 15 and studied medicine at Pavia instead. In 1846, finding that he had a fine baritone voice, he abandoned his studies and determined on a singing career, which he followed for about eight years. This experience of the theatre served as the raw material for his novel *Gli artisti da teatro*, published serially in the *Cosmorama pittorico* in 1856, then issued as a book. He was fervently patriotic, and in 1848 he founded two republican journals in Milan. He was arrested by the French in Rome and after a brief period of detention in Corsica he returned to the stage, incidentally singing Carlo in Verdi's *Ernani* in Paris in 1851. Three years later he arrived, ill, in Milan, and established himself in literary circles, later editing the *Gazzetta musicale di Milano* and the *Rivista minima*, and contributing to literary and artistic journals. He later made his home in Lecco, for whose theatre he wrote five librettos, but in 1890 retired to Caprino Bergamasco.

Although he began his career as a librettist in 1857, Ghislanzoni is best known for his later work for Verdi. In 1869, the composer, whom he had met 20 years earlier, asked him to help with the revision of *La forza del destino*. The collaboration was successful, so that Ghislanzoni was the obvious choice for *Aida* when a poet was needed to turn a prose text into verse. In the event, Verdi always treated the writer with respect, and also sought his help with the revision of *Don Carlos* in 1872. Ghislanzoni provided a number of first-class librettos for other composers, such *as I promessi sposi* (1869) for Petrella, *Fosca* (1873) and *Salvator Rosa* (1874) for Gomes and *Francesca da Rimini* (1878) for Cagnoni, but his best was probably *I lituani* (1874) for Ponchielli, a noble if rather monochrome work. His sense of dramatic structure was conventional yet secure, and although his work was strongly rooted in traditional forms, he used these with imagination and versatility. His verse was always clear and correct, and he had a gift for the neat and unhackneyed turn of phrase; his librettos are mercifully free from 'librettists' doggerel'. He was in sum a reliable and accomplished literary craftsman. It is easy to see why Verdi found him a congenial collaborator but also clear why it was Boito and not Ghislanzoni who stimulated the composer's last two masterpieces.

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J. Budden: *The Operas of Verdi*, iii: *From 'Don Carlos' to 'Falstaff'* (London, 1981)

JOHN BLACK

Ghitalla, Armando (*b* Alfa, IL, 1 June 1925). American trumpeter. He studied with William Vacchiano at the Juilliard School (1946–9). From 1949 to 1951 he played in the Houston SO, and from 1951 to 1979 with the Boston SO, as first trumpeter from 1965. He gave a memorable Town Hall concert in New York in 1958 – the first full trumpet recital, including the first modern performance of Hummel's concerto – and one in Carnegie Hall in 1960. He has influenced a generation of American trumpet players, in part because of his recordings as a soloist. Vacchiano has influenced him most as an orchestral player, but his highly lyrical solo style is probably due to his solo cornet playing in his youth. He has experimented extensively in mouthpiece and instrument construction with the makers Tottle (Boston) and Schilke (Chicago). He was professor of the trumpet at the University of Michigan from 1979 to 1993, and in 1994 was appointed to Rice University, Texas.

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EDWARD H. TARR

Ghivizzani [Guivizzani], **Alessandro** (*b* Lucca, *c*1572; *d* ?Parma, 1634–6). Italian composer. In his youth he worked in Florence. In 1604 he became a member of the Compagnia dell'Arcangelo Raffaello and was organist at S Pancrazio. In 1609 he married Giulio Caccini's younger daughter Settimia and joined the payroll of musicians at the Florentine court. Banished from Tuscany in 1611, he returned to Lucca but left for the Mantuan court in 1613. In 1617 he collaborated with Monteverdi, Salamone Rossi and Mutio Effrem by providing a madrigal for the sacred play *La Maddalena* by G.B. Andreini, staged at Mantua in honour of the marriage of Ferdinando Gonzaga and Caterina de' Medici. The following year he was represented by three motets in an anthology of Mantuan church music. On 19 October 1620 he was appointed *maestro di cappella* to the seignory of Lucca. He was granted leave of absence in 1622 to serve Cardinal Odoardo Farnese at Parma, where he probably remained until his death.

His surviving compositions represent various musical styles. The piece in *Musiche ... per la Maddalena* (Venice, 1617^3), for three voices and continuo, has a homophonic texture embellished only at a few cadences. Of the three motets (RISM 1618^4), that for solo voice emphasizes recitation on a single pitch over a slow-moving bass and includes some expressive ornamentation; the other two, for two and three voices respectively, generally follow the harmonic and imitative principles of the *prima pratica*, though there are occasional virtuoso passages; the continuo is rarely independent of the bass voice. There are four secular solo songs by Ghivizzani (in *I-Bc* Q49), one of which ends with a section on a chaconne bass. This song is one of five attributed to Ghivizzani in the Národní Muzeum, Hudební Oddelení, Prague (II La 2, formerly in the Lobkowitz library at Roudnice), but because of conflicting attributions between the two manuscripts the total number of his surviving songs cannot be determined.

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WILLIAM V. PORTER

Ghizeghem, Hayne van. *See* HAYNE VAN GHIZEGHEM.

Ghizzolo. *See* PASINO, STEFANO.

Ghizzolo, Giovanni (*b* Brescia; *d* Novara, ?1625). Italian composer. He became a Franciscan friar and lived in Novara in 1609 but had moved to Milan by 1610. From 1613 to 1615 he was *maestro di cappella* to Prince Siro of Correggio. He was working at Ravenna Cathedral in 1618. He was appointed *maestro di cappella* of S Antonio, Padua, on 6 October 1621 but arrived only in August 1622 and stayed 12 months before returning to Novara.

Ghizzolo wrote a good deal of church music and also a fair amount of secular music. This includes ensemble madrigals and canzonets but consists mainly of monodies: madrigals in a declamatory manner (one or two marked 'in stile recitativo'), more tuneful arias and strophic variations; there are also a few duets and dialogues (some with parts for chorus). His first book of *Madrigali et arie* (1609) contains an intriguing setting of the *Giuoco della cieca* from Guarini's *Il pastor fido*, but on the whole his songs are less successful and less in tune with the new currents of the day than those of composers who were primarily monodists.

As a church composer Ghizzolo also stands on the boundary between conservative and progressive. Only in his motets (published under the title 'concerti') did he adopt modern concertato textures for two or three voices; the psalm and mass music is all for four or five voices or double choir. The concerti of 1611 are described as being 'all'uso moderno' but are in an imitative polyphonic style without florid writing. In his collection of 1613 Ghizzolo uses old-fashioned *falsobordone* laid out in a manner similar to Anglican double chant, the two choirs alternating from verse to verse with different halves of the chant. An interesting example of adaptability occurs in the collection of 1619, which can be sung in five parts by using one choir only or in nine by adding a second choir. Ghizzolo explained that this choir could, if desired, be an instrumental group, that the quintus part could be sung by a tenor if there was no second soprano and that nobody should be surprised to hear consecutive 5ths or octaves between this voice and the organ part. This is typical of the free-and-easy approach in some liturgical music of the time.

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Messe, motetti, Mag, canzoni francese falsi bordoni et Gloria Patri, 8vv, op.10 (Milan, 1613)

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Salmi intieri, 5vv, bc (org) ad lib, op.14 (Venice, 1618[6])

Messa, salmi, Lettanie della B.V., falsi bordoni et Gloria Patri concertati, 5, 9vv, servendosi del secondo coro a beneplacito, bc (org), op.15 (Venice, 1619)

Salmi, messa e falsi bordoni concertati, 4vv, op.17 (Venice, 1620)

Il IV° libro de concerti, 2–4vv, con le Letanie della B.V., op.16 (Venice, 1622, 2/1640) [1st edn inc.]

Compieta, antifone et Letanie della Madonna, 5vv, op.20 (Venice, 1623)

Messe parte per capella e parte per concerto, 4–5vv, op.19 (Venice, ?/1625) [1st edn lost]

2 motets, 2, 4vv, bc (org) in 1612[9]; 2 motets, 3–4vv, in 1615[13]; 2 motets, 2–3vv, bc, in 1621[4]; 4 motets, 1–2, 4vv, bc, some with str, in 1624[2]; 1 motet, 1v, bc, in 1624[3]; 4 motets, 4vv, bc (org), in 1626[2]

SECULAR

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Il secondo libro de madrigali et arie, 1–2vv, chit, op.6 (Milan, 1610)

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JEROME ROCHE/R

Ghoneim, Mauna (*b* Cairo, 21 Aug 1955). Egyptian composer. From the age of eight she studied the piano at the Cairo Conservatory. Later she joined the composition class founded by Abdel-Rahim, studying composition and the traditional Arab modal system. She graduated in composition (1977) and piano (1978), both with distinction. From 1981 she took postgraduate studies in composition from the Vienna Hochschule für Musik with Thomas Christian David and Francis Burt, graduating with distinction in 1987 and obtaining Magister Artium in 1988. She returned to Egypt in 1989 and to a teaching post at the Cairo Conservatory. Many of her compositions have been performed outside Egypt: in Vienna, Rome, Berlin, Bonn and Prague. In 1991 she was awarded the prize for musical creativity by the Academy of Arts, Cairo. A well-known composer of documentary film music, she won a prize (1991) for her music for the documentary film *An Evening's Fishing* (1991).

Her compositions include many piano works and many using the flute, besides vocal and orchestral works. Her style is distinguished by tender melodic lines using the tetrachords and pentachords of Arab music in a very personal way, accompanied by contemporary Western harmonies. She uses irregular metres in accordance with the Arab rhythmic modes, for example in *El Mashrabia*

for strings (1987), the Elegy for orchestra (1990) and the Suite for flute and harp (1993).

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Film scores, incl. Saìd-ĕlàssără [An Evening's Fishing], 1991

AWATEF ABDEL KERIM

Ghosh, Nikhil Jyoti (*b* Barisal; *d* Bombay, 3 March 1995). Indian *tablā* player. Born into a family of musicians, he was trained initially in *sitār* playing and vocal music before choosing the *tablā* as his main instrument. Following his elder brother, the flautist Pannalal Ghosh, first to Calcutta and later to Bombay, he learnt the *tablā* from Pandit Jnan Prakash Ghosh of the Farrukhabad and Punjab *gharānā*s. He later became a disciple of Ustad Amir Hussain Khan and Ustad Ahmedjan Thirakwa, both of whom were disciples of Ustad Munir Khan, preceptor of the Laliyana *gharānā*. Having mastered the traditional repertory of the styles of Delhi, Ajrada, Farrukhabad, Lucknow and Punjab, Ghosh was acclaimed both for his solo recitals of traditional *tablā* compositions and for his refined accompaniment. His solo recordings were released by HMV India (1974) and UNESCO (1978).

He developed graded systems of music training for use in mass education and the training of professional performers which were implemented at the Sangit Mahabharati in Bombay. He also established a system of notation. In 1961 he began to compile material for an encyclopedia of music, dance and drama in India, the completion of which he did not live to see. Most prominent among his *tablā* disciples are his son Nayan Ghosh and Aneesh Pradhan. He also trained his son Dhruba Ghosh in *sāraṅgī* playing and his daughter Tulika Ghosh-Pathak in vocal music.

GERT-MATTHIAS WEGNER



Pandit Nikhil Ghosh

Ghosh, Pannalal (*b* Barisal District, East Bengal, 1911; *d* 20 April 1960). Indian *bānsurī* player (*see* VAṂŚA) and composer. His father Akshaya Kumar played the *sitār* and his younger brother Nikhil Ghosh was a distinguished *tablā* player and musicologist. He was largely self-taught as a flautist, picking up technique by observation and imitation of traditional players, although he studied music with Khurshid Ahmad Khan and Girija Shankar Chakravorty. He is known principally as a disciple of the multi-instrumentalist Ustad Allauddin Khan, with whom he studied from 1947.

He worked in the film industry for many years in both Calcutta and Bombay as a musician and composer (music director), and in 1938 toured Europe for six months with the Saraikala Nrityamandali dance troupe. In 1947 he was appointed music director at All India Radio, where he set up the National Orchestra. As a soloist he is regarded as a pioneer who reintroduced the flute to the concert stage in North Indian (Hindustani) music, and he was responsible for developing several elements of modern *bānsurī* technique. He is also credited with the introduction of the 'tenor' flute (approximately 80 cm long, with very wide hole-spacing), when previously much smaller instruments had been prevalent, and he used flutes of different sizes during a single performance. These innovations have since been taken up and developed further by other musicians, notably Pandit Hari Prasad Chaurasia.

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RECORDINGS

Pannalal Ghosh, GCI EALP 1252 (n.d.) [rāgas *Yaman* and *Shri*]
The Magic Flute of Pannalal Ghosh, Odeon MOAE 5006 (1968) [rāgas *Marwa* and *Sarang*]
Great Master, Great Music, perf. P. Ghosh, HMV EALP 1367 (1971) [rāgas *Pilu* and *Darbari*, *Bhairavi ṭhumrī*]

MARTIN CLAYTON

Ghro, Johann. *See* GROH, JOHANN.

Giaccio, Orazio [Horatio] (*b* Aversa, nr Naples, *c*1590; *d* ?Naples, in or after 1660). Italian composer and singer. He sang bass at SS Annunziata, Naples, intermittently between 1614 and 1632. In 1620 he entered the Celestine convent of S Pietro a Majella, Naples, and in 1660 he was a hebdomadary at Naples Cathedral. Between 1613 and 1618 he published three books of secular three-part canzonettas with guitar accompaniment; many of the texts in the two surviving volumes are by members of the Oziosi, the leading literary academy in Naples. Giaccio's op.6, for one to three voices (1645), is a sacred counterpart to these books. Its contents are like the secular canzonettas in that their usual triple metre is varied by syncopations and hemiola, but they are more concertante: there are

contrasts of dynamics and between solo and ripieno, and there are little continuo interludes.

WORKS

Armoniose voci, canzonette in aria spagnola, et italiana ... libro primo, 3vv (Naples, 1613, 2/1618, both lost; 3/1620)
Fiori armonici, canzonette libro secondo, 3vv, lost (printed between 1613 and 1618, mentioned in ded. of Laberinto amoroso)
Laberinto amoroso, canzonette ... libro terzo, 3vv (Naples, 1618)
Hinni e frottole ... libro primo, 3–4vv, op.4 (Naples, 1621)
Canzone sacre in musica, 1–3vv, op.6 (Naples, 1645)

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KEITH A. LARSON

Giaches da [Giacchetto de] **Mantua.** *See* JACQUET OF MANTUA.

Giacobbe, Juan Francisco (*b* Buenos Aires, 7 March 1907; *d* Buenos Aires, 31 Jan 1990). Argentine composer and teacher. He attended the National Conservatory in Buenos Aires, where he studied harmony and instrumentation with Ugarte, graduating in 1929. He continued his education in Paris, Milan, Rome and at the abbey of the Madonna del Monte, Cesena, with Dom Bonifacio for Gregorian chant. In 1934 he returned to Buenos Aires and created the Argentine Society of Polyphonic Music. He held numerous teaching positions, including professorships in fugue, composition, Gregorian chant, history, counterpoint and ethnomusicology at the National and Municipal conservatories in Buenos Aires. His interests in ethnomusicology and philosophy are reflected in his essays. As a composer he was noted for his stage works and sacred choral music.

WORKS
(*selective list*)

Stage: Nuestra Señora de Luján (mystery), 1931; Natividad (Chanza Calchaquí) (chbr op), 1935; Juventus (op), 1941; Tema perpetuo (choreog. sym.), 1965; Il re nascosto (op), 1968
Choral: Stabat mater, unacc., 1956; El diálogo secreto, speaking vv, orch, 1959; Gregorian Mass (Sp.), 1966; 2 TeDs, chorus, orch, 1976, 1976–7
Orch: Danzas medievales lombardas, 1945; Imágenes del tango, 1960; Concerti da chiesa, orch, 1977
Chbr music; choruses; music for solo insts; pf music; songs

JOHN M. SCHECHTER

Giacobbi, Girolamo (*b* Bologna, bap. 10 Aug 1567; *d* Bologna, 23 Dec 1628). Italian composer. He was closely associated with the basilica of S Petronio, Bologna, where he began his career as a choirboy in 1581, becoming a paid singer in 1584. He was an assistant (*promagister*) to the *maestro di cappella* from 1595 and was himself *maestro* from 18 August 1604 to 1628, when he resigned because of a serious illness. From February to April 1618 he was also *maestro di cappella* of the new Oratorio dei Filippini, Bologna, and from 1625 to 1628 he directed the choir at S Giovanni in Monte. A close friend of Banchieri, he was an active member of the Bolognese Accademia dei Floridi, which Banchieri had founded in 1614. In 1625 it took the new name of Accademia dei Filomusi and met in Giacobbi's house until it was disbanded in 1630; on 13 June 1620 it was visited by Monteverdi. Reference to Giacobbi's death is made in a letter from Banchieri to Monteverdi.

Giacobbi was one of the first composers outside Florence to write in the new monodic style. In 1605 he composed four *intermedi* for the pastoral play *Il Filarmindo* by Count Ridolfo Campeggi. The *intermedi* were published in 1608 as *L'Aurora ingannata* in the several editions of the libretto, but the music was published under the title of *Dramatodia*. The recitatives are in an intense, pathetic style reminiscent of Jacopo Peri's *Euridice*, and they alternate with short ensembles and strophic, homophonic choruses. In 1613 Giacobbi wrote the music for new *intermedi*, called *Proserpina rapita*, for the same play. In his sacred music he displayed both conservative and progressive features. The motets of 1601 are fluently composed in the late Renaissance idiom of Palestrina, with a sensitive awareness of tonal balance and contrast in those for two choirs. The concerted vesper psalms of 1609 are influenced by the more recent innovations of the Venetians. Written in long continuous sections, with organ continuo, they are expressive and dramatic in character, with frequent changes of scoring and tone colour. In a preface Giacobbi gave instructions and suggestions regarding the disposition of the choirs, soloists and instrumentalists.

WORKS

STAGE

all music lost except for 1st item

Dramatodia, overo Canti rappresentativi sopra L'Aurora ingannata, 4 intermedi for Il Filarmindo (R. Campeggi) (Venice, 1608/*R*)
L'Andromeda (tragedia, 5, Campeggi), Bologna, carn. Feb 1610
Proserpina rapita, 4 intermedi (Campeggi), Bologna, 1613
Amor prigioniero (S. Branchi), Bologna, 1615
Tancredi (Campeggi), Bologna, 1615
Il Reno sacrificante (Campeggi), Bologna, 1617
La selva dei mirti (B. Marescotti), Bologna, 1623
La montagna fulminata, tourney, Bologna, 1628
Ruggero liberato, tourney

SACRED VOCAL

[22] Motecta multiplici vocum numero concinenda, 5–10vv (Venice, 1601)
Prima parte dei [7] salmi concertati, 8, 9, 18vv, bc (org) (Venice, 1609) [incl. 2 Magnificat]
Vespri per tutto l'anno, 4vv, some with bc (org) (Venice, 1615)
[4] Litanie e [8] motetti da concerto e da cappella, 8vv (Venice, 1618)
4 masses, 4vv, 1659: Missa 'Cantate Domino', Missa sine nomine, Missa 'Veni Creator Spiritus', Missa 'Veni Domine': *I-Bsp*
Sanctissimae Deiparae canticum: 8 Magnificat, 4vv, 1628, *Bsp*
36 hymns, 4vv, *Bsp*
Messa, 4vv; Magnificat, 8vv; 2 Magnificat, 4vv; [5] Salmi della Beata Vergine, 8vv; Invitatorio e Salmi da Morti, 8vv; *Bof*

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M. Vanscheeuwijck: *De religieuze muziekproduktie in de San Petronio-kerk te Bologna ten tijde van Giovanni Paolo Colonna (1674–1695)* (diss., U. of Ghent, 1995), 146–53

PETER SMITH/MARC VANSCHEEUWIJCK

Giacobetti, Pietro Amico (*b* Ripatransone, nr Ascoli Piceno; *fl* 1579–1616). Italian composer. According to Gaspari he was a cleric at Ripatransone from 1579 until his death. Two of his works are known: *Motectorum quatuor*

quinque et sex vocibus, liber primus (Venice, 1589), and the five-voice *Lamentationes cum omnibus responsoriis in triduo hebdomadae sanctae* (Venice, 1601). As might be expected, the movements of the latter are composed in a stark, largely homophonic manner and the book ends with two settings of the Passion, one 'In Domenica Palmarum' and the other (whose texture expands to six voices at its conclusion) 'In die Parasceves'. These too are written in a style of the utmost simplicity, thus respecting the tradition of Passion settings while at the same time being accessible to choirs of modest ability.

IAIN FENLON

Giacomelli [Jacomelli], **Geminiano** (*b* Piacenza, *c*1692; *d* Loreto, 25 Jan 1740). Italian composer. In his early years in Parma he studied singing, counterpoint and keyboard with G.M. Capelli, *maestro di cappella* of the cathedral. The story of his being sent to study with Alessandro Scarlatti in 1724, and afterwards being in the service of Charles VI in Vienna was doubted by Eitner, and there is little evidence to support either contention: Scarlatti died in October 1725, and the opera *L'Arrenione*, supposed to have been composed for the Viennese court, is not by Giacomelli.

From 1719 to 1727 and from 1732 to 1737 Giacomelli was *maestro di cappella* of the court of Parma and the church of the Madonna della Steccata, serving jointly with his aged teacher Capelli; in the intervening years (1727–32) he held the same position at S Giovanni in Piacenza. In 1737 he directed performances of his opera *Cesare in Egitto* in Graz before succeeding Tommaso Redi as *maestro di cappella* of the Santa Casa, Loreto, on 24 November 1738. The announcement of his death, discovered by Tebaldini, states that he died at about 48 while still serving at Loreto.

Giacomelli wrote 19 operas for various Italian cities; his most successful was *Cesare in Egitto* (1735). The set of intermezzos, *Golpone e Birina*, performed in Rome for Carnival 1739 with his *Achille in Aulide*, were written by Fini and Zanetti for Venice in 1732, not by Giacomelli. He also composed two oratorios and many sacred compositions of which only a few survive. Giacomelli seems to have been highly esteemed by his contemporaries; Benedetto Marcello published Giacomelli's letter of recommendation in the preface to volume seven of his *Estro poetico-armonico* (Venice, 1724–6/*R*).

WORKS

OPERAS

drammi per musica in three acts, lost, unless otherwise indicated

Ipermestra (A. Salvi), Venice, S Giovanni Grisostomo, carn. 1724; Parma, Ducale, 1724
Scipione in Cartagine nuova (C.I. Frugoni), Parma, Ducale, spr. 1728, *D-Mbs*
Zidiana, Milan, Ducale, 28 Aug 1728
Lucio Papirio dittatore (Zeno, Frugoni), Parma, Ducale, spr. 1729
Gianguir (A. Zeno), Venice, S Cassiano, 1729, *B-Bc*
Semiramide riconosciuta (P. Metastasio), Milan, Ducale, Jan 1730
Annibale (F. Vanstryp), Rome, Capranica, Jan 1731, arias *I-IBborromeo*
Epaminonda (?D. Lalli), Venice, 1732, S Giovanni Grisostomo, carn. *B-Bc*
Rosbale (C.N. Stampa), ?Rome, Argentina, carn. 1732
Alessandro Severo (Zeno), Piacenza, Ducale, aut. 1732
Adriano in Siria (Metastasio), Venice, S Giovanni Grisostomo, carn. 1733, *D-Bsb*
La caccia in Etolia (pasticcio), Vienna, Kärntnertor, 8 April 1733
Merope (Zeno, Lalli), Venice, S Giovanni Grisostomo, carn. 1734, *A-Wgm*, *B-Bc*
Cesare in Egitto (G.F. Bassani), Milan, Ducale, carn. 1735, *Bc*
Nitocri, regina d'Egitto (Zeno), Rome, Tordinona, carn. 1736
Arsace (Salvi, G. Boldoni), Prato, Pubblico, 1736
Demetrio (Metastasio), Turin, Regio, carn. 1737
La costanza vincitrice in amore, Parma, Ducale, carn. 1738, ?collab. Genocchi (?Gnocchi)
Achille in Aulide, Rome, Argentina, carn. 1739
Egloga amebea (int), *A-Wgm*
?Pasticcios: Catone in Utica (Metastasio), Vienna, 1744; Catone in Utica (Metastasio), Vienna, 1749
Cants. and arias, some from ops, in La muse lyrique italienne avec des paroles françoises (Paris, 1773); *A-Wgm*, *Wn*; *F-Pn*; *D-Bsb*, *Dl*, *SWl*, *W*; *GB-Lbl*, *Cfm*; *I-Mc*, *Nc*; *S-Uu*

SACRED

La conversione di S Margherita da Cortona (orat), ?*D-LEm*
S Giuliana Falconieri (orat, Torribilini), Genoa, Oratorio dei Filippini, 1740, collab. Rolandi
Ky, *D-Dl*; 2 lit, 4vv, Mag, 4vv, *I-LT*; 3 motets, 4vv, *D-Bsb*; 1 motet: Domine noster, 3 male vv, *PL-WRu* (*EitnerQ*), as Quam admirabile ed. F. Commer, Musica Sacra, ii (Berlin, 1839)

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N. Pelicelli: 'Musicisti in Parma nel secolo XVIII', *NA*, xi (1934), 29–57
C. Anguissola: *Geminiano Giacomelli e Sebastiano Nasolini, musicisti piacentini* (Piacenza, 1935)

GORDANA LAZAREVICH

Giacometti, Bortolomeo (Antonio) (*b* Verona, 30 Dec 1741; *d* Verona, 4 Jan 1809). Italian composer and singer. He entered the choir school at Verona Cathedral in March 1755 where, in addition to the academic curriculum, he studied plainsong and counterpoint under the *maestro di cappella* Daniel dal Barba. After his ordination he joined the chapter choir as *cappellano* and from 1775 was a bass in the cathedral choir. In addition to clerical duties at a local church, he probably served as apprentice to Dal Barba. In December 1779 Giacometti assumed full teaching responsibilities at the choir school and was accorded rights of succession to the cathedral position on Dal Barba's death. From 1789 he was the leading composer at the cathedral, where he continued in service until the end of his life.

Of special interest among Giacometti's compositions are an expressive *Benedictus Dominus Deus Israel* and the virtuoso *lectiones* for Holy Week in which simple recitative sections alternate with florid solo passages. A small instrumental complement of two violas and violone is often used in his choral music; full orchestral ensembles were used only in pontifical celebrations. A facile declamatory style with little melodic inventiveness prevails in many works, especially his responsories, but occasionally contrasts of key and metre create striking effects. Giacometti's compositions retained popularity into the 19th century; in Spagnolo's opinion he 'was justly considered the most skilful composer of his time'.

WORKS

only principal sources

Masses, mass movts: 3 masses (G, 3vv; A, 4vv; 4vv), *I-RVE*; Ky–Gl, 4vv, insts, *VEcap*; Gl, 4vv, insts, *VEcap*; 2 Credo: 4vv, *RVE*, 4vv, org, *VEcap*
Requiem mass, 4vv, bc, *VEcap*; Messa di morti, 3vv, b, *OS*
Int, grad, off, 3vv, *VEcap*; 2 sequences: Veni Sancte Spiritus, 4vv, *RVE*, Victimae paschali, 4vv, *RVE*
Mag, 4vv, org, *RVE*; Benedictus Dominus Deus Israel, 4vv, insts, *VEcap*; TeD, 4vv, *RVE*
Responsories: 4 (3vv, insts; 2 for 4vv, insts; 5vv, insts), *VEcap*; Responsori del 1° notturno, *RVE*; Responsori per i defunti, 4vv, bc, *VEcap*; Improperia, 3vv, *VEcap*; Domine ad adjuvandum, 3vv, *RVE*

2 Salve regina, *RVE*; 9 Miserere, 1–3vv, insts, *VEcap*
Psalms: Lauda Jerusalem, 3vv, Lauda pueri, 3vv, *RVE*; Dixit Dominus, vv, orch, Libera me, 4vv, insts, *VEcap*
Hymns: 2 Pange lingua (3vv, *RVE*; 4vv, insts, *VEcap*); 4 Tantum ergo (2 for 3vv, 1 for 4vv, *RVE*; 4vv, b, *VEcap*); 3 Vexilla (3vv; 3vv, insts, 1775; 4vv, insts), *VEcap*; Vexilla regis, 4vv, str, *VEcap*
Lessons, 1v, b, *VEcap*; Lezione terza del venerdì santo, 1v, bc, *VEc*
Passio D.N.J.C., 1793, 3vv, b, *VEcap*; 3 Turba passionis (3vv, b; 3vv; 3vv, b, 1789), *VEcap*; Turbe per venerdì santo, *RVE*

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MICHAEL DUBIAGA JR

Giacometti, Giovanni Battista. *See* JACOMELLI, GIOVANNI BATTISTA.

Giacomini, Bernardo (*b* Florence, 2 May 1532; *d* after 1562). Italian composer. He is called 'gentilhuomo fiorentino' on the title-page of his only known collection, *Il primo libro di madrigali a cinque voci* (Venice, 1563). He may have been one of the several Florentine amateurs of a certain social status who tried their hand at composition during the period. He was a member of the Knights of St Stephen. A reference to 'il nostro Cav Giacomini' in an unpublished work by Giovanni de' Bardi may indicate that he was also a member of Bardi's circle. The madrigal book is dedicated to Paolo Giordano Orsini, Duke of Bracciano, who in 1558 married Isabella, daughter of Duke Cosimo I de' Medici of Florence. The madrigal *Nobil coppia gradita*, which opens the volume, celebrates the union of these two noble families and was perhaps written for performance at the wedding festivities. The remaining works include settings of no fewer than nine sonnets by Petrarch, each divided into the customary two sections. These pieces, composed in a style typical of the time, are characterized by mild chromaticism and a high regard for correct text setting. His five-voice setting of Petrarch's sonnet *Zefiro torna* appears in Gardano's 1592 edition of *Spoglia amorosa*. Two other works, the five-voice *Ma folle io spargo* and the six-voice *La bella mano*, were intabulated by Vincenzo Galilei, who published them in the 1584 edition of his *Fronimo*. Another madrigal, *Claro dolce ben mio*, appears in a manuscript addition to the 1568 edition of this work.

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FRANK A. D'ACCONE

Giacomini, Giuseppe (*b* Veggiano, nr Padua, 7 Sept 1940). Italian tenor. He studied at Padua and Milan, making his début in 1967 at Vercelli as Pinkerton. Having sung in Vienna and Berlin (1972), at La Scala (1974) and the Paris Opéra (1975), he made his Metropolitan début in 1976 as Don Alvaro, returning as Don Carlos, Macduff, Pinkerton, Canio and Manrico. He made an impressive Covent Garden début in 1980 as Dick Johnson, returning in other lyric and spinto roles: Turiddu (which he has recorded), Manrico, Cavaradossi, Radames, Pollione and Calaf. Giacomini's other parts range from Edgardo and Don José through Puccini's Des Grieux and Luigi (*Il tabarro*), both of which he has recorded, to Lohengrin (in Italian) and Verdi's Otello, which he first sang in 1986 at San Diego and has repeated in Vienna, Naples and Monte Carlo. His powerful, firmly focussed voice is well suited to the heavier Italian repertory, while his dramatic involvement has greatly increased over the years.

ELIZABETH FORBES

Giacomo, Salvatore di. *See* DI GIACOMO, SALVATORE.

Giacomo da Chieti. *See* JACOBUS THEATINUS.

Giacopone da Todi [Giacopone de' Benedetti]. *See* JACOPONE DA TODI.

Giacosa, Giuseppe (*b* Colleretto Parella, Ivrea, 21 Oct 1847; *d* Colleretto Parella, 2 Sept 1906). Italian playwright and librettist. After graduating in law at Turin University he joined his father's legal practice until the success of his one-act verse comedy *Una partita a scacchi* (1873) induced him to take up a literary career. He became a member of Boito's circle, specializing at first in stylized period drama. Then followed a number of prose plays in the tradition of the French Théâtre Libre, of which *Tristi amori* (1887) and *Come le foglie* (1900) still hold the stage as worthy examples of intimate bourgeois tragedy. *La comtesse de Chaillant* (1891) was written in French for Sarah Bernhardt. From 1888 to 1894 Giacosa held the chair of literature and dramatic art at the Milan Conservatory. At the time of his death he was editor of the literary periodical *La lettura*. His output also includes a number of prose sketches associated with his native region and entitled *Novelle e paesi valdostani* (1886) and an account of a visit to America in 1891.

Regarded at the turn of the century as Italy's leading playwright, Giacosa is remembered chiefly for his association with Puccini in double harness with the librettist Luigi Illica. The partnership was organized by the publisher Giulio Ricordi in 1893. After Puccini had turned down Giacosa's offer of a Russian subject, Ricordi set the two librettists to work on the text of *La bohème* (1896); it would seem to have been Giacosa's idea to base the character of the heroine on a blend of Murger's Mimì and Francine, so ensuring a total contrast between the two female leads such as eluded Leoncavallo in his treatment of the same subject. The collaboration continued with *Tosca* (1900) and *Madama Butterfly* (1904) with equally successful results. In each case Illica's task was to plan the scenario and draft the dialogue which Giacosa would then put into polished verse. Although he found the work uncongenial and frequently protested against Puccini's ideas he always ended by giving way to them; and his calm, benign presence at their conferences (he was known affectionately as 'the Buddha') did much to smooth their difficulties. In addition to his work for Puccini Giacosa adapted *Una partita a scacchi* for a one-act opera by the Piedmontese composer Pietro Abbà-Cornaglia (1892) and sketched out the text for an oratorio, *Cain*, for Lorenzo Perosi. The plan to write a libretto for Mascagni with Illica never came to fruition.

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JULIAN BUDDEN

Giai [Giaii, Giaij, Giay], **Francesco Saverio** (*b* Turin, 27 Sept 1729; *d* Grugliasco, nr Turin, 12 Aug 1801). Italian composer, son of GIOVANNI ANTONIO GIAY. He studied initially in Turin, probably at the Collegium Puerorum Innocentium at the cathedral, under the direction of F.M. Montalto. Between 1759 and 1762 he continued his studies, spending a year each in Bologna, with Padre Martini, Naples, with Giuseppe de Majo, and Rome, where his compositions were favourably received in the Papal chapel. On his father's death he was made director of the Turin royal chapel, as officially documented in a letter of 9 February 1764. Until 1798 his principal assistant in this post was the celebrated violinist Gaetano Pugnani, and together with him he took part in the musical life of the court, directing, among other things, the music played at the wedding of Clotilde de France with Carlo Emanuele IV in 1775. Like his father, Francesco seems to have been concerned primarily with the sacred music of the court, although he composed a violin concerto. Mozart, during his visit to Turin in 1771, listed Giai as one of the musicians he wished to meet, along with Quirino Gasparini, *maestro di cappella* of the cathedral and the violinist and composer Ignazio Celoniati.

WORKS

in I-Td, unless otherwise stated

Violin Concerto, B♭, *D-Dl*
11 masses, 3 Requiem, 3 Ky–Gl, 1 Ky, 2 Gl
3 Dies irae, 2 Dixit Dominus, 2 Confitebor, 3 Beatus vir, 16 Miserere, 2 Laudate Dominum, 3 Mag, 2 TeD
4 lits, 26 lessons for Holy Week, Responsori per il Castrum Dolores, Profezia duodecima di Nabuconodosor, various motets

For bibliography *see* GIAY, GIOVANNI ANTONIO.

GORDANA LAZAREVICH/MARIE-THÉRÈSE BOUQUET-BOYER

Giai [Giaj], **Giovanni Antonio.** *See* GIAY, GIOVANNI ANTONIO.

Giaiotti, Bonaldo (*b* Ziracco, nr Udine, 25 Dec 1932). Italian bass. He studied with Alfredo Starno in Milan where he made his début at the Teatro Nuovo in 1957. Within the next three years he established himself as one of the leading Italian basses of his time, and was engaged in 1960 by the Metropolitan, New York, remaining a valued member of the company for the next 25 years. The priestly roles in *La forza del destino* and *Aida* were his speciality, though the part he sang most frequently in the house was that of Timur in *Turandot*. At La Scala he was introduced as Rodolfo in *La sonnambula* (1986), and at the Verona Festival of 1992 he appeared as King Philip in *Don Carlos*. He also made a concert tour of South America in 1970. His sonorous, evenly produced voice served him well over a long career, and can be heard in many recordings. Among these is *Luisa Miller* (1975, with Maag), where Count Walter's aria in Act 1 is a fine example of his art.

J.B. STEANE

Giamberti, Giuseppe [Gioseppe] (*b* Rome, *c*1600; *d* Rome, 1662–4). Italian composer. He was a pupil of G.B. Nanino and Paolo Agostini, as he announced on the title-page of his op.1. His studies with them probably took place in 1615–16 when he was a boy soprano at S Lorenzo in Damaso, where Nanino and Agostini were successive *maestri di cappella*. From 1624 at the earliest to at least 1628 Giamberti was *maestro di cappella* of Orvieto Cathedral. From at least 1630 until 1645 he was *maestro di cappella* of S Maria Maggiore, Rome, and in 1662 he held a similar position at the church of the Madonna dei Monti, Rome. To a great extent he was a typical composer of the Roman school and produced mainly sacred music. His most important publication is his *Antiphonae et motecta* (1650), a comprehensive collection of over 200 pieces. Like most of his music it is in the concertato style. Unlike many Roman composers he also wrote lighter music: his final publication, of 1657, was popular enough to go into three further editions, and the eight short strophic solo songs are the most attractive music in his op.1.

WORKS

Poesie diverse poste in musica, 1–3vv, op.1 (Rome, 1623[13])
Sacrae modulationes, 2–5vv, org, cum litanijs BVM, liber primus, op.2 (Orvieto, 1627)
Laudi spirituali poste in musica in diversi stili, 1–6vv, op.3 (Orvieto, 1628)
Antiphonae et motecta festis omnibus propria, 2–4vv (Rome, 1650)
Duo tessuti con diversi solfeggiamenti, scherzi, perfidie, et oblighi (Rome, 1657); some transcr. from 4/1689 in Goldschmidt
2 songs, 1v, bc, 1640[2]; 1 ed. in Racek
1 motet, 3vv, bc, 1662[2]
Missa 'Veni, sponsa Christi', 4vv; ricercari, solfeggi, 2vv: *D-Bsb*

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H. Goldschmidt: *Die italienische Gesangsmethode des XVII. Jahrhunderts und ihre Bedeutung für die Gegenwart* (Breslau, 1890/*R*, 2/1892), 131; appx, 56–7
J. Racek: *Stilprobleme der italienischen Monodie* (Prague, 1965), esp. 165–7, 238–9
J.W. Hill: *Roman Monody, Cantata and Opera from the Circles around Cardinal Montalto* (Oxford, 1997)

NIGEL FORTUNE (with JOHN WALTER HILL)

Gianacconi, Giuseppe. *See* JANNACCONI, GIUSEPPE.

Gianella, Louis [Ludovico, Luigi] (*b* ?1778; *d* Paris, 1817). Italian flautist and composer. He was engaged in 1790 as an instrumentalist in the orchestra of La Scala in Milan, and in the same year two ballets by him were performed there. He went to Paris in about 1800 and earned his living by playing in various theatre orchestras, possibly including that of the Opéra-Comique. He achieved some fame as a composer with his collaboration on *L'officier cosaque* (1803). Like many of his colleagues, he was attracted to the revival of freemasonry after the Revolution. In 1805 he was admitted to the Anacreon Lodge, whose membership consisted almost entirely of theatre musicians and theatrical staff. The most notable of his fellow masons were the flautist Jean-Louis Tulou, the singer Jean-Pierre Garat, the violinist Antoine Kreutzer (brother of Rodolphe Kreutzer) and the composer Pierre Gaveaux, author of a version of *Fidelio* which preceded Beethoven's.

WORKS

STAGE

Il denaro fa tutto (ballet), Milan, La Scala, Aug 1790, lost
Idante ed Asseli (ballet), Milan, La Scala, Aug 1790, lost
L'officier cosaque (comic op, 1, J.G.A. Cuvelier and J.M. Barouillet), Paris, Porte-St-Martin, 8 Apr 1803, collab. C.F. Dumonchau; score (Paris, 1803)
Acis et Galathée (ballet, A. Duport), Paris, Opéra, 10 May 1805, collab. B. Darondeau; score, *F-Po*; airs in Leduc's Journal, xii (Paris, *c*1805)

VOCAL

Arianna a Nasso (cant., P.A. Cratisto Jamejo), music lost
3 canzonettes, pf/gui acc., separately pubd (London, c1810); romances, pf acc. (Paris, n.d.), cited by *FétisB*; Io sono un po difficile, aria from Dame soldade

INSTRUMENTAL

published in Paris, n.d., unless otherwise indicated

3 fl concs.
Trios, fl, vn, b, opp.1–2; 3 fantaisies, fl, vn, 2 va, vc, op.6; 3 duos concertants, fl, hp, op.24; 3 Quartetts, fl, vn, va, vc, op.32 (London, c1815); Solos, fl, b, opp.33–4, 43; 6 variations, fl, vn acc.; 3 sonates, fl, b/vn ad lib
3 nocturnes, 2 fl, bn, op.12; [3] Trios, 3 fl, opp.27, 36 (London, ?1810–?15); Nocturnes, 2 fl, vc, opp.28–31; Quartetto, 4 fl, op.52 (London, c1815); Sonates, 2 fl, pf; 4 collections of fl duos
Steibelt's pf sonatas, op.45, arr. 2 fl; Elegant Extracts, fl, ed. Gianella (London and Dublin, n.d.)

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EitnerQ; FétisB; HoneggerD; MGG1 ('Darondeau', 'Dumoncheau'; R. Cotte)*; SchmidlD*
R.J.V. Cotte: *Les musiciens Franc-Maçons à la cour de Versailles et à Paris sous l'ancien régime* (doctorat d'Etat, diss., 1982, *F-Pn*)

ROGER COTTE

Gianelli, Francesco (*fl* 1592). Italian composer. Although his only known work, *Il primo libro de madrigali a tre voci* (Venice, 1592, inc.; Eitner incorrectly read the date as 1582), is dated from Ferrara on 15 January 1592 and dedicated to Cardinal Alessandro d'Este, his name does not appear in the surviving salary rolls of the Este *cappella*. (A copy of the *Primo libro* survives among the holdings of the Ferrarese court chapel.) Many of the pieces, described in the dedication as 'questi miei primi terzetti', suggest a rather uncomfortable alliance between the canzonetta and the rhetoric of the serious madrigal. (*EitnerQ; NewcombMF*)

IAIN FENLON

Gianelli, Pietro (*b* Friuli, ?1770; *d* Venice, early 1830). Italian music lexicographer, theorist, teacher and composer. He studied music in Padua with Jacopo Agnola and then went to Venice, where he taught theory and composition. There, in 1801, he published his *Dizionario della musica sacra e profana*, the first music dictionary in Italian, which he described as modelled on the French works by Brossard and Rousseau, and *Grammatica ragionata della musica*, an introduction to the elements of music and musical instruments, which included an annotated bibliography of writers on the theory and practice of music from 1500 to the end of the 18th century. Second editions of both works, the *Dizionario* revised and much enlarged, appeared in 1820. A reprint of this edition of the *Dizionario* appeared in 1830 (called the third edition on its title-page). Although much of the material in both editions of the *Dizionario* is superficial and incorrect, a few of the entries are useful, providing information not easily found elsewhere. In 1822, the year in which he became dean of Torcello Cathedral, Gianelli also announced the publication of a series, *Biografia degli uomini illustri nella musica*, but only the first volume was published (Venice, 1822). An antiphon for three voices (*Alma Redemptoris*) by Gianelli is in the Venice Conservatory library.

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'Nachrichten: Literarische Notizen', *AMZ*, xxxiii (1831), 174–6 [review of 3rd edn of the *Dizionario*]
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MILTON SUTTER/CARLIDA STEFFAN

Gianneo, Luis (*b* Buenos Aires, 9 Jan 1897; *d* Buenos Aires, 15 Aug 1968). Argentine composer, conductor and pianist. He received his earliest musical training from his father, later studying with Ernesto Drangosch (piano), Luis Romaniello (piano), Constantino Gaito (harmony) and Eduardo Fornarini (composition). From 1923 to 1942 he lived in Tucumán, where he co-directed the Instituto Musical and conducted the Asociación Sinfónica. Beginning in 1943, he settled permanently in Buenos Aires, teaching at the Conservatorio Provincial de Música (1949–65), the Universidad Nacional de la Plata (1956–66) and the Universidad Católica Argentina (1964–8). He served as Interventor (1955–8) and Director (1958–60) of the Conservatorio Nacional de Música. In addition, Gianneo founded and directed two youth orchestras, which maintained outstanding standards of musical performance. He was a member of the Academia Nacional de Bellas Artes, vice-president of the Sociedad Argentina de Educación, and the recipient of a grant from the Comisión Nacional de Cultura.

Gianneo is acknowledged as a leading Latin American composer and one of the first in Argentina to integrate folk idioms with contemporary musical techniques. He composed 80 works covering all genres (except opera), and he is especially known for his orchestral and chamber music. Gianneo's early compositions (1923–32) reveal a fascination with the indigenous culture and landscape of northwestern Argentina. Later, he embraced a neo-classical aesthetic (1933–60), and in his final works (1960–68) adapted a dissonant harmonic language and the free use of serialism. His popular symphonic poem, *El tarco en flor* (1930), pays tribute to the exquisite blooming trees of Tucumán. His *Concierto Aymará* (1942), based on pentatonic themes, won second prize in an international competition sponsored by the Edwin A. Fleischer Collection. Gianneo's music has been recorded on historical and contemporary labels (including Preludio, Pampa, Qualiton, Angel, Odeón, Dorian and RCA Camden), and numerous taped copies of his works survive in national and municipal radio archives of Buenos Aires.

WORKS

(*selective list*)

Ballet: Blanca Nieves (1, Gianneo and J. Ghidoni de Gianneo, after J. and W. Grimm), 1939, Buenos Aires, Colón, 16 Aug 1963
Vocal-orch: Transfiguración (J. Zocchi), Bar, orch, 1944; Angor Dei (J. de Ibarbourou), S, orch, 1962; Poema de la Saeta (F. García Lorca), 1v, orch, 1966
Orch: Turay-Turay, sym. poem, 1928; El tarco en flor, sym. poem, 1930; Obertura para una comedia infantil, 1937; Sinfonietta 'Homanaje a Haydn', 1940; Pf Conc., 1941; Concierto Aymará, vn, orch, 1942; Sinfonía de las Américas, 1945; Pericón, 1948; Variaciones sobre tema de tango, 1953; Obertura del sesquicentenario, perf. 1966
Chbr: 3 piezas criollas, str qt, 1923; 4 cantos incaicos, str qt, 1924; Pf Trio no.1, 1925; Sonata, vc, pf, 1934; Sonata, vn, pf, 1935; Cuarteto criollo no.1, str qt, 1936; 5 piezas, vn, pf, 1942; Pf Trio no.2, 1943; Cuarteto criollo no.2, str qt, 1944; Str Qt no.3, 1952; Str Qt no.4, 1958
Songs: Pampeanas (R. Chirre Danós), 1924; 6 coplas (trad.): ser. 1, 1929, ser. 2, 1930
Pf: Sonata no.1, 1917; Preludios criollos, 1927; Bailecito, 1931; Suite, 1933; Sonatina, 1938; 3 danzas argentinas, 1939; Música para niños, 1941; Sonata no.2, 1943; Sonata no.3, 1957
A cappella choral works, educational music

Some MSS in *US-PHff*

Principal publishers: Editorial Argentina, Ricordi, Ricordi Americana

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A. Terzián de Atchabahian: 'Luis Gianneo: músico argentino', *Clave* (Montevideo), no.50 (1962), 23–4, 32

J. Pickenhayn: *Luis Gianneo* (Buenos Aires, 1980)

DEBORAH SCHWARTZ-KATES

Giannettini [Gianettini, Zanettini, Zannettini], **Antonio** (*b* Fano, 1648; *d* Munich, bur. 14 July 1721). Italian composer, organist and singer. According to testimony given in 1678, Giannettini came to Venice around 1662; during the 1660s he lived for a time with the composer Sebastian Enno, who was probably one of his first teachers in that city. By 14 January 1674, and possibly by 1672, he was singing bass in the choir of S Marco, Venice. When on 5 December 1676 he was appointed organist at the church of SS Giovanni e Paolo, he was described as a pupil of Carlo Grossi; the evidence for his having studied also with Legrenzi is unclear. He served at SS Giovanni e Paolo at the usual salary of 40 ducats a year until April 1679, and on 25 January 1677 he also became one of two organists in the galleries at S Marco (not second organist as has sometimes been stated). As a singer his annual salary reached 100 ducats on 17 January 1680, with a further 12 for his work as organist. He may have visited Vienna during this period. During the early 1680s Giannettini composed a number of motets for Ippolito Bentivoglio, Marquis of Ferrara. In 1685 and 1686 he composed three of the serenatas mounted in Venice by Ernst August, Duke of Brunswick and Lüneberg (in 1686 Giannettini was listed as the *maestro di cappella* for the Duke's Venetian residence).

Giannettini left S Marco on 1 May 1686 to take the post of *maestro di cappella* to the Duke of Modena, which he retained, with interruptions, almost until the end of his life. The duke had to order a large boat to transport Giannettini and his family's personal effects from Venice. At Modena he was responsible for the selection and payment of musicians, as his correspondence (in *I-MOs* and *Bc*) shows, and for organizing the performance of his own and others' works. He maintained his connections with Venice and during his visits, often at Carnival, he recruited musicians for the duke. At Venice in 1694, to general applause, he directed music for the convent of S Daniele. In Modena he was called on to produce oratorios and small occasional works more often than operas and he may have composed new music for the 1690 performance in Modena of Legrenzi's *Eteocle e Polinice*. His salary was considerable: 396 lire a month, with an annual lodging allowance of 115 scudi. When, during the War of the Spanish Succession, the French occupied Modena in 1702, Duke Rinaldo fled to Bologna, and Giannettini accompanied him. He soon moved on to Venice with his family, however, and again took up the composition of opera. During this period he is supposed to have returned to Modena twice as opera director. After the war, in February 1707, he resumed his earlier activities at Modena. His salary was lower, perhaps because of the court's straitened circumstances, and in September 1720 it was further reduced to 200 lire a month. This may have prompted his decision to accompany his daughter Maria Caterina, who from June 1721 was employed as a singer at the Bavarian court at Munich.

Giannettini was among the most talented Italian composers of his generation; his works were fairly popular, and two of his operas circulated in Germany. *Medea in Atene*, his first and most widely performed opera, shows an unusually large range of gesture and a lively rhythmic style. The vocal writing is smooth but demanding, and the work includes a particularly effective aria on a chromatic ostinato; there is considerable use of the *stile concitato*. Giannettini's cantatas show similar contrapuntal facility and melodic character. His only published work is a set of vesper psalms with instruments, whose choral parts are simple and harmonically complete and meant to be suitable for beginners.

WORKS

ORATORIOS

Amore alle catene, oratorio di S Antonio [Miracolo terzo di S Antonio], Modena, S Carlo, 1687, *I-MOe*

Jefte (G.B. Neri), Modena, Confraternita della SS Annunziata, 1687, music lost

L'uomo in bivio, Modena, S Carlo, 1687, *MOe*

La creatione de' magistrati [Sesto oratorio intorno la vita di Mosè] (3, G.B. Giardini), Modena, S Carlo, 1688, *MOe*

La conversione della beata Margherita di Cortona (Giardini), Modena, S Carlo, 1689, music lost

Il martirio di S Giustina (F. Sacrati), Modena, S Carlo, 1689, music lost

La vittima d'amore, ossia La morte di Cristo (F. Torti), Modena, Confraternita della SS Annunziata, 1690, *A-Wn*

Dio sul Sinai (Giardini), Modena, Confraternita della SS Annunziata, 1691, music lost

Le finezze della divina grazia nella conversione di S Agostino (Torti), Modena, 1697, music lost

SECULAR DRAMATIC

Medea in Atene (A. Aureli), Venice, S Moisè, 14 Dec 1675, *I-Vnm*; arias for 1688 perf. as Teseo in Atene, *MOe*

L'Aurora in Atene (G. Frisari), Venice, SS Giovanni e Paolo, 10 Feb 1678, *Vqs* (arias)

Echo ravvivata (festa musicale), 3 acts, composed Venice, 1681, *A-Wn*; probably identical to 'operetta in musica' of the same title perf. as intermedi, Innsbruck, 21 May 1681 (see *SennMT*)

Irene e Costantino (A. Rossini), Venice, S Salvatore, 1681, *I-Vnm*, *Vqs* (arias)

Temistocle in bando (A. Morselli), Venice, S Cassiano, 4 Dec 1682, *Vqs* (arias)

L'Ermione riacquistata (F. Pazzaglia), Venice, palace of Prince Alessandro Farnese, 29 March 1683, as described in *Vnm*, music lost

Il giuditio di Paride (trattenimento da camera), 1 act, Venice, June 1685, *A-Wn*, aria ed. in Dubowy

La Fedeltà consolata dalla Speranza (N. Beregan, serenata), Venice, August 1685, *I-MOe*, *MOe* (arias), *D-MÜs* (aria); 1 arioso, 2 arias, sinfonia ed. in Dubowy

Amor sincero (N. Beregan, serenata), Venice, July 1686, *I-MOe* (arias); *GB-Lbl* (arias)

L'ingresso alla gioventù di Claudio Nerone (G.B. Neri), Modena, Fontanelli, 4 Nov 1692, *I-MOe*, *Rvat* (arias)

Introduzione alla festa d'armi e balli (E. Pinamonte Bonacossi), Modena, 15 Jan 1699, music lost, text *MOs*

Tito Manlio (M. Noris), Reggio nell'Emilia, Commedie, spr. 1701

Virginio consolo (Noris), Venice, S Angelo, 1704, music lost

Artaserse (A. Zeno and P. Pariati), Venice, S Angelo, 1705, music lost

I presagi di Melissa (F. Torti), introduzione ad una festa di ballo, Modena, spr. 1709, music lost, text *MOs*

Publio Scipione, ossia Il riparatore delle glorie romane (accademico tributo), Modena, July 1710, music lost

L'unione delle tre dee Pallade, Giunone e Venere (serenata, G.M. Tommasi), Modena, 1716, music lost

La gara di Minerva e Marte (?cant), Modena, 1716, music lost

Il Panaro in giubilo (serenata, Tommasi), Modena, 1717, music lost

La corte in gala (cant, Tommasi), Modena, 25 April 1717, music lost

OTHER VOCAL

Salmi . . . ne' vespri dell'anno, 4vv, 5 insts (Venice, 1717)

Kyrie, 5vv, 7 insts, mentioned in *GerberNL*

?8 Magnificat settings, 2–6vv, str, *D-Bsb*, *DS* (according to *EitnerQ*)

11 motets, 1–5vv, str, *Bsb*
La passione, mentioned in *MGG1*
Cantata morale, *Bsb*

25 cantatas, *I-MOe*
2 cantatas, duet, *GB-Lbl*
Cantatas, canzone, aria, *D-Bsb, Kl, Mbs* (according to *EitnerQ*)
Cantata, *I-Fn* (according to Luin, but not in library catalogue)

DOUBTFUL WORKS

La schiava fortunata, Hamburg, 1693, mentioned by Mattheson as having music by Giannettini and poetry by Cesti

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V. Crowther: *The Oratorio in Modena* (Oxford, 1992)
R. Emans: 'Giovanni Legrenzis Oper "Eteocle e Polinice" in der Bearbeitung Antonio Giannettinis: ein Beitrag zur musikästhetischen Entwicklung der Aria', *Seicento inesplorato: Lenno, nr Como 1989*, 561–90
N. Dubowy: 'Ernst August, Giannettini und die Serenata in Venedig (1685/86)', *AnMc*, no.30 (1998), 167–235

THOMAS WALKER/BETH L. GLIXON

Giannetto. *See* PALESTRINA, GIOVANNI PIERLUIGI DA.

Giannini, Dusolina (*b* Philadelphia, 19 Dec 1902; *d* Zürich, 29 June 1986). American soprano. She studied first with her father, the Italian tenor Ferruccio Giannini, then with Marcella Sembrich, and made her operatic début at Hamburg as Aida in 1925. Subsequent engagements took her to Berlin, Vienna and Covent Garden, as well as to Salzburg (1934–6), where she sang Donna Anna under Walter and Alice Ford under Toscanini. In 1938 she created the part of Hester Prynne in *The Scarlet Letter*, an opera by her brother, Vittorio Giannini. Her career at the Metropolitan began with Aida in 1936 and lasted until 1941, during which period she also played Donna Anna, Santuzza and Tosca. After appearing in Chicago (1938–42) and San Francisco (1939–43) she took part in the first season of New York City Opera (1943), as Tosca at the opening, and then Carmen and Santuzza. She retired some 20 years later and devoted herself to teaching. Giannini's voice was a true dramatic soprano, backed by strong temperament and impeccable musicianship, as revealed by her recordings, notably her Aida. She was also a noted concert singer.

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MAX DE SCHAUENSEE/R

Giannini, Vittorio (*b* Philadelphia, 19 Oct 1903; *d* New York, 28 Nov 1966). American composer and teacher. Born to a highly musical family, he began learning the violin at an early age and soon won a scholarship to attend the Milan Conservatory (1913–17). He entered the Juilliard School in 1925, studying violin with Hans Letz and composition with Rubin Goldmark. In 1932 he won the first of three consecutive Prix de Rome. Major European premières during the 1930s (*Lucedia*, *The Scarlet Letter*, *Requiem*) were critical and popular triumphs. Returning to the USA, he joined the teaching staff at the Juilliard School (1939), the Manhattan School (1941) and later the Curtis Institute of Music (1956). In 1965 he became the first director of the North Carolina School of the Arts, where he served until his death.

Giannini quickly absorbed the techniques, as well as the ethos, of late Romanticism, and his early works reveal thorough mastery of a relaxed, italianate vocal style, enriched by Wagnerian chromaticism. In the late 1940s he began to shed excessive sentimentality, moving towards a lighter, neo-classical style. From this period came *The Taming of the Shrew*, his most popular opera. During his last years he turned to a darker, more intense Romanticism, marked by greater dissonance and tonal freedom. Although mid-century arbiters of taste rejected Giannini's conservative style, his best works – *The Medead*, *Antigone*, Psalm cxxx and several of the operas – are fine examples of the modern Romantic tradition. A number of his songs hold an enduring place on recital programmes.

WORKS

Ops: Lucedia 3 (K. Flaster), 1934; Not all Prima Donnas are Ladies; Flora (radio op, 3), 1936; The Scarlet Letter (2, Flaster, after N. Hawthorne), 1938; Beauty and the Beast (radio op, 1, R. Simon), 1938; Blennerhasset (radio op, 1, P. Roll and N. Corwen), 1939; The Taming of the Shrew (3, Giannini and D. Fee, after W. Shakespeare), 1950; Christus (tetralogy, Flaster), 1956, ?unperf.; The Harvest (3, Flaster), 1961; Rehearsal Call (3, F. Swann and Simon), 1961; Servant of 2 Masters (2, B. Stambler, after C. Goldoni), 1966; Edipus Rex (4, ?Giannini, after Sophocles), inc.

Orch: Suite, 1931; Pf Conc., 1935; Sym. 'In memoriam Theodore Roosevelt', 1935; Org Conc., 1937; Conc., 2 pf; Opera Ballet, 1939; Prelude, Chorale, and Fugue, 1939; Sym. 'IBM', 1939; Vn Conc., 1944; Tpt Conc., 1945; Conc. grosso, str, 1946; Frescobaldiana, 1948; Sym. no.1 'Sinfonia', 1950; Divertimento no.1, 1953; Prelude and Fugue, str, 1955; Sym. no.2, 1955; Suite 'Love's Labour Lost', chbr orch, 1958; Sym. no.4, 1960; Divertimento no.2, 1961; Psalm cxxx, db/vc, orch, 1963; Divertimento no.3, 1964; Sym. no.5, 1965

Sym. band: Preludium and Allegro, 1958; Sym. no.3, 1958; Fantasia, 1963; Dedication Ov., 1964; Variations and Fugue, 1964

Vocal: Stabat mater, SATB, orch, 1922; Resurrection, SATB, pf; 2 Madrigals, SSAA, 1929; Madrigal, 4 solo vv, str qt, 1931; Primavera (cant.), 1933; Life's Span, 1v, str; Requiem, SATB, orch, 1937; Triptych, S, str, 1937; Lament for Adonis (cant.), 1940; Mass, TTBB, org, 1943; Canticle of Christmas, Bar, SATB, orch, 1951; Canticle of the Martyrs, SATB, orch, 1956; The Medead, S, orch, 1960; 3 Devotional Motets, SATB, 1960; Antigone, S, orch, 1962; many songs, incl. Tell me oh blue sky, Heart Cry, Longing, Be still my heart, I did not know, Far above the purple hills, I shall think of you, There were two swans, Sing to my heart a song, Spring Night

Chbr and solo inst: Str Qt, 1930; Pf Qnt, 1931; Pf Trio, 1931; Ww Qnt, 1933; Sonata no.1, vn, pf, 1940; Sonata no.2, vn, pf, 1944; Sonata, vn, 1945; Variations on a Cantus firmus, pf, 1947; other pf pieces and duets, 1 org work

Principal publishers: Belwin-Mills, Presser, Schirmer

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A. Simpson and K.W. Flaster: 'A Working Relationship: the Giannini-Flaster Collaboration', *American Music*, vi (1988), 375–408
J. Price: *The Songs of Vittorio Giannini on Poems by Karl Flaster* (diss., Florida State U., 1989)

WALTER G. SIMMONS

Gianotti [Giannotti], **Giacomo** (*b* ?Ravenna; *fl* 1584). Italian composer. His only surviving publication is the *Canzoni ... raccolte per Francesco Rambaldi ... libro primo* (Venice, 1584), for four voices.

Gianotti, Pietro [Giannotti, Pierre] (*b* Lucca, early 18th century; *d* Paris, 19 June 1765). Italian composer, teacher and double bass player. His first set of violin sonatas appeared in Paris in 1728. In March 1739 he was engaged as a double bass player at the Paris Opéra, a position he held until his retirement in 1758; his name also appears in a 1751 list of the members of the Concert Spirituel orchestra. His numerous compositions suggest that he may also have played the violin. One of his two-violin sonatas was performed at the Concert Spirituel in 1749, the only time he was so honoured. Yet he must have enjoyed some success, for his sonatas opp.2 and 5 remained in the catalogues of the music publisher Bailleux for eight years after his death. He also edited the collections of 12 *Sinfonie* opp.1 and 2 (Paris, n.d.) by Alberto Gallo, and of *Sinfonie ... dei più celebri autori d'Italia* (Paris, *c*1745).

His compositions, lacking in originality, are overshadowed by his importance as a teacher and as writer of *Le guide du compositeur* (Paris, 1759, 2/1775). This serious, two-volume manual applies Rameau's principles to the practical tasks of composition and accompaniment. In the preface, Gianotti claimed that he had studied with Rameau; his own most famous student was P.-A. Monsigny. Gianotti also published a *Méthode abrégée d'accompagnement à la harpe et au clavecin* but no copy is extant.

WORKS
all published in Paris

[12] Sonate, vn, bc, opp.1, 2, vn/fl, bc, op.5 (1728–before 1740)
[6] Sonate a 3, 2 vn, bc, opp.3, 4, 6, 9, 10, 13 (*c*1730–50); opp.10, 13, ?lost
[6] Sonate, 2 vn, opp.7, 11 (*c*1741–48)
[6] Nouveaux duo, 2 vn/tr viol, op.16 (*c*1753)
?Lost works: Les soirées de Limeil, vielles/musettes/vn/other insts, op.8 (*c*1744); Sonates, 2 vc/viol, op.12 (*c*1750); Les petits concerts de Daphnis et Chloe, sonates en trio, vielles/musettes/other insts, op.14 (*c*1751); Concertini à 4 parties, op.15 (*c*1752); Les amusements de Terpsicore, en 6 sonates en 3, op.17 (after *c*1753)
L'école des filles (cant.), solo v, vn acc., ?bc (n.d.), ?lost
Le guide du compositeur (1759, 2/1775)
Méthode abrégée d'accompagnement à la harpe et au clavecin (1764), lost

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MICHELLE FILLION

Giansetti, Giovanni Battista (*b* ?Rome; *fl* 1670–98). Italian composer. At least between 1670 and 1675 he was *maestro di cappella* of S Giovanni in Laterano, Rome, and in 1682 he held a similar position at another prominent Roman church, the Gesù. In his publication of 1670 he explained that he had earlier served the Duke of Sermoneta and claimed to have been the only pupil of Bonifatio Gratiani. H.-J. Marx ('Die Musik am Hofe Pietro Kardinal Ottobonis unter A. Corelli', *AnMc*, no.5, 1968, p.118) lists Giansetti as a 'violinespieler' at the Ottoboni palace during the period 1694–8. He founded an academy, one of whose members was Carlo Mannelli. He published two books of motets, the first, op.1 (Rome, 1670), for two to six voices and continuo, the second, op.2 (Rome, 1671), for one voice and continuo. He is also represented by single sacred pieces in two anthologies (RISM 1675[2] and 1683[1]), and there are manuscripts of three arias by him (*A-Wn* and *D-Kl*) and of a cantata (*I-MOe*).

Gian Toscan (*fl* ?*c*1400). Italian composer, probably Florentine. One ballata by him survives, *Se' tu di male in peggio* (with the name 'Caterina' concealed in the text as a so-called *Senhal*), for two voices. It is archaic in style and altogether clumsily written. The piece stands at the end of the first of two later fascicles in *F-Pn* it.568 (f.60*v*; ed. in CMM, viii/5, 1964, p.42, and in PMFC, x, 1977, p.88). Both names are perhaps in an abbreviated form; he may be identifiable with GIOVANNI MAZZUOLI.

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KURT VON FISCHER

Gianturco [née Dooley], **Carolyn M**(**argaret**) (*b* Jersey City, NJ, 15 July 1934). American musicologist, active in Italy. She studied music at Marywood College (BA 1955), and after working as an accompanist for singers in New York (1955–9) and as associate music director of the Turnau Opera Company, Woodstock (1961), she took the MA in music at Rutgers University (1964) while working there as a teaching assistant and lecturer. She took the doctorate in 1970 at Oxford with a dissertation on the operas of Alessandro Stradella. She was subsequently appointed external lecturer (1971–3), lecturer (1973–82) and associate professor (from 1982) at the University of Pisa. She has also been invited to lecture at Oxford University, Harvard University, Queen's University (Belfast), and Koç University (Istanbul). In 1987 she founded the Associazione Toscana per la Ricerca delle Fonti Musicali, of which she is president, and the series Studi Musicali Toscani, of which she is editor-in-chief. She has served on the council of the International Musicological Society (1977–), and has been vice-president (1994–7) and president (1997–) of the Società Italiana di Musicologia. Her main areas of study are Stradella, the music of Tuscany, and Baroque vocal genres, particularly the cantata. In 2000 Gianturco was appointed president of the project (supported by the Italian Minstry of Culture) to publish Stradella's Opera Omnia. She also received the Marywood Professional Achievement Award.

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The Operas of Alessandro Stradella (1644–1682) (diss., U. of Oxford, 1970); extracts in 'Caratteri stilistici delle opere teatrali di Stradella', *RIM*, vi (1971), 212–45, and 'Sources for Stradella's *Moro per amore*', *Quadrivium*, xii/2 (1971), 129–40
'The Revisions of Alessandro Stradella's *Forza dell'amor paterno*', *JAMS*, xxv (1972), 407–27
'The Oratorios of Alessandro Stradella', *PRMA*, ci (1974–5), 45–57
'Evidence for a Late Roman School of Opera', *ML*, lvi (1975), 4–17
Le opere del giovane Mozart (Pisa, 1976, 2/1978; Eng. trans., 1981)

'Il melodramma a Roma nel Seicento', *Storia dell'opera*, ed. A. Basso and G. Barblan, i (Turin, 1977), 183–233
Claudio Monteverdi: stile e struttura (Pisa, 1978)
'*Il Trespole tutore* di Stradella e Pasquini: due diverse concezioni dell'opera comica', *Venezia e il melodramma nel Settecento*, ed. M.T. Muraro (Florence, 1978), 185–98
ed., with G. Rostirolla: *Alessandro Stradella e il suo tempo: Siena 1982* [*Chigiana*, xxxix, new ser., xix (1982)] [incl. 'Cantate dello Stradella in possesso di Andrea Adami', 125–53]
'Nuove considerazioni sul 'Tedio del recitativo' delle prime opere romane', *RIM*, xviii (1982), 212–39
'L'orchestra del Settecento: alcuni commenti dell'epoca', *Restauro, conservazione e recupero di antichi strumenti musicali: Modena 1982*, 160–70
ed.: *Alessandro Stradella e Modena: Modena 1983* [incl. 'Catelani rivisitato', 11–16]
with G. Biagi Ravenni: 'The Tasche of Lucca: 150 Years of Political Serenatas', *PRMA*, cxi (1984–5), 45–65
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'The Italian Seventeenth-Century Cantata: a Textual Approach', *The Well Enchanting Skill: Music, Poetry and Drama in the Culture of the Renaissance: Essays in Honour of F.W. Sternfeld*, ed. J.A. Caldwell, E.D. Olleson and S. Wollenberg (Oxford and New York, 1990), 41–51
with E. McCrickard: *Alessandro Stradella (1639–1682): a Thematic Catalogue of his Compositions* (New York, 1991)
'*Cantate spirituali e morali* with a Description of the Papal Sacred Cantata Tradition for Christmas 1676–1740', *ML*, lxxiii (1992), 1–31
'Naples: a City of Entertainment', *The Late Baroque Era: from the 1680s to 1740*, ed. G.J. Buelow (London, 1993), 94–128
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with L. Pierotti Boccaccio: 'Teofilo Macchetti and Sacred Music in Pisa', *Musicologia humana: Studies in Honor of Warren and Ursula Kirkendale*, ed. S. Gmeinwieser, D. Hiley and J. Riedlbauer (Florence, 1994), 393–415
'*Il Trionfo del Tempo e del Disinganno*: Four Case-Studies in Determining Italian Poetic-Musical Genres', *JRMA*, cxix (1994), 43–59
ed., with G. Biagi Ravenni: *Giacomo Puccini: l'uomo, il musicista, il panorama europeo* (Lucca, 1997)
Alessandro Stradella e la Notte in Cantata (Modena, 1998)
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L. Boccherini: *La confederazione dei Sabini con Roma: storia, testo, musica* (Lucca, 1997) [facs.]
A. Stradella: *Tre cantate per voci e strumenti*, Concentus musicus, x (Laaber, 1997) [incl. *Cantata per il Santissimo Natale, 'Ah! troppo è ver'*]

PIERLUIGI PETROBELLI/TERESA M. GIALDRONI

Giaranzana. *See* CHIARENTANA.

Giardini [Degiardino], **Felice (de)** (*b* Turin, 12 April 1716; *d* Moscow, 28 May/8 June 1796). Italian violinist and composer of French descent. He showed an early talent for the violin, but his father sent him to Milan as a cathedral chorister, and to study singing, composition and harpsichord with Paladini. He returned to Turin to study violin with G.B. (not Lorenzo) Somis, and while still a youth joined an opera orchestra in Rome. Soon after, he moved to the Teatro S Carlo in Naples, and quickly advanced from the back desks to the position of deputy leader. It was here, probably on 30 May 1747 at the revival of *Eumene* or 4 November 1748 at the revival of *Ezio*, that Jommelli cured him of his excessive love of impromptu decoration in performance, as he later reported to Burney:

> One night, during the opera, Jomelli, who had composed it, came into the orchestra, and seating himself close by me, I determined to give the Maestro di Capella a touch of my taste and execution; and in the symphony of the next song, which was in a pathetic style, I gave loose to my fingers and fancy; for which I was rewarded by the composer with a violent slap in the face; which ... was the best lesson I ever received from a great master in my life.

Shortly after this incident Giardini settled to a career of solo violin playing (saying later that he had given up the harpsichord after hearing the playing of Mme de St Maur, a pupil of Rameau), and he left Italy to begin a concert tour of Europe. After great success in Berlin, he came to England by way of France, making his first public appearance at a benefit for the aging Cuzzoni on 27 April 1751. The enthusiastic reception, amplified by the support of such aristocrats as Mrs Fox Lane (Lady Bingley), soon established him with the English public.

During the 1751–2 season Giardini led a major series of subscription concerts at the Great Room, Dean Street, and he promoted further series here in 1753 and 1755. Also in 1752 he performed at a concert in aid of the Lock Hospital, with which he was to be associated until 1780 as concert organizer, composer and governor. About 1753–4 he married the singer Maria Vestris, but the marriage was apparently of brief duration. In 1754 he took over and revitalized the orchestra of the Italian Opera at the King's Theatre, initiating a 'new discipline, and a new style of playing' (Burney). He retained a connection with the Opera for 30 years, sometimes as leader, but also, and less successfully, as impresario for the 1756–7 and 1763–4 seasons.

Despite the appearance of a serious rival in Wilhelm Cramer, who made his London début in 1773, and later competition from Salomon, Giardini maintained his position as a player; Burney called him 'the greatest performer in Europe'. He took part in the Bach-Abel concerts (sometimes playing the viola), and also appeared in the provinces, taking charge of the orchestra for the Three Choirs Festival from 1770 to 1776. He was in great demand as a teacher and held important morning concerts for his violin, singing and harpsichord pupils in his house. By 1767 he had been appointed music master to the Duke of Gloucester and the Duke of Cumberland; and in 1782 he took over the same post in the Prince of Wales's establishment. From 1774 to 1779 he often led the orchestra at the Pantheon Concerts in Oxford Street and in the 1776–7 and 1782–3 seasons was again leader at the King's Theatre. He was a governor of the Foundling Hospital, ran the annual benefit concerts for a time, and even, with Burney, planned the setting up of a music academy there. Despite these activities, he appears to have grown embittered and quarrelsome, 'spoke well of few' (not even of Haydn on his first London visit), and eventually left England for Italy in 1784. There he lived in Naples at the home of Sir William Hamilton, who had been one of his first violin pupils in London.

In 1790 Giardini attempted to return to the English operatic scene, directing the orchestra from the harpsichord at the Haymarket Theatre (the King's Theatre having burnt down the previous year). The attempt proved unsuccessful, owing partly to the poor response to his protégée, the soprano Marianna Laurenti. After a farewell performance at Ranelagh Gardens on 22 May 1792, he seems to have travelled to St Petersburg: certainly

by 1796 he was in Moscow, where he died in great poverty.

Giardini's contributions to pasticcio operas are widely scattered; those pieces that were basically his own work were *Rosmira*, *Enea e Lavinia* and *Il re pastore*. In 1763 he collaborated with Charles Avison on an English oratorio *Ruth*, which was performed at the Lock Hospital Chapel; a final version, set entirely by Giardini and performed at the chapel five years later, became one of his most popular compositions. Among his many published instrumental works, the earlier examples show the most originality. In his *Sei quintetti* op.11 (1767) he joined Tommaso Giordani in exploiting the new medium of the keyboard quintet, and his *Sei sonate di cembalo con violino o flauto traverso* op.3 (1751) are the earliest examples of the accompanied sonata in England. Newman mentioned them as being 'remarkable for supplying a missing link between the solo/bass and the true duo types'. Although tradition has long (and mistakenly) associated Giardini with the melody of the Russian *God Save the Tsar* (by L'vov), he is still represented in English hymnals with his tune 'Moscow'.

WORKS

Collection: *Miscell: Works* (London, 1790) [M]

STAGE

all first performed in London

Rosmira (os, 3, S. Stampiglia), King's, 30 April 1757, lost

Enea e Lavinia (os, 3, G. Sertor), King's, 5 May 1764; excerpts (London, 1764)

Il re pastore (os, 3, P. Metastasio), King's, 7 March 1765, lost

Sappho (lyric drama), *c*1778, lost (if written); incid music to W. Mason, Elfrida, Covent Garden, 23 Feb 1779, lost

Music in: Cleonice, 1763; Siroe, 1763; Didone, 1775; Astarto, 1776

INSTRUMENTAL

published in London unless otherwise stated; some reissued Paris with different opus numbers

Vn, b: 6 sonate, op.1 (1751); 6 sonate, op.4 (Paris 1755–6); 12 sonates, op.6 (?1755–6); 6 soli, op.7 (probably 1759); 12 sonate, [op.10] (1765); 6 Solos, op.16 (1772); 6 Solos, op.19 (1777); 6 Favourite Solos (1790); 1 in M

Duets: 6 for 2 vn, op.2 (1751); 6 for 2 vn, op.13 (1767), 1 ed. in K. Schultz-Hauser (Mainz, 1965); 6 for vn, vc, op.14 (1769); 1 for vn, va, in M

Trios: 6 for gui, vn, b (probably 1760); 6 for vn, va, vc, op.17 (1773); 6 for (gui, vn, pf)/(hp, vn, vc), op.18 (1775); 6 for vn, va, vc, op.20 (1778); 6 for vn, va, vc, op.26 (1784); 6 for 2 vn, b, op.28 (1789–90); 6 for 2 vn, pf/vc, op.30 (1790); 1 for vn, va, vc, in M

Qts: 3 for hpd, vn, va, vc, 3 for hpd, 2 vn, vc, op.21 (1778–9); 6 for 2 vn, va, vc, op.22 (1779–80); 2 for vn, 2 va, vc, 2 for 2 vn, va, vc, 2 for vn, ob, va, vc, op.23 (1782); 3 for vn, ob/fl, va, vc, 3 for 2 vn, va, vc, op.25 (1783); 6 for 2 vn, va, vc, op.29 (1790); 1 in 6 Quartettos by Bach, Abel and Giardini (1776)

Other works: 6 sonate, hpd, vn/fl, op.3 (1751); 4 ovs. and qt for 2 vn, bn, b (1755); 6 quintetti, hpd, 2 vn, vc, b, op.11 (1767); 6 vn concs., op.15 (1771–2); Devonshire Minuet, pf, vn (*c*1781); 2 Sonatas, pf/hpd, vn, op.31 (1790–91); 2 sonatas, hpd/pf, vn, 1 for hpd/pf, vn, va/vc, in M

Pedagogical: Esercizii per il cembalo, Istruzioni per violoncello, Istruzioni ed esercizii per il violino, all *I-Mc*

MSS: 3 qts, 9 trios, 12 duets, *GB-Lbl*; other works in *D-Bsb*, *KA*, *Mbs*, *I-Gl*, *Mc*

VOCAL

Ruth (orat), Lock Hospital Chapel, 15 April 1763 (pt 2 by Giardini, pts 1 and 3 by Avison), 13 Feb 1765 (pts 2 and 3 by Giardini, pt 1 by Avison), 25 May 1768 (all by Giardini), lost; addns to Hasse, I pellegrini, Drury Lane, 25 March 1757, lost

6 arie, 1v, orch, op.4 (1755); La libertà [13 songs], 1v, b (1758); 6 arie, 1v, orch (1762); 6 duetti, 2vv, b (1762); In dimostrazione d'affetto [1 duet, 6 glees] (1765); many single songs, glees, catches, hymns, MS, pubd separately, and in M

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CHRISTOPHER HOGWOOD, SIMON McVEIGH

Giay, Francesco Saverio. *See* GIAI, FRANCESCO SAVERIO.

Giay [Giai, Giaj], **Giovanni Antonio** (*b* Turin, 11 June 1690; *d* Turin, 10 Sept 1764). Italian composer. He received his early training under Francesco Fasoli in the Cappella degli Innocenti of Turin Cathedral, to which he was admitted in 1700. He probably then went to Rome to complete his studies. On his return to Turin he wrote *Il trionfo d'Amore ossia La fillide*, in collaboration with A.S. Fiorè. The work was performed at the Teatro Carignano in 1715. His collaboration with Fiorè continued in 1717 with *Sesostri, rè d'Egitto*, and in 1728 with *I veri amici*. His own operas were performed over the next 35 years in Turin, Venice, Milan and Rome. *Fetonte sulle rive del Po* was written for the marriage of Vittorio Amedeo and Maria Antonia Ferdinanda of Spain in Madrid (1750) and *Le tre Dee riunite* was performed in Madrid on the same occasion. In 1727 and 1728, in his capacity as *maestro di capella* of the city of Turin, he composed two serenades, which were sung in Malta 'nella Piazza di Palazzo'. The second of these was probably revived there in 1731. Giay was in Malta in 1728, his departure being officially recorded on 21 July (the record states that at this time he was 22 years old, some 16 years younger than his birth date suggests).

After Fiorè died in 1732, Giay assumed the duties of *maestro di cappella* and was confirmed in the position by Carlo Emanuele III in a patent of 24 October 1738. In this capacity he directed the instrumental and vocal forces of the court and composed a large amount of church music. Giay held this position until his death and was succeeded by his son, Francesco Saverio (1729–1801), the composer of the violin concerto sometimes attributed to his father.

Among known members of the Giay family was Giovanni Antonio's first cousin Michele Antonio Giay, mentioned by Vallas as a professor of music at the Jesuit college in Lyons in 1759.

WORKS

OPERAS

music lost, unless otherwise stated

dm – *dramma per musica*

Il trionfo d'Amore ossia La Fillide, Turin, Carignano, 1715, collab. A.S. Fiorè
Sesostri, rè d'Egitto (dm, 3, Bursetti, after P. Pariati), Turin, Carignano, carn. 1717, *F-Pn*, collab. Fiorè
Artenice (dm, after A. Zeno), Turin, Regio, carn. 1723, addns with others to G.M. Orlandini: Ormisda
Publio Cornelio Scipione (dm, A. Salvi), Turin, 1725
Il Tamerlano (tragedia per musica, 3, A. Piovene), Milan, 1727
I veri amici [Act 1] (os, 3, F. Silvani and D. Lalli, after P. Corneille: *Héraclius empereur d'Orient*), Turin, Ducal, 1728, arias *A-Wgm*, *F-Pn* [Acts 2 and 3 by Fiorè]
Mitridate (dm, 5, Zeno and Lalli), Venice, 1730
Demetrio (P. Metastasio), Rome, 1732, 6 arias in *D-Dl*, 2 in *GB-Lbl*
Eumene (dm, 3, Zeno), Turin, 1737
Gianguir (dm, 3, Zeno), Venice, 1738
Adriano in Siria (dm, 3, Metastasio), Venice, 1740, *D-Dl*
Fetonte sulle rive del Po (componimento drammatico, 1, G.M. Baretti), Turin, 1750
Le tre dee riunite, Madrid, 1750

Arias in *D-Dl*, *KA*, *GB-Cfm*, *I-Fc*, *Vnm*

OTHER WORKS

2 serenatas (I. Provana), Malta, 1727, 1728; 2 sinfonias, a 7, a 9, *S-Uu*; 3 sinfonias, vn conc., *D-Dl*; 2 cants., S, bc, *GB-Lbl*; Pastoralle, 2 fl, str, *I-Td*; arias, fl, *Vqs*
5 masses, 1 requiem, 1 Ky–Gl–Cr, 5 Ky–Gl, 5 Cr, 4 Dixit Dominus, 4 Beatus vir, 4 Laudate pueri, 2 Confitebor, 2 Mag, 3 Miserere, 7 Veni Sancte Spiritus, 2 Victimae paschali laudes, 7 lits, 16 hymns, Antifone per la novena di natale, 3 Lamentations, Duodecima profetia di Nabucodonosar, *c*36 motets: all *I-Td*

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GORDANA LAZAREVICH/MARIE-THÉRÈSE BOUQUET-BOYER

Giazotto, Remo (*b* Rome, 4 Sept 1910; *d* Pisa, 26 Aug 1998). Italian musicologist and critic. He took a degree in literature and philosophy at the University of Genoa (1931–3) and studied the piano and composition at the Milan Conservatory under Torrefranca, Pizzetti and G.C. Paribeni. He was music critic (from 1932) and editor (1945–9) of the *Rivista musicale italiana* and was appointed co-editor of the *Nuova rivista musicale italiana* in 1967. He taught music history at the University of Florence (1957–69) and in 1962 was nominated to the Accademia Nazionale di S Cecilia. In 1949 he became director of chamber music programmes for RAI and in 1966 its director of international programmes organized through the European Broadcasting Union. He was also president of RAI's auditioning committee and editor of its series of biographies of composers. He wrote studies of the music history of Genoa, and romanticized biographies of various composers (Albinoni, Stradella, Viotti, Vivaldi); he also contributed to Italian and foreign music dictionaries. His elaboration of a fragment supposedly from one of Albinoni's sonatas has become famous as 'Albinoni's *Adagio*'.

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CAROLYN GIANTURCO/R

Gibbes, Richard. *See* GIBBS, RICHARD.

Gibbons, (Richard) Carroll ['Gibby'] (*b* Clinton, MA, 4 Jan 1903; *d* London, 10 May 1954). American pianist, bandleader and composer, active in Britain. He played the piano as a child, appearing in public aged ten, and going on to attend the New England Conservatory. In 1924 he came to Britain to study the piano at the RAM, but he soon took up an alternative career in dance music, playing with the Boston Orchestra at the Berkeley Hotel. He led the Sylvians at the Savoy in 1926, taking over leadership of the hotel's popular Orpheans orchestra from Debroy Somers in 1927, but disbanding it the following year. He became a musical director for the Gramophone Company (1928–9), for whom he led the New Mayfair Orchestra, recording prolifically and providing accompaniments for almost all the popular singers and variety turns recorded by the company. In 1929 he worked for the British and Dominion Film Company as a musical director, spending most of 1930–1 in the USA in a similar capacity for MGM.

In 1931 he returned to London and co-led the New Savoy Orpheans with Howard Jacobs, in due course becoming sole leader. At the same time he made frequent broadcasts (often with his Boy Friends, using his own composition *On the Air* as his theme), cut numerous records, and wrote music for films and stage. His stage career began in the late 1920s, supplying music for songs in musical plays and revues, and during this period and

again in the 1940s, he composed a number of full length musical stage works.

In 1939 he formed a touring band with 16 members; their most popular feature was Gibbons's piano playing. In 1940 he returned to the Savoy, where he subsequently became director of entertainment (1950–4). The frenetic pace of work for much of his career, and his facility as a pianist, which made him both a quick and sensitive accompanist and rapidly able to master new popular songs, meant that although he recorded a great deal, making hit records both in Britain and the US, he produced little that outlasted the fashion of the day, with the exception of his song *Garden in the Rain.*

WORKS
(*selective list*)

STAGE

unless otherwise stated, music by Gibbons and dates those of the first London performance; librettists shown as (lyricist; book author)

Sylvia (comedy with music, 3, J. Dryenforth after St.J. Ervine: *Mary, Mary, Quite Contrary*), Vaudeville, 14 Dec 1927

Open Your Eyes (musical comedy, Dryenforth and C. Knox; F. Jackson), Edinburgh, Empire, 26 Aug 1929 [addl. music by V. Duke]

Gaeities (Furber), 29 March 1945

Big Boy (musical comedy, 2, F. Emney and D. Furber; Emney, Furber and M. Kester), Saville, 12 Sept 1945

Interpolated songs: 2 songs (Dreyenforth) in P. Braham: Up with the Lark, 1927

VOCAL

lyrics by James Dryenforth, unless otherwise stated; all published in London

Many songs, incl. I'm so jealous (1927); Misunderstood (1927); Possibly (1927); Garden in the Rain (1928); I'll be getting along (1929); Peace of Mind (1929); On the Air (J. Campbell and R. Connelly), (1932); On the Other Side of Lovers' Lane (1932); I think of you (D. Furber), (1945); It was swell while it lasted (Furber), (1945)

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ALYN SHIPTON

Gibbons, Christopher (*b* Westminster, London, bap. 22 Aug 1615; *d* Westminster, 20 Oct 1676). English composer and organist, second son (the eldest surviving) of ORLANDO GIBBONS. He served Charles I in 'his youth', presumably as a chorister of the Chapel Royal. Wood noted that he 'was bred up from a Child to Music under his uncle Ellis Gibbons', but this cannot be correct, and it has generally been inferred that after his father's death he was taken under the care of his uncle Edward Gibbons, succentor of Exeter Cathedral. In January 1627 he was nominated through the Signet Office for admission as a scholar of the Charterhouse; the Governors approved his election on 21 June, though it is not certain that he was actually admitted. In 1638 he succeeded Thomas Holmes as organist of Winchester Cathedral, but in 1642 he saw the 'faire organs in the Minster broken down' by parliamentarian soldiers. He married Mary Kercher, daughter of a Winchester prebendary, on 23 September 1646, and settled in London, where in 1651 he was listed in Playford's *A Musicall Banquet* (RISM 1651[6]) among teachers 'for the Organ or Virginall'. According to Aubrey he was also organist to Sir John Danvers, whose house in Chelsea contained 'an excellent organ of stoppes of cedar'. Lodewijck Huygens heard him play there on 10 March 1652, and also in a consort at Davis Mell's house a fortnight later. In July 1654 Evelyn, visiting Magdalen College, Oxford, where the Robert Dallam organ in the chapel still stood, heard 'Mr Gibbon that famous Musitian, giving us a tast of his skill & Talent on that Instrument'. It appears that his wife Mary was dead by 1655, and that on 22 April of that year he married a widow, Elizabeth Filbridge (née Ball); five children were baptised at St Clement Danes between February 1656 and June 1660. In 1656 he was one of six players in the 'Instrumental Musick' for Davenant's *The Siege of Rhodes* given at Rutland House. Locke's score for the 1659 production of Shirley's *Cupid and Death* includes vocal and instrumental music by Gibbons; it is uncertain whether this had formed part of the 'musical compositions' of the 1653 production given before the Portuguese ambassador.

At the Restoration Gibbons received appointments as musician to Charles II and as organist of the Chapel Royal and Westminster Abbey; he resigned his place at Winchester. As a musician-in-ordinary he served in a dual capacity, as virginalist 'in the Presence' (instructions were given in 1660 for 'an organ to be made for him'), and as a member of the King's Private Musick, at yearly salaries of £46 and £40 respectively. He occupied this place, and that of Chapel Royal organist, until his death. In 1660 he became organist, and in 1664 Master of the Choristers, of Westminster Abbey, posts he held until 1666. It was apparently from him that Froberger, who was in London in 1662 at the time of Charles II's marriage, obtained employment as an organ-blower so that he might hear the music at the English court; Mattheson recorded that during a banquet Froberger overblew and received a drubbing from the organist, who apologized after hearing him perform on the harpsichord. Between 1662 and 1665 he was involved in a scandal over plans for a new organ at Worcester Cathedral, and was accused of corruptly seeking to procure the contract for William Hathaway. In 1663 he was nominated by the king for the degree of DMus at Oxford University, and this was conferred in July 1664; his exercises for the Act (performed, Wood related, 'with very great honour to himself and his faculty') survive, and a portrait of him in doctoral robes was presented to the Music School (see illustration). Wood described him as 'a person most excellent in his faculty, but a grand debauchee': this seems to be borne out by his autograph comment on an organ verse, 'drunke from the Cather[i]ne Wheele' (*GB-Och* 1142A). Pepys wrote of his taking part in music at the Earl of Sandwich's residence on several occasions, and on 3 August 1668 was promised 'some things for two flagelettes' from him. In 1665 the Gibbons family was living in Great Almonry, and in 1671 in New Street, Westminster. Gibbons was buried on 24 October 1676 in Westminster Abbey cloisters.

As a keyboard player, Gibbons was an outstanding figure in Restoration music. As a composer, his style, though vigorous, is cruder and less eloquent than Locke's; North, who called him 'a great master in the ecclesiasticall stile, and also in consort musick', characterized his work as 'bold, solid, and strong, but desultory and not without a little of the barbaresque'. The verse anthems belong to



Christopher Gibbons: portrait by an unknown artist, c1664 (Faculty of Music, Oxford)

a transitional type, with organ accompaniment but without 'symphonies', and usually employ two solo trebles; considerable demands are sometimes made of these boy soloists. *How long wilt thou forget me* seems to have been the most widely performed of his anthems. Here, and also in his fantasia-suites for violins and bass viol, Gibbons's practice was to write out imitative passages for solo organ in full, but usually his organ parts are shown as a thoroughbass line. The fantasia-suites are among the last examples of a genre established by Coprario, while two four-part fantasias (probably written in the 1660s for the Oxford Music School) are good examples of that 'chief and most excellent' genre from a time when it was falling out of fashion. Though only a few keyboard pieces survive, the double voluntaries in particular are a valuable record of the 'skill & Talent' that Evelyn admired, and anticipate the style of Gibbons's pupil Blow.

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SACRED ENGLISH VOCAL
verse anthems unless otherwise stated

Above the stars my Saviour dwells, 2 Tr/4vv, org, before 1664, *GB-Och* 92 (autograph org pt), *Y*
Ah, my soul, why so dismay'd?, devotional song, 2 Tr, B, org, *Lbl, Och*
God be merciful unto us, 2 Tr, B/4vv, org, *Cfm, GL, Och, Y*
Have pity upon me, inc., 2 Tr/4vv [org pt wanting], *DRc, Lbl, Y*
Help me, Lord, inc., 2 Tr, B/4vv [org pt wanting], *Y*
How long wilt thou forget me, 2 Tr/4vv, org, before 1664, 1674², *Cfm, DRc, EL, Lbl, Lkc, Lsp, LF, Ob, Och, WRch, Y, US-BEm*
Lord, I am not high-minded, inc., Tr, 4vv [org pt wanting], *GB-Y*
Not unto us, O Lord (for Oxford Act), 1664, 2 Tr, T/8vv, bc, *Ob*
O praise the Lord, all ye heathen, 2 Tr/4vv, org, *DRc, Och, Y*
Sing unto the Lord, O ye saints, 2 Tr/4vv, org, 1674², *Cfm, Ckc, Lbl, Ob, Och, WB, Y*
Teach me, O Lord, 2 Tr/4vv, org, 1674², *Cfm, DRc, Lbl, Lkc, Lsp, Ob, Och, Y*
The Lord said unto my lord, 3 Tr/5vv, org, *Cfm, Lwa, Och, Y*

Doubtful: Sing we merrily, Och, org score only, for Eng. adaptation of Palestrina's Exsultate Deo, 5vv, attrib. 'Gibbons', see TCM, iv, pp.340–1; The Lord is my shepherd, 2 Tr/4vv, org, attrib. in *Ob* Tenbury 1176–82 to 'Dr. Gibbons or Mr. Wise', probably by Wise

Lost: Evening Service with Verses, copied into Chapel Royal partbooks, 1677–80, see *AshbeeR*, i, 193

SACRED LATIN VOCAL

Celebrate Dominum, Tr, B, bc, 1674², *GB-Ob, Och*
Gloria Patri (for Oxford Act), 1664, 2 Tr, T, bc, *Ob, Och*
Laudate Dominum (for Oxford Act), 1664, 2 Tr, Ct, B, 6vv, bc, *Ob, Och*
O bone Jesu, Tr, 2 Ct, B, bc, *Ob, Och*

MASQUE MUSIC

Cupid and Death (J. Shirley), London, Military Ground, Leicester Fields, 1659, collab. M. Locke, D

CONSORT MUSIC

Airs, vn, b viol, bc, *IRL-Dm, GB-Och*
Airs, 2 vn, b viol, bc, *IRL-Dm, GB-Ob, Och*
3 fantasias, 2 vn, b viol, bc, *Och*
Fantasia, 2 tr viols, 2 b viols, *Ob, Och*
Fantasia, 2 tr viols, t and b viols, *Ob*
4 fantasia-suites, vn, b viol, org, before 1662, *Lcm, Och*
6 fantasia-suites, 2 vn, b viol, org, *Lbl, Lcm, Ob, Och*

KEYBOARD

2 airs, hpd, R
4 verses or voluntaries, org, R
3 verses or voluntaries, double org, R

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CHRISTOPHER D.S. FIELD

Gibbons, Edward. English choirmaster and composer, brother of ORLANDO GIBBONS.

Gibbons, Ellis. English composer, brother of ORLANDO GIBBONS.

Gibbons, Orlando (*b* Oxford, bap. 25 Dec 1583; *d* Canterbury, 5 June 1625). English composer and keyboard player. He was a leading composer of vocal, keyboard and ensemble music in early 17th-century England. Orlando was the youngest son of William Gibbons (*d* 1595), a town wait in Cambridge from 1567. William took a similar post in Oxford in 1580 and then moved back to Cambridge around 1588. Orlando's eldest brother, Edward (*b* Cambridge, 1568; *d* Exeter, ?*c*1650), was master of the choristers at King's College, Cambridge (1592–8), and later lay vicar and (by dispensation) succentor of Exeter Cathedral, being appointed 'teacher of the choristers' in 1608, a post he held until the Interregnum (1649).

1. LIFE. From February 1596 until May 1599 (regularly to Michaelmas 1598) Orlando Gibbons is listed as a chorister at King's College, Cambridge, where his brother Edward was master of the choristers. He entered the university in 1598, and was a sizar of King's College. Payments 'pro musica ... ' in the college accounts, 1595–1602, made to 'Gibbons' may be for the town waits. Gibbons witnessed his mother's will in Cambridge in March 1603. From 1603 until his death he was a musician in the Chapel Royal. His name first appears in the Chapel Royal Cheque Book in a list of 41 signatories to an agreement, dated 19 May 1603, on conditions of service under James I. According to a summary of appointments compiled about 1627, he was formally sworn in as Gentleman of the Chapel Royal on 21 March 1605, succeeding Arthur Cock (*d* Jan 1605) who, as organist of Exeter Cathedral (1598–1602), knew Gibbons's brother Edward. Between 1603 and 1605 he may have served as Gentleman Extraordinary (i.e. unsalaried substitute). His particular skill was as a keyboard player, but not until 1615 is there a record in the Cheque Book naming him (with Edmund Hooper) as one of the two organists of the Chapel Royal: at that time the organists agreed to a schedule of duties drawn up and confirmed by the Dean of the Chapel (James Montague, then Bishop of Bath and Wells). According to the Cheque Book, Gibbons was senior organist of the Chapel Royal in 1625, with Thomas Tomkins as junior organist.

In 1606 Gibbons married Elizabeth, daughter of John Patten, Yeoman of the Vestry of the Chapel Royal; they lived in the Woolstaple (now Bridge Street) in the parish of St Margaret's, Westminster, where many court musicians and servants resided. Their seven children were baptized at St Margaret's. In the dedication to Sir Christopher Hatton II, of *The First Set of Madrigals and Mottets* (1612), Gibbons claimed to have composed the works in Hatton's house. This may have been his house near St Bartholomew-the-Great in Faringdon, since Hatton did not move to a house in Westminster (very close to Gibbons's) until 1612. Hatton was a minor figure of the gentry; his wife was sister to Sir Henry Fanshawe, patron of music and an officer in the household of Henry, Prince of Wales.

Gibbons's endeavours and compositions suggest that he hoped for significant preferment at court. In 1611 he petitioned the Queen as 'an humble suitor' for her help to gain a lease worth 40 marks (£26 14s 2d), a matter referred to Lord Salisbury. He was by far the junior of the three contributors to *Parthenia* (RISM 1613[14]), the keyboard collection published to celebrate the marriage of the king's daughter, Princess Elizabeth, to Frederick, Elector Palatine, in 1613; the prominence of the notes E and F in *The Queen's command* may be a musical reference to the names of the bride and groom. The pavan and galliard 'Lord Salisbury', the wedding anthem *Blessed are all they* (1613) for the Earl of Somerset, and anthems associated (in *GB-Och* Mus 21) with senior clergy who held royal chaplaincies (Godfrey Goodman, William Laud, and Anthony Maxey) imply that he was well connected in court circles. In 1615 he was rewarded by two grants totalling £150 from King James I 'for and in consideration of the good and faithful service heretofore done unto ourself by Orlando Gibbons our organist, and divers other good causes and considerations us thereunto moving'. He composed an anthem, *Great King of Gods*, and a court song, *Do not repine, fair sun*, for the king's visit to Scotland in 1617, attended by the Chapel Royal.

The court musical establishment was affected by the death of Henry, Prince of Wales in 1612, and the departure to Heidelberg of Princess Elizabeth after her marriage in 1613. Gibbons may have been among the Heidelberg entourage, as an attendant of the Earl of Arundel (Coprario and the harpist, Daniel Callinder, attended the Duke of Lennox). From 1613 Gibbons was the most talented keyboard player and keyboard composer available to the court. His two eminent predecessors, Byrd and Bull, had marked him out as such by his inclusion in *Parthenia*; Byrd was long retired to Essex, and Bull, who had worked in the households of both Prince Henry and Princess Elizabeth, had fled abroad. The king's eldest surviving son, Charles, became Prince of Wales at the age of 16 in 1616, and Gibbons is listed in the first payments of 1617 as one of 17 musicians who formed the nucleus of the prince's musical establishment. A number of these had previously served in the slightly smaller musical establishment of Prince Henry. Charles's regular musicians also included Alfonso Ferrabosco (ii), Thomas Ford, Robert Johnson, Thomas Lupo and Angelo Notari: all were composers as well as performers, and all received an annual salary of £40. Other musicians associated with the household include John Coprario, whose work in Charles's musical establishment seems to have been particularly important: Holman (1993) argued convincingly that what was to become the Caroline court orchestra was formed in the prince's household at this time, and that Coprario and Gibbons collaborated in composing for the ensemble.

Gibbons added a third post associated with the court in September 1619. The accounts of the king's Treasurer of the Chamber record that he was to attend in the royal privy chamber as virginalist at £46 per annum from

Michaelmas 1619. The dedication of the first printing of Gibbons's *Fantasies of Three Parts* to Edmund Wray, groom of the privy chamber, may be significant: Wray was a protégé of George Villiers, favourite of Prince Charles and a rising court star, but was disgraced and sent from court in 1622. In 1623 Gibbons and Thomas Day, a fellow member of both the Chapel Royal and the prince's household, succeeded John Parsons at Westminster Abbey. The duties of organist and master of the choristers combined by Parsons were shared by Gibbons and Day. At this time almost half of the singing men at Westminster Abbey were also Gentlemen of the Chapel Royal, and the closeness of the abbey to the court may be observed in its use for an official visit by the French ambassador and his retinue in 1624:

> At their entrance, the organ was touched by the best finger of that age, Mr. Orlando Gibbons . . . and while a verse was played, The Lord Keeper presented the ambassadors and the rest of the noblest quality of their nation with [the] liturgy as it spoke to them in their own language. The Lords ambassadors and their great train took up all the stalls, where they continued half an hour while the choirmen, vested in their rich copes, with their choristers, sang three several anthems, with most exquisite voices before them.

Gibbons took the degree of MusB at Cambridge in 1606. There is now doubt as to whether he received the degree of DMus at Oxford in May 1622, when William Heyther and Nathaniel Giles received doctorates (Harley). Both Anthony Wood and William Gostling assert that Gibbons's *O clap your hands* was used as Heyther's doctoral exercise. At the funeral of James I in March 1625 Gibbons was listed among the Chapel Royal as senior organist in the Cheque Book and as privy organist in the Lord Chamberlain's accounts (representing a conflation of two posts); he was also listed as organist of Westminster Abbey in the Lord Chamberlain's accounts. In May 1625 preparations were made to receive the new queen, Henrietta Maria, whom Charles I had married by proxy in Paris at the beginning of the month. On 31 May the court set out for Canterbury, with the Chapel Royal in attendance. Gibbons was taken ill suddenly, and the royal physicians were summoned: there was fear that he had the plague. The doctors described precisely his coma and final seizure, attributed at the post mortem to a brain haemorrhage. The attention attracted by his death, in particular its formal observation, investigation and reporting, perhaps suggests how close he may have been to the new king. Gibbons died on Whitsunday, 5 June, at Canterbury. A plaque was subsequently placed in Canterbury Cathedral, with a fine bust of the composer, but with hasty wording, which omitted his age. He died intestate: after some 13 months letters of administration were granted on 13 July 1626 to his widow by the dean and chapter of Westminster, but she was already dead (bur. 2 July 1626). A letter from the royal signet office (20 January 1627) directed that their eldest son, Christopher, be granted a scholarship at Charterhouse, confirmd by the govenors in June. A remark by Antony Wood suggests that he may have moved to Exeter to be brought up by his uncle, Edward.

2. WORKS. All four appointments that Gibbons held at his death were associated with his skills as a keyboard player. As a composer his reputation has traditionally rested on his church music, which circulated widely: there are over 30 surviving 17th-century sources of the Short Service. By their inclusion in printed collections (Barnard,



Orlando Gibbons: copy from a lost contemporary portrait (Faculty of Music, Oxford)

1641; Boyce, 1760–73) some anthems have remained in the repertory of English cathedral choirs since the Restoration. Late 19th- and early 20th-century publications have also emphasized his church music: Ouseley's anthology (1873), *Tudor Church Music*, iv (1925), selections in the *Tudor Church Music Octavo Series*, and the use of 11 of his 'hymn' tunes in *The English Hymnal* (1906). His instrumental music has fared less well: although some items were edited and printed, including Rimbault's pioneering edition of the *Fantasies in Three Parts* (1843), the collected keyboard music appeared only in 1962, and the ensemble music in 1982.

Gibbons has been presented as a master of serious polyphonic music; his full anthems have attracted particular praise. However, the seriousness and contrapuntal dexterity of these works and the *Madrigals and Mottets* are complemented by vitality in his verse anthems and wit in his consort music. The sacred music in the full style includes music for four voices in the largely syllabic, 'short' style (the anthem *Almighty and everlasting God* and the First or Short Service), as well as more extended, polyphonic, psalms and anthems for five and six voices (*Hosanna to the son of David* and *O Lord, in thy wrath*). Gibbons's attention to word-setting is apparent even in the simpler works, as in the declamation of 'stretch forth thy right hand' in *Almighty and everlasting God*. His instinctive contrapuntal facility is evident in all the movements of the through-composed Short Service, but especially in the canon of the Gloria patri in the Nunc dimittis. The setting for eight voices of *O clap your hands* has motivic clarity, polyphonic richness, textural interchange, and rhythmic energy more typical of an Italian canzona or polychoral motet. The Second Service is an outstanding example of an early 17th-century 'verse' service with accompaniment, and his verse anthems are among the finest of the genre. They range from simple

alternation of solo voice and five-part chorus, as in *Behold, thou hast made my days*, *This is the record of John* and the strophic *The secret sins*, to the more complex scoring patterns of the majority, including *See, the Word is incarnate*. Gibbons shows little interest in overt word-painting, but the expressive declamation (the opening phrases of *See, the Word is incarnate*), the rhythmic treatment of the choral writing ('let us welcome such a guest' from the same work, and the second half of *Glorious and powerful God*), and the short passages of vocal bravura in both of these works, are hallmarks of a vitality and modernity sometimes suppressed in ponderous 20th-century performances by cathedral-style choirs. Some of the anthems are occasional works, and others are found only in sources of non-liturgical provenance; some have only keyboard accompaniment, others only ensemble parts, and others exist with both. They should not be categorized too rigidly: a work performed with wind instruments in the Chapel Royal may have been performed with organ in a provincial cathedral, or with viols in a domestic setting.

No substantial sacred work by Gibbons was published in his lifetime. However, he contributed to two published collections. William Leighton's *Teares or Lamentacions of a Sorrowfull Soule* (RISM 1614[7]) includes two fine small-scale pieces for four voices. Fifteen 'songs' (melody and bass) appeared in George Wither's *Hymnes and Songs of the Church* (London, 1623), a publication bound in with all editions of the metrical psalms; two of the melodies were used more than once, and three were either adapted by or attributed to Gibbons.

Most of Gibbons's secular vocal music is found in the *Madrigals and Mottets* (1612), completed before he was 30. Kerman (1961) remarked his affinity with Byrd and the traditions of English partsong and consort song, evident respectively in *The silver swanne* and *Nay let me weepe*, a work perhaps written to mark the death of Prince Henry. The seriousness of the whole collection may have been affected by the prince's death as much as the pervasive spirit of Jacobean melancholy typified by Walter Raleigh's *What is our life*. Even the pastoral settings are fluent essays in imitative polyphony: like Byrd, Gibbons set secular texts with less emphasis on mood and expression of textual detail than in his sacred music. He did not favour strophic settings: Joshua Sylvester's four-stanza *I weigh not fortune's frown* is set in four independent sections. Two secular vocal works are found outside the 1612 publication. *Do not repine, fair sun*, written for the king's visit to Scotland in 1617, is in the consort-song tradition, though on a larger scale. *The Cryes of London* is a witty combination of vendors' common street cries sung by solo voices with the high polyphonic tradition of the instrumental In Nomine played by viols.

The assumption that Gibbons wrote ensemble music exclusively for viols is now untenable. The fantasias for 'great dooble basse' (MB, xlviii, nos.16–25) and certain of the three-part printed fantasias (MB, xlviii, nos.11–15) are particularly suited to violins; others suggest performance by wind instruments (e.g. MB, xlviii, nos.37–8). There remains a substantial body of music for two to six instruments which is apt for viol consort, including the unusual two-part fantasias, the varied group of In Nomines, the rich-textured six-part fantasias, and the finely wrought variations on *Go from my window* with its duel of divisions between the bass viols. Gibbons often writes more for the moment than the cumulative whole, with emphasis on clear articulation of imitative motives, shaping of phrases, control of texture, and rhythmic and periodic use of harmony. The fantasias for 'great dooble basse' are deliberately sectional, include changes of metre, have style and tempo indications, and quote from popular melodies and idioms; they were perhaps written specifically for the burgeoning string band entertaining Charles I during his years as Prince of Wales. John Woodington was instructed to copy some of them posthumously in 1634, an indication of their continuing popularity at court (*GB-Och* Mus 712–15). John Lilly and Stephen Bing also copied other ensemble works into Christopher Hatton III's 'great set' of partbooks (*Och*) in the 1630s. The printed fantasias (*c*1620) were reissued in Amsterdam in 1648; Henry Purcell used a manuscript which contained some of his ensemble music (*Lkc* 3); other works appear in sources used by viol consorts in Oxford in the later 17th century, including those owned by Narcissus Marsh, later archbishop of Dublin (*IRL-Dm*).

Gibbons's corpus of keyboard music is not so extensive as that of Byrd and Bull, but it ranks with them in quality. The keyboard fantasias range from ten to over 100 breves. They are more flexible in their treatment of polyphonic voices and more diverse in their use of figuration than those for ensemble. Although four parts are introduced at the beginning, the counterpoint is normally for three parts: voice-leading implies contrapuntal richness, but reduced textures allow clarity and rapid passagework. Gibbons used small rhythmic and melodic motives, sometimes in dense counterpoint and framed within larger periods; his particular penchant for end climax may be observed in the fantasia 'for double organ' (MB, xx, no.7) and the one on A (MB, xx, no.12). Of the dances, only Lord Salisbury's pavan and galliard from *Parthenia* are paired. That pair and a single pavan on A (MB, xx, no.17) are untypical: the other pavans and galliards have written-out reprises. All the pavans and galliards are wrought with polyphonic detail and keyboard bravura, and display a mannerism less evident in the almans, corantos and masque dances. The latter provide the only evidence of Gibbons's possible association with Jacobean masque, probably settings made after the event. Of the grounds and variations *The Italian ground* and *The Queen's command* are relatively short, and make use of written-out reprises; *The woods so wild* and *The hunt's up* (or *Peascod time*) are more extended sets of variations in the tradition of Byrd (who set both), Bull and Farnaby. Gibbons is less interested in the obsessive application of figurative and rhythmic patterns (an English characteristic dating back to Preston and Blitheman in the mid-16th century), but there is ample evidence of virtuoso keyboard writing, tempered by contrapuntal ingenuity and innate musical judgement.

Gibbons's career was almost entirely Jacobean and he worked with a progressive group of musicians who held particular favour with Charles I before and after he came to the throne. Overemphasis of the serious and polyphonic qualities of his music can obscure the modern features in Gibbons's music: the wit and vitality, the responsive, declamatory treatment of text, even in a contrapuntal idiom, and the use of rhythmic figures and periodic harmony. The absence of chromatic harmony and decoration is notable, even in the melancholy texts of the

Madrigals and Mottets; chromatic alteration is part of the harmonic plan, as in the desending, modulating sequence in the final strain of Lord Salisbury's pavan. This is no constraint on expressiveness, whether in the polyphonic intensity of *O Lord, in thy wrath*, the dramatic declamation of *Glorious and powerful God*, or the exuberance of *O clap your hands*.

Gibbons's brother Edward is known by a polyphonic verse anthem (in *GB-Lbl*), an incomplete vocal piece (in *Och*), and the Kyrie and Creed to William Mundy's Short Service. Another brother, Ellis (*b* Cambridge, 1573; *d* ?London, May 1603), contributed one madrigal, or perhaps two, to *The Triumphes of Oriana* (RISM 1601[16]).

WORKS

Editions: *Orlando Gibbons [Services and Anthems]*, ed. P.C. Buck and others TCM, iv (1925) [B]
Orlando Gibbons: Keyboard Music, ed. G. Hendrie, MB, xx (1962) [H]
Orlando Gibbons: Verse Anthems, ed. D. Wulstan, EECM, iii (1964) [W]
Orlando Gibbons: The First Set of Madrigals and Mottets (1612), ed. E.H. Fellowes, rev. T. Dart, EM, v (1914, 2/1964) [F]
Orlando Gibbons: Full Anthems, Hymns and Fragmentary Verse Anthems, ed. D. Wulstan, EECM, xxi (1978) [FA]
Orlando Gibbons: Consort Music, ed. J. Harper, MB, xlviii (1982) [C]

SERVICES

Short [First] Service (Ven, TeD, Bs, Ky, Cr, Mag, Nunc), 4vv, 1641[5], *GB-Cfm, Cp, Cpc, Cu, DRc, GL, Lbl, Lcm, Ob, Och, Ojc, Omc, WB, WRch, Y*; B 30
Second [Verse] Service *Ob* (TeD, Jub, Mag, Nunc), verse, 1–5vv, org, 1641[5], *Cp, Cpc, DRc, GL, Lbl, Llp, Ob, Ojc, US-NYp, GB-Och*; B 68
First preces and psalm for Evensong on Whitsunday (Ps cxlv), verse, 1641[5], *GB-Cp, Cpc, DRc, GL, Lbl, Llp, Och, Ojc, Y*
First preces and psalms for Evensong on Easter Day (Ps lvii.9, Ps cxviii.19), verse, *Cp, DRc, Y*; B 3
Second preces and psalm (Ps cxlv.1), full, *Cp, Cpc, Llp, Och, Ojc*; B 20
Te Deum (Lat. adaptation of TeD from Short Service), 4vv, *Cp*
Te Deum (Lat.), inc., *Cp*

ANTHEMS

Almighty and everlasting God, 4vv, 1641[5], *GB-DRc, GL, Lbl, Lcm, Lsp, Ob, Och, Ojc, WRch, Y, US-BEm*; FA 1, B 126
Almighty God, which hast given us, verse, inc., *GB-Llp, Ob, Och, Ojc*; FA 123, B 326
Almighty God, who by thy Son, verse, *DRc, Lbl, Llp, Ob, Ojc, Y*; W 1, B 130
Awake up my glory (part of the First preces and psalms for Evensong on Easter Day; see Services)
Behold, I bring you glad tidings, verse, *Cp, Cpc, Cu, DRc, Lbl, Lcm, Llp, Ob, Och, WRch, Y*; W 11, B 137
Behold, thou hast made my days, verse, 1641[5], *Cfm, Ckc, Cp, Cpc, DRc, GL, Lbl, Lcm, Ob, Och, Ojc, WB, Y*; W 24, B 148
Blessed are all they that fear the Lord, verse (1613), *DRc, Lbl, Lcm, Ob, Och, Ojc, Y*; W 38, B 159
Deliver us, O Lord, our God (2p. Blessed be the Lord God of Israel), 4vv, 1641[5], *GL, Lbl, Lcm, Lsp, Och, WRch, Y*; FA 6, B 151
Glorious and powerful God, verse, *Ckc, Cp, Cpc, Cu, DRc, GL, Lbl, Lcm, LF, Ob, Och, Ojc, WB, WRch, Y, US-NYp*; W 52, B 174
Grant, O Holy Trinity, verse, *GB-DRc, Lbl, Llp, Ob, Och, Ojc, Y*; W 68, B 193
Great King of Gods [Lord of Lords], verse, *Lbl, Ob, Och*; W 76, B 198
Hosanna to the son of David, 6vv, 1641[5], *Cfm, DRc, GL, Lbl, Lsp, Ob, Och, Ojc, Y, US-BEm*; FA 13, B 209
I am the resurrection, 5vv, inc., *GB-Lbl*; FA 24, B 335
If ye be risen again with Christ, verse, *Cp, DRc, Lbl, Lcm, LF, Llp, Ob, Och, Ojc, Y, US-NYp*; W 89, B 215
I will magnify thee, O God my King (part of the Second preces and psalm; see Services)
Lift up your heads, 6vv, 1641[5], *GB-Cfm, DRc, GL, Lbl, Lsp, Ob, Och, Ojc, Y, US-BEm*; FA 32, B 221
Lord, grant grace, we humbly beseech thee, verse, *GB-Och*; W 100, B 228
Lord, we beseech thee, pour thy grace, verse, inc., *Och*; FA 134, B 338
O all true faithful hearts, verse, *Och*; W 123 (as O thou the central orb; see below); B 232
O clap your hands (2p. God is gone up), 8vv, *Lbl, Y*; FA 40, B 237
O glorious God, O Christ, verse, text only, in J. Clifford: *The Divine Services and Anthems* (London, 1663), FA 193
O God, the King of Glory, verse, *DRc, Lbl, Llp, Ob, Och, Ojc, Y*; W 111, B 250
O Lord, how do my woes increase, 4vv, 1614[7]; B 258, ed. in EECM, xi (1970), 72
O Lord, I lift my heart to thee, 5vv, 1614[7], *Lbl, Llp, Ob*; B 259, ed. in EECM, xi (1970), 115
O Lord, in thee is all my trust, 5vv, *Och*; FA 73, B 260
O Lord, in thy wrath rebuke me not [O Lord, rebuke me not], 6vv, *Lbl, Lcm, Ob*; FA 88, B 268
Open me the gates of righteousness (part of the First preces and psalms for Evensong on Easter Day; see Services)
O thou the central orb (words by H.R. Bramley, adapted by F.A.G. Ouseley in 1893 to the music of O all true faithful hearts); W 123
Praise the Lord, O my soul, verse, inc., *Ob* Tenbury; FA 142, B 339
See, the Word is incarnate, verse, *Lbl, Och*; W 134, B 272
Sing unto the Lord, O ye saints, verse, *DRc, Lbl, Mp, Ob, Och, WB, Y*; W 156, B 283
So God loved the world, verse, inc., *Lbl, Ob*, FA 157, B 342
Teach us by his example, verse, text only, *Lbl, Ob*; FA 192
The eyes of all wait upon thee (part of the First preces and psalm for Evensong on Whitsunday; see Services)
This is the day wherein the Lord hath wrought, verse, text only, *Lbl, Ob*; FA 193
This is the record of John, verse, *Cp, DRc, Lbl, Lcm, Mp, Ob, Och, Ojc, Y*; W 179, B 298
Thou God of wisdom, verse, inc., *Lbl, Ob*; FA 166, B 344
Thou openest thy hand (part of the First preces and psalm for Evensong on Whitsunday; see Services)
Unto thee O Lord, verse, inc., *Lbl, Ob* Tenbury; FA 175, B 345
We praise thee, O Father, verse, *Cp, DRc, Lbl, Llp, Ob, Och, Ojc, Y*; W 193, B 305

HYMN TUNES

17 tunes in G. Wither: The Hymnes and Songs of the Church (London, 1623); FA 106, B 318

MADRIGALS

The First Set of Madrigals and Mottets, apt for Viols and Voyces, 5vv (London, 1612); F: Ah, deere hart; Daintie fine bird; Faire is the rose; Faire ladies that to love captived are (2p. Mongst thousands good); How art thou thrald (2p. Farewell all joyes); I waigh not fortunes frowne (2p. I tremble not at noyse of warre; 3p. I see ambition never pleasde; 4p. I faine not friendship); Lais now old; Nay let me weepe (2p. Nere let the sun; 3p. Yet if that age had frosted ore his head); Now each flowry bank of May; O that the learned poets of this time; The silver swanne; Trust not too much, faire youth; What is our life
1 madrigal, 5vv, 1601[16] (possibly by Ellis Gibbons; see Fellowes)

CONSORT SONGS

Do not repine, fair sun, 3/5vv, 5 viols, *GB-Lbl* (texts only), *US-NYp*; ed. P. Brett (London, 1961)
The Cryes [Crye] of London [God give you good morrow, my masters], 5vv, 5 viols, *GB-Ckc, Lbl, Lcm, Och, US-NYp*; ed. in MB, xxii (1967), 114

ENSEMBLE MUSIC

all ed. in C

6 fantasias a 2, *GB-Ckc*
[9] Fantasies of three parts (London, *c*1620); see Dart and Pinto
7 fantasias a 3, for 'great dooble basse', *IRL–Dm, F-Pc, GB-Lkc, Och, US-CLwr* (frag.) [incl. 3 possibly by Coprario; see Charteris and Holman]
2 fantasias a 4, for 'great dooble basse' *GB-Och*
9 fantasias a 6, *Och*; [incl. 1 possibly vocal in origin]
Galliard a 3, *IRL-Dm*
Go from my window, variations a 6, *GB-Och*
In Nomine a 4, *Ob*
3 In Nomines a 5, *IRL-Dm, GB-Lbl, Ob, Och*
Pavan a 5, inc., *Lbl*
Pavan and galliard a 6, *IRL-Dm, GB-Ob, Och*

KEYBOARD

all ed. in H

Almans: The King's jewel; 4 untitled
Corantos: French; 2 untitled
10 fantasias [1 for double organ]
Galliards: Lady Hatton; 5 untitled
Grounds: Italian; 1 untitled
Pavan and galliard Lord Salisbury
3 untitled pavans
4 preludes
French air
Lincoln's Inn mask; Mask 'The Fairest Nymph'; Mask 'Welcome home'; Nann's mask (French alman); The Temple mask
The hunt's up (Peascod time)
The Queen's command
The woods so wild
Whoop, do me no harm, good man

WORKS WITH CONFLICTING ATTRIBUTIONS

anthems

Arise, O Lord God, verse, *GB-DRc, LF, Lbl, Lcm, Ob* Tenbury (by L. Woodson (i))
Behold, the hour cometh, verse, *Cp, DRc, Lbl* (by T. Tomkins)
God, which [who] as at this time, verse, *Cp, Cpc, DRc, Lbl, Och, Ojc, Y, US-NYp* (by N. Giles)
Have mercy upon me, O God, verse, *GB-DRc, Lbl, Llp, Ob, Ojc, SHR, Y* (by W. Byrd)
Have pity upon me, O God, verse, inc., *DRc, Lbl, Y*(by C. Gibbons)
O Lord, increase our [my] faith, 4vv, *Lbl, US-NYp* (by H. Loosemore; see Morehen, 1971)
Out of the deep, 6vv, *GB-Ob, Och, Ojc, US-NYp* (?by W. Byrd); FA 94
Sing we merrily, *GB-Och* (adaptation of Palestrina: Exultate Deo, by C. Gibbons)
The secret sins, verse, inc., *DRc, Lbl, LF, Ob* Tenbury, *Ojc* (probably by W. Mundy); W 175
Why art thou so heavy, 4vv, *Lbl, Ob* Tenbury (by H. Loosemore)

keyboard

5 pieces, kbd, in H appx I (possibly by Gibbons); incipits of 9 others, in H appx II (probably not by Gibbons)

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JOHN HARPER (text, bibliography),
PETER LE HURAY/JOHN HARPER (work-list)

Gibbs, Alan (Trevor) (*b* Chipping Norton, Oxon., 21 April 1932). English composer. He studied music at Durham University (1950–53) and privately with Edwin Rose and Mátyás Seiber (composition) and John Webster and Conrad Eden (organ). From 1957 to 1986 he taught at Archbishop Tenison's School in London. Though he has written a good deal of chamber and educational music for various instruments, he is known mainly for his organ and church music. Most of the choral pieces are in a freely tonal and rhythmically inventive style; the instrumental music is noteworthy for its subtle, resourceful and often witty manipulation of motifs and rows. Gibbs edited *Holst's Music: a Guide* (London, 1995), which was left unpublished by its author A.E.F. Dickinson; he has written several articles on Holst.

WORKS

(selective list)

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Vocal: 4 Short Motets, SATB, 1958; 5 Elizabethan Songs, Bar, pf, 1963; Sir Patrick Spens, Bar, pf, 1979; Northern Landscape (J.G. Brown), SATB, 1983; Tenison Psalms, Tr, SATB, org, perc, 1985; Congaudeat, S, SATB, str, org, 1994
Orch: Viendrà l'aube, str, 1984; Reflections on a Life, vn, orch, 1987; Festival Concertino, chbr orch, 1989
Org: Sonata no.1, 1955; Viewpoints, 1963; Peacehaven Preludes, 1970; Sonata no.2, 1970; Hologram, 1984; Dichotomy, duet, 1986; Jazzogram, 1986; Oxford May Music, 1987; Celebration, 1989; 5 Hymn Preludes, 1989; Contrasts, duet, 1990; Magic Flutes, 1990, arr. duet, 1991; Calgary Flourish, 1991; Trio, 1991; Prelude and Allegro on a Holst Fragment, 1992; Washington Toccata, 1996; Isleworth Bells, 1998; Snow in Winter, 1999

Other inst: 3 Pieces, pf, 1960; Sonatina, vc, pf, 1964; Accumulations, fl + pic + a fl, cl + a sax, vc, pf + cel, perc, 1982; Sonata da chiesa, tpt, org, 1986; A Coptic Fantasy, pf, 1987; Wisconsin, str qt, 1987; Easter Sonata, 3 tpt, timp, org, 1988; Scottish Scenes, 2 pf, 1988; 1789 Fragments, vn, org/pf, 1989; A Lament for Young China, pf, 1989; Tartuffe Suite, vn, org/pf, 1989; Dawn Music, pf trio, 1990; Baroque Suite, 2 vn, 1991; Marburg Suite, pic tpt, org, 1997; O aeterne Deus, tpt/pic tpt, 1998

Principal publisher: Bardic

MALCOLM BOYD

Gibbs, Cecil Armstrong (*b* Great Baddow, Essex, 10 Aug 1889; *d* Chelmsford, 12 May 1960). English composer. He read history and music at Trinity College, Cambridge (BA 1911, MusB 1913) where he received help and tuition from Edward Dent and Charles Wood. He then taught at Copthorne School, East Grinstead, and, having been refused by the army on medical grounds, worked at the Wick School, Hove, from 1915. Gibbs commissioned Walter de la Mare to write a play, *Crossings*, for the school in 1919. This production (stage-managed by Dent) brought Gibbs into personal contact with de la Mare, who was to become his lifelong friend and inspiration; Adrian Boult conducted Gibbs's music for the play and was so impressed that he offered Gibbs the financial backing to enable him to take up composition professionally. Gibbs moved to Danbury, Essex, where he lived for the rest of his life except for a five-year 'exile' in Windermere during World War II. He studied for a year at the RCM with Vaughan Williams for composition, Charles Wood (theory) and Boult (score-reading, conducting). Gibbs subsequently served on the staff of the RCM (1921–39). His active and enthusiastically pursued career as a festival adjudicator spanned the years 1923–52, and he held office as vice-president of the British Federation of Music Festivals 1937–52. He was awarded the Cambridge MusD in 1931.

Gibbs published a wealth of music for choirs and amateur orchestras. His dream of making a living as a theatre composer faded after *Midsummer Madness* closed in 1924, and he was unlucky that his ambitious choral symphony *Odysseus* missed its first performance because of the outbreak of war. Nevertheless, Gibbs achieved great commercial success with his slow waltz, *Dusk*. His substantial output of songs, many of them of high quality, ensure his continuing recognition as a fine exponent of the genre. In the 1990s, recordings of some of his solo songs and his First and Third symphonies kindled a renewed interest in his work as a whole.

WORKS

songs complete, remainder selective

SONGS

for 1 voice, piano unless otherwise stated

op.	
—	Near and Far (A.R. Ropes), 1909
—	The Knight's Song (J.L. Crommelin-Brown), 1910
—	An English Carol of the XIVth century, 1911
2	2 Songs: Night, When the Lamp of Night is Shattered (P.B. Shelley), *c*1912
3	Lullaby (W. Blake), ?1914
4	The Rainy Day (H. Longfellow), 1914
9	In the Highlands (R. L. Stevenson), ?1914, orig. op.11
—	The Bee's Song (W. de la Mare), 1v, chorus, pf, 1917, arr. SSC, pf, 1937
12	Nod (de la Mare), 1918, The Scarecrow (de la Mare), T/B-Bar, orch, 1918
13	Philomela (The Nightingale) (P. Sidney), 1914
—	Dream Song (de la Mare), 1917
14	2 Songs (de la Mare): Music Unheard (Sweet Sounds, Begone), 1918, The Bells, 1918
15	[3 Songs] (de la Mare), S, str qt: The Little Green Orchard (1917), Five Eyes, 1917, A Song of Shadows, 1917; no.2 as duet (1921); no.3 arr. SSA, pf (1921), orig. op.9
17	2 Songs (de la Mare): Bluebells, Bunches of Grapes, 1918
19	[2 Songs] (de la Mare): Love in the Almond Bough, The Mountains, 1918
20	Crossings (fairy play, de la Mare), 4 songs, 1919: Ann's Cradle Song, Araby, Beggar's Song, Candlestick Maker's Song
21	[2 Songs] (de la Mare): The Linnet, The Stranger, 1919
—	As I Lay in the Early Sun (E. Shanks), 1920
—	The Fields are Full (Shanks), 1920
—	For Remembrance (Shanks), 1920
30	John Mouldy (de la Mare), 1920, Silver (de la Mare), 1920
—	2 Short Songs (R. Herrick), 1v, str qt, early 1920s: A Child's Grace, A Child's Epitaph; 2 Pastorals, 1920s: In the Spring the Runnels Flow, Upon the Grass (H. T. Wade-Gery); Lyonesse (T. Hardy), ?1921; The Mad Prince (de la Mare), 1921; Summer Night (M. Agrell), 1921; The Tiger-lily (D.P. Bouverie), 1921; To One Who Passed Whistling (Agrell), ?1921; When I was one and twenty (A.E. Housman), 1921; Covent Garden (E. Carfrae), ?1922;
44	2 Elizabethan Songs (S. Daniel), 1922: Love Is a Sickness, In Youth Is Pleasure; The Exile (de la Mare), 1922; Gray and Gold (H. Taylor), ?1922: The Miracle, The Wind In Your Hair, Requiescat, I Shall Remember, April's Hour, ?1922; Mistletoe (de la Mare), 1922, arr. 1v, str qt, 1933; The Sleeping Beauty (de la Mare), 1922
—	Lullaby (de la Mare), 1923
—	The Little Salamander (de la Mare), 1923
—	By a Bierside (This is a Sacred City) (J. Masefield), 1924; The Galliass (de la Mare), ?1924; Slow, Horses, Slow (T. Westwood) ?1924 (1924)
—	Take Heed, Young Heart (de la Mare), 1925; The Wanderer (de la Mare), ?1925; Every Little Child (W.H. Draper), ?1926; Proud Maisie (Scott) ?1926 (1926); The Market (J. Stephens), 1926; The Birch Tree (G. Mase), 1926; Jenny Jones (D. Rowley), ?1926 (1927); On Duncton Hill (G. Grant), ?1927; Resting (Grant) ?1927 (1928); The Ballad of Semmerwater (W. Watson), 1930; Danger (Currie), ?1930; Impromptu (Currie), ?1930; Thee Will I Love (R. Bridges), 1930; The Flooded Stream (M. Cropper), ?1931; The Orchard Sings to the Child (Cropper), ?1931; Padraic the Fidiler (P. Gregory), with vn ad lib, ?1931; Dream Song (de la Mare), 1932; February (Currie), 1932; In the Woods in June (Currie), 1932; Juliet Anne (Currie), ?1932; Oh, Nightingale upon my Tree (Currie) ?1932 (1932); The Ship of Rio (de la Mare), 1v, str trio, 1932; The Starlighters (A. Gibbs), 1932; Sussex Ways (Currie), ?1932
—	Old Wine in New Bottles, 4 Restoration Songs, 1932: When Arthur First in Court Began, Pious Celinda (W. Congreve), If Music be the Food of Love, sing on, 'Tis Wine that Inspires
—	2 Songs (trad.), ?1932: Down in Yonder Meadow, Lily-bright and Shine-a
—	5 Children's Songs from 'Peacock Pie' (de la Mare), ?1932: The Barber's, Miss T., Old Shellover, Hide and Seek, Then
—	The Love Talker (E. Carbery), A, Mez, orch, 1933
—	Love's Prisoner (Blake), 1933, arr. SSA, pf; Titania (Currie), ?1934, orig. 2vv, pf, ?1934
—	Love's Wisdom (Currie) ?1934 (1934); Tom o' Bedlam, 1934; Sledburn Fair, 1934; Sailing Homeward (Chin., trans. Waley), 1934; Midnight (J. Lang), 1934
83/3	Fulfilment (Currie) ?1935 (1935)
—	A Ballad-maker (P. Colum), 1935; Maritime Invocation (A.C. Boyd), ?1935; Immortality (Currie), ?1935
88	Henry Brocken Song-Cycle (de la Mare), ?1936: Lorelei's Song, Jane Eyre's Song, The Doctor's Song
—	To Anise (N. Downes, arr. Currie) ?1937 (1937); Why Do I Love? (Ephelia), 1937; The Witch (Currie), 1937, orchd D. Bowden
91	A Voice in the Dusk (J. Irvine): Spring, In the Faery Hills, The Wind Comes Softly, Moon Magic, ?1937; 2 Songs (E. Rogers), 1938: Lye Still My Deare, Fyer fyer; Rest in the

Lord (E.B. Sargant), 1939; Grade A (Gibbs), 1939, unpubd; A Greeting (Gibbs), 1942

— The Splendour Falls (A. Tennyson), 1943, arr. 1v, orch; Before Sleeping, 1944; The Hawthorn Tree (H. Maude), ?1944; Quiet Conscience (Charles I), 1944

102 Joan of Arc (Currie), ?1943 (1944): Revelation, Victory, Crowning, Defeat, Mors janua vitae

— Old May Song (trad.), 1945, unpubd

111 Songs of the Mad Sea-captain (B. Martin), B-Bar, orch, 1946: Hidden Treasure, Abel Wright, Toll the Bell, The Golden Ray

— The Cherry Tree (M. Rose), ?1947; Nightfall (H. Dawson), ?1947

116 2 Old English Lyrics: Chloris in the Snow (W. Strode), Amaryllis (trad), ?1949 (1949)

126 Willow Leaves (J. Irvine): To Yüan, The Dancing Girl, Meeting with Friends, 1949

— Hypochondriacus (C. Lamb), ?1949; The Old House (G.H. Kirkus), 1949; Lyric Intermezzo (B. Jonson), 1v, orch, 1949; The Oxen (Hardy), 1951; The Summer Palace (B. Ellis), 1952; Summer Time (Ellis), 1952

131 3 Lyrics (C. Rossetti), ?1952: The Lamb and the Dove, A Birthday, Gone were but the Winter

— Philomel (R. Barnefield), ?1955; Prayer Before Sleep (L.E. Eeman), ?1955; Elephantiaphus, ?1956, arr. unison vv, pf; Gipsies (H.H. Bashford), ?1956 (1956); Lament for Robin Hood (A. Munday), ?1956

— Nursery Rhymes for Nursery Singers: I Saw a Little Bird, Who's Above?, The Fox, I Love Little Pussy, I Love Sixpence, Lullaby, 1957

— Evening in Summer (J. Fletcher), 1959; Gone is my Love (E. Harrhy) ?1959; Twice Sixteen; Velvet Shoes

CHORAL

46 Before Dawn (de la Mare), chorus, str, org/pf, 1922

53 Songs of Enchantment (de la Mare), S, chorus, pf, orch, 1925: Arabia, Sleepyhead, The Prince of Sleep

61 3 Festival Choruses, SA/TB, pf, ?1927 (1927): Beyond the Spanish Main (A. Noyes), May in the Greenwood (15th century), The Emigrant (J. Masefield)

64 La belle dame sans merci (J. Keats), chorus, orch, 1928

66 The Birth of Christ (cant.), S, T, Bar, chorus, orch, 1929

72 The Highwayman (Noyes), chorus, orch/small orch/str, pf, drums, 1932

76 Songs of Childhood (de la Mare), arr. SATB, pf, 1933

78 The Ballad of Gil Morrice (arr. M. Currie), chorus, orch, 1934

— Haunted phantasy for male voice choir (Currie), 1934

81 Choruses from pageant play St Elizabeth of Hungary (A.J.G. Nicholson) ?1935 (1935)

88 Deborah and Barak (Currie, after Bible: *Judges*), A, Bar, chorus, orch, ?1936 (1936)

89 The Three Kings (nativity play, 4, Currie), S, A, pf/org (1937)

90 Odysseus (sym., Currie), S, Bar, chorus, orch, 1937–8

Forest Idyll (Currie), SSA, str, pf, 1939

— Mag and Nunc, SATB, 1939

100 Before Daybreak (Bottomley), A, female vv, qt, str, pf, 1941

107 Evening Service, C, SATB, org, 1944

— The Passion According to St Luke, chorus, org, 1945

The New Jerusalem (17th century), SSA, pf, 1947

121 As Lucy Went A-walking (de la Mare), SA, pf, 1948

123 Pastoral Suite, Bar, chorus, orch, 1948–9: Clock-a-clay (J. Clare), Molly Green o' Maldon (L. Cranmer Byng), Waken, Lords and Ladies Gay (J. Strutt), Essex (A.S. Cripps)

130 In a Dream's Beguiling (de la Mare), Mez/semi-chorus, SSA, str, pf, ?1951: The Night Swans, The Horn, King David, Melmillo, The Changeling, Off the Ground

— The Listeners (de la Mare), TTBB, ?1951

133 A Saviour Born (B. Ellis), Mez, SSA, str, pf, 1952

— Behold the Man (Ellis), solo vv, chorus, orch/org, 1954

136 The High Adventure (Ellis), chorus, orch, ?1955 (1955)

— The Turning Year (Ellis), chorus, pf, ?1958 (1958)

*c*35 anthems, motets, carols and psalms; *c*100 partsongs, *c*25 unison songs with pf

DRAMATIC

20 Crossings (incid music, W. de la Mare), 1919

26 The White Devil (incid music, Webster), 1920, unpubd

31 The Betrothal (faery play, M. Maeterlinck), London, Gaiety, 1921

33 The Oresteia (Aeschylus, trans. R.C. Trevelyan), Cambridge, 1920–21

— The Blue Peter (comic op, 1, A.P. Herbert), ?1923

51 Midsummer Madness (play with music, C. Bax), 1923–4, Lyric, June 1924

— April Fools (children's play, V.M. Methley), 1925

56 The Sting of Love (comic op, 1, L. Gibbs), 1926

60 When one isn't There (children's operetta, C.W. Emlyn), 1927

— Lorna Doone (film score, dir. B. Dean, after R.D. Blackmore), ?1933

83 Twelfth Night (incid music, W. Shakespeare), 1936

115 Twelfth Night (op, 3, M. Currie, after Shakespeare), 1946–7

— The Great Bell of Burley (children's op, 3, N. Bush), 1950

— The Promised One (incid music, B. Ellis), 1951

— Mr Cornelius (TV operetta, A. Ellis), 1952–3

— The Gift (B. Ellis), nar, 2vv female chorus, miming troupe, str, pf, ?1957

ORCHESTRAL

23 Crossings, suite for small orch, 1919, arr. of op.20

25 The Enchanted Wood, dance phantasy, pf, str, 1919

48 Ob. Conc., 1923

70 Sym. no.1, e, 1931–2

82 Fancy Dress, dance suite, ?1934

— Essex Suite, str qt, str, ?1937

84 A Spring Garland, suite, str, ?1937

103 Concertino, pf, str, 1942

104 Sym. no.3 'Westmorland', B♭, orch, 1943–4, arr. 2 pf

112 Prelude, Andante and Finale, str, 1946

124 Miniature Dance Suite, pf, str, ?1949

— Barcarolle, 1952

— Folksongs from the British Isles, 15 pieces, ?1952

132 6 British Traditional Tunes (Ariel), small orch, ?1952

— Dale and Fell, suite, pf, str, 1953

— Mediterranean, slow valse, pf, orch, 1953

— A Simple Conc., pf, str, ?1954

— Music for Str, 1956

— Threnody for Walter de la Mare, str qt, str, 1956

— A Simple Suite, str, ?1957

— Shade and Shine, suite, str, 1958

— Suite for Str, 1958–9

— Suite, vn, small orch, 1959

— 4 Orch Dances, 1959

CHAMBER AND INSTRUMENTAL

Str qt; Str Qt, C, op.1, ?1912; Str Qt, G, op.7, 1916; Str Qt, a, op.8, 1917, unpubd; Str Qt, E, op.18, 1918; Str Qt, F♯, op.22, 1919; Pastoral Qt, op.41, 1921–2; Mistletoe, 1922; 3 Pieces, 1927; Dream Pedlary, ?1933; Peacock Pie, suite, str qt, db ad lib/str, pf, ?1933; Str Qt, A, op.73, 1933; Miniature Qt, op.74, ?1933; Str Qt, C, op.95, 1940; Str Qt, g, op.99, 1941; A Simple Str Qt, op.140, 1954, unpubd; Str Qt, e, 1958, unpubd

Other str pieces: Sonata, F, vc, pf; Rhapsody, vn; Phantasy, op.5, vn, pf, 1915; Country Magic, op.47, pf trio, 1922; 3 Pieces, vn, pf, 1923; The Yorkshire Dales, 3 impressions for pf trio, op.58, 1926; Lyric Sonata, op.63, vn, pf, 1928; Henry Brocken Suite, str qt, pf, ?1936; The Three Graces, op.92, light suite, pf trio, ?1940 (1941); Pf Trio, D, op.97, 1940; Suite, op.101, vn, pf, 1942 (1943); 3 Pieces, op.121, vc, pf, 1948; Sonata, E, op.132, vc, pf, 1951; She's Like the Swallow, pf trio

Wind, acc: 2 Pieces, cl, pf, 1931; Little Suite, cl, str qt, 1941; Rhythm Roundabout, tpt, pf, ?1942; A Breath of Nostalgia, tpt/cl, pf, ?1949; Silver Stream, Quiet Evening, cl, pf, 1951; 3 Pieces, cl, pf, 1956; Suite, A, op.144, fl, pf/str, 1956

Pf: Valse, G, 1906; 3 Sketches, op.35, 1921; An Essex Rhapsody, op.36, 1921, unpubd; Everyday Doings, op.39, suite, 1922; Five o'Clocks and Cuckoo Flowers, op.49, 1923; In the High Alps, op.52, suite, ?1924; 4 Preludes, op.62, 1927; Children's Suite, 1928; Lakeland Pictures, 8 preludes, op.9, 1940; Dusk, waltz, 1946; Bridal March, pf duet, 1947; Dawn, slow waltz, 1952; 2 Pieces, ?1954 (1955)

Org: 6 Sketches, 1953; Lullay, thou Little Tiny Child, 1955; Minuet in Classical Style, 1955; Postlude, D, 1955

ARRANGEMENTS

4 Songs [after E. Miller], 1937: The Happy Pair (Pilkington), The Despairing Shepherd (Scroope), I Prithee Send me Back my Heart (Suckling), To Althea, from Prison (Lovelace)

3 Irish Airs (Moore), 1940: Let Erin Remember, I'd Mourn the Hopes, Avenging and Bright

Canadian Folksong Cycle (trad.), ?1959: My Canadian Bride, She's Like the Swallow, The Morning Dew, I'se the B'y that Builds the Boat, The Stormy Scenes of Winter, Bonovist Harbour

WRITINGS

The Festival Movement (London, 1946)

'Setting de la Mare to Music', *Journal of the National Book League*, no.301 (1956), 80–81

Common Time, 1958 [unpubd autobiography]

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J. Frank: 'An English Trio', *MO*, lxxxii (1958–9), 793, 795 only

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E.A. Rust: 'Cecil Armstrong Gibbs: a Personal Memoir', *British Music*, xi (1989), 45–66

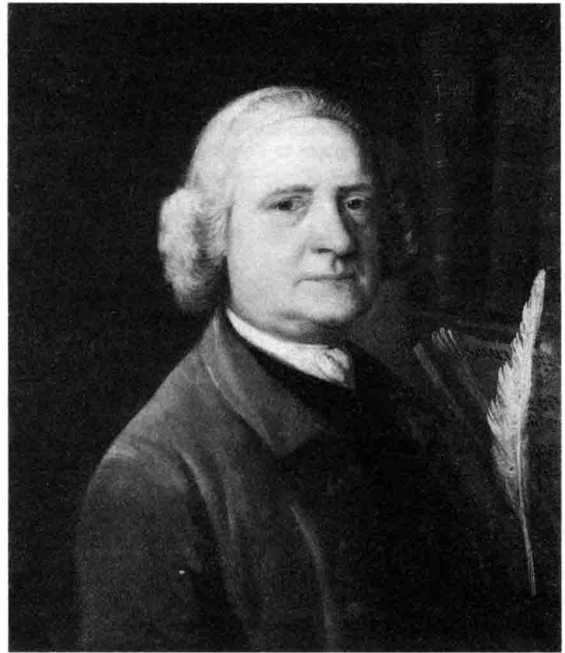
R. Hancock-Child: *A Ballad-Maker: the Life and Songs of C. Armstrong Gibbs* (London, 1993)

STEPHEN BANFIELD/RO HANCOCK-CHILD

Gibbs, Joseph (*b* Colchester, 12 Dec 1698; *d* Ipswich, 12 Dec 1788). English organist and composer. He was the son of John Gibbs, a Colchester wait, and was presumably trained by his father, though he may also have studied in London. *GB-Ckc* 121, a volume of keyboard music and violin sonatas apparently in his hand, contains music by Handel, Babell, Pepusch, Corelli and a copy of Thomas Roseingrave's *Eight Suits of Lessons* (London, 1728). Gibbs seems to have lived in Colchester until he became organist of Dedham in about 1744, and regularly promoted concerts in the area. He was appointed organist of St Mary-le-Tower in Ipswich in 1748, and the next year the churchwardens there ensured he moved from Dedham by offering to raise his salary to £12 a year 'if he comes to reside in the town'; however, he continued to play a prominent role in the musical life of the whole region.

He was a friend of Thomas Gainsborough, who painted his portrait (see illustration), and they were both members of the Ipswich Musical Society; a lost Gainsborough sketch of one of its meetings apparently featured him in the audience, asleep. He was married and had at least six children. According to his obituary in *The Gentleman's Magazine*, he was 'eminently distinguished, both as a composer and performer', and 'the mildness, simplicity and integrity of his manners rendered him universally beloved and respected'. He was given a civic funeral at St Mary-le-Tower on 18 December 1788. His effects, including music, instruments and two Gainsborough paintings, were sold at Ipswich on 21 March and 27 June 1789.

Gibbs is best known for his *Eight Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin* (op.1; London, 1746/*R*), published for the author with a subscription list that includes William Boyce and Maurice Greene as well as many local musical figures. They are inventive, accomplished and often technically demanding works in an idiom heavily influenced by Geminiani and M.C. Festing. By contrast, his *Six Quartettos for Two Violins, a Tenor and Violoncello or Harpsichord* (op.2; London, 1777) are often clumsy and apparently incompetent, though it is hard to say whether the solecisms are



Joseph Gibbs: portrait by Thomas Gainsborough, c1755 (National Portrait Gallery, London, on deposit Beningbrough Hall)

the result of old age, careless proofreading or a botched attempt to modernize some existing trio sonatas. He also wrote five organ voluntaries (*GB-Lbl* Add.63797), which are surprisingly varied in style and range from an archaic 'Double Voluntary' with Purcellian trumpet imitations to elegant works in the two-movement idiom popularized by John Stanley.

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J. Cooper: 'Joseph Gibbs', *The Strad*, lxxxix (1978–9), 185–7

J. Bensusan-Butt: *Thomas Gainsborough in his Twenties: a Memorandum Based on Contemporary Sources* (Colchester, 1993)

E. Skinner: *'Eight Solos for a Violin with a Thorough-Bass for the Harpsicord or Bass Violin' composed by Joseph Gibbs 1698–1788: an Interpretative and Stylistic Study* (thesis, U. of London, 1997)

PETER HOLMAN

Gibbs [Gibbes], **Richard** (*b* ?late 16th century; *d* ?mid-17th century). English organist and composer. He was appointed organist of Norwich Cathedral in 1622 and from Michaelmas 1629 Master of the Choristers, posts which he held nominally until 1649 although choral services were discontinued in 1643. He is described as 'Organist of Christ Church, Norwich [Norwich Cathedral]', in Clifford's *Divine Services*, beside the words of his anthem *See, sinful soul*, a substantial work, lacking at least one high voice part, which resembles the larger-scale verse anthems of John Bull and Dering. A further anthem, *If the Lord himself* (in Clifford's *Divine Services*), and a service in C major (*GB-DRc* MSC 18), sometimes attributed to Gibbs, are by John Gibbs, Master of the Choristers of Westminster Abbey in the early 17th century.

Thomas Gibbs, possibly a relative of Richard Gibbs, was organist at Norwich Cathedral from 1664 until he succumbed to the plague in 1666. He may also have been the Gibbs who was organist at Canterbury Cathedral between 1661 and 1663. Thomas Gibbs contributed a number of two-part dances to Playford's *Courtly Masquing Ayres* (1662).

WORKS

Have mercy upon me, O God, 4vv, 1635, *GB-Lbl*, *Cu*; version for 2vv in 1663[6]

See, sinful soul, for Good Friday, verse, *DRc*, *Lbl*, *Y*, all inc.

Lord, in thy wrath, text only in J. Clifford, *Divine Services and Anthems* (London, 2/1664)

Allmaine, corant, kbd, *Och*

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R.T. Daniel and P. le Huray: *The Sources of English Church Music 1549–1660*, EECM, suppl.i (1972)

W. Shaw: *The Succession of Organists* (Oxford, 1991)

P. Aston and T. Roast: 'Music in the Cathedral', *Norwich Cathedral: Church, City and Diocese 1096–1996*, ed. I. Atherton and others (London, 1996), 688–704

PETER ASTON, TOM ROAST

Gibelius [Gibel], **Otto** (*b* Burg auf Fehmarn, 1612; *d* Minden, 20 Oct 1682). German composer, theorist and teacher. In 1629 he fled from a plague in Burg (of which his father died) and moved to Brunswick to live with relatives. In 1631 he began to study both theoretical and practical music with Heinrich Grimm (who had himself studied with Michael Praetorius). After three years' study he became Kantor at Stadthagen. He remained there until 1642, when he was appointed a teacher at the Gymnasium, and also assistant Kantor, at nearby Minden. Six years later he was made Kantor, a position he held for the rest of his life.

Although he lived in relative obscurity, Gibelius was well known throughout Germany as a teacher, composer and particularly as a theorist. His treatises were referred to frequently by other writers on music theory well into the 18th century. As late as 1740 Mattheson could say of him: 'I believe that thousands have gone to universities and spent many years there without becoming the equal of this man who had never attended one'. His significance for music historians is as an observer and teacher of German music theory. His five brief books are primarily instruction manuals for teaching singing in church schools. He was an erudite scholar who had read widely in most of the major treatises of antiquity as well as in those of the 16th and 17th centuries. He singled out Grimm, Lippius and Baryphonus as the most important writers to influence his own publications. In his *Bericht von den vocibus musicalibus* (1659) he proposed a 14-note octave, for which he constructed a keyboard including both D♯ and E♭ and G♯ and A♭. Of his compositions only two brief funeral cantatas are extant.

WORKS

Erster Teil geistlicher Harmonien, 1–5vv, ?bc (Hamburg, 1671), lost

Die Eitelkeit der Welt (Es ist alles gantz eitel), 5vv, 3 va, bc (Minden, 1673)

Die Liebe Gottes (Ich hab dich je und je geliebet), 4vv, 2 vn, vle, bc (Minden, 1673)

THEORETICAL WORKS

Seminarium modulatoriae vocalis, das ist: Ein Pflantzgarten der Singkunst, welcher in sich begreiffet etliche Tirocinis, oder Lehr-Gesänglein ... für alle vier Menschen-Stimmen (Celle, 1645, 2/1657)

Compendium modulatoriae, darin ... die fürnehmste Praecaepta beim Singen (Jena, 1651)

Kurtzer, jedoch gründlicher Bericht von den vocibus musicalibus (Bremen, 1659)

Introductio musicae theoreticae didacticae (Bremen, 1660)

Propositiones mathematico-musicae, das ist: Etliche fürnehme und gar nützliche musicalische Auffgaben, aus der Mathesi demonstriret (Minden, 1666)

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A. Ganse: *Der Cantor Otto Gibelius (1612–1682): sein Leben und seine Werke* (Leipzig, 1934)

GEORGE J. BUELOW

Gibelli, Lorenzo [Gibellone] (*b* Bologna, 24 Nov 1718; *d* Bologna, 5 Nov 1812). Italian singing teacher and composer. Endowed with a voice encompassing the bass, baritone and alto ranges, he studied singing and counterpoint with Martini. In 1744 he was appointed *maestro di cappella* in the church of S Salvatore in Bologna and in 1749 became a member of the Accademia Filarmonica, of which he was elected *principe* five times from 1753 to 1810. He was also *maestro di cappella* in other churches of Bologna, such as the Oratorio di S Filippo Neri (1762), and at the Arciconfraternita di S Maria della Morte (1773), and *maestro al cembalo* of the Teatro Comunale.

Gibelli was one of the most celebrated singing teachers of his day. Among his most successful pupils were the castratos Crescentini and Francesco Roncaglia and the tenor Matteo Babbini. In 1804 he was appointed professor of singing at the new Liceo Filarmonico, where he gave some lessons to the young Rossini. Pancaldi listed 467 religious compositions found in the possession of Gibelli's wife, Gertrude Gibelli Fornasari; a much smaller number survive. All modelled on the style of Martini, they demonstrate a solid knowledge of academic counterpoint combined with a melodic flexibility that caused Gibelli to be called 'Gibellone dalle belle fughe'; some of the themes, according to Pancaldi, were based on popular tunes.

WORKS

Ops: Diomeda (pasticcio), nr Bologna, S Giovanni in Persiceto, Sept 1741; Gli sponsali di Enea (pasticcio), Bologna, Formagliari, 1744; Evergete, Venice, S Giovanni Grisosotomo, aut. 1748; Demetrio (P. Metastasio), Alessandria, Solerio, Oct 1751; only libs extant; Il filosofo Anselmo e Lesbina (intermezzo), *I-Bc**

Orats, only libs extant: Davidde in Terrebinto, 1744; Gionata figliuol di Saule, 1752; Il Giuseppe riconosciuto, 1762; La Passione del Signore, 1763; La passione e morte di Gesù Cristo, 1785

Cantata (G. Montanari), 2vv, 1761, only lib extant

Other sacred, *I-Baf*, *Bam*, *Bc*, incl.: Mass, 4vv, insts; 2 Ky–Gl, 4vv, insts; 2 Cr, 4vv, insts; 2 Confitebor, 2–3vv, insts; Domine ad adjuvandum, 4vv, insts; Laudate pueri, 3vv, insts; Regina coeli, 4vv

Pedagogical: Solfeggi, B, T, *Bc*

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C. Pancaldi: *Vita di Lorenzo Gibelli, celebre contrappuntista e cantore* (Bologna, 1830)

C. Sartori: *Il Regio Conservatorio di musica 'G.B. Martini' di Bologna* (Florence, 1942)

GIORGIO PESTELLI

Gibert, Paul-César (*b* Versailles, 1717; *d* Paris, 1787). French singing teacher and composer. While very young he was sent to Naples by his father, an officer of the *maison du roi*. He probably took music lessons there with several conservatory masters, and he eventually recruited Italian singers, the popular Antoine Albanese among them, for the Chapelle Royale in Paris. On his return to France about 1750, Gibert apparently lived as a teacher of singing and composition, and also became known as a composer of *opéras comiques*. Of these, *La fortune au*

village (1760), *Soliman second, ou Les trois sultanes* (1761) and *Apelle et Campaspe* (1763) are the most notable. *La fortune au village*, performed when the Comédiens Italiens returned to their (remodelled) theatre at the Hôtel de Bourgogne after a summer's absence, was Gibert's first real *comédie mêlée d'ariettes*, in which vaudeville timbres had been completely eliminated. It was received favourably by the *Mercure de France* as the work of a 'young musician [he was already 43] of considerable promise and taste'. *Soliman second* was at once a chef d'oeuvre of C.-S. Favart, a highpoint in the theatrical career of Mme Favart, and an important and influential work in the development of the 18th-century 'Turkish' opera, of which Mozart's *Die Entführung aus dem Serail* is the crowning representative. The lack of success of the historical *comédie héroïque, Apelle et Campaspe* was probably occasioned principally by the volatile personality of its librettist, A.A.H. Poinsinet. Gibert's music, though Grimm found it 'detestable', is of quite high quality.

After composing three motets, *Diligam te*, *Confitebor tibi Domine* and *Laetatus sum* (1766–8), all successfully performed at the Concert Spirituel, Gibert returned to stage works with a serious opera, *Deucalion et Pyrrha* (1772); after its performance he reportedly received a gold medal valued at 300 livres. His commitment to teaching was particularly strong during the last two decades of his life; his *Solfèges, ou Leçons de musique*, usually dated 1783, had already appeared in print in late 1769. It was followed by two lesser-known printed collections: *Mélange musical: premier recueil* (Paris, 1775), and *IIme recueil d'airs nouveaux* (Paris, ?1783). The first of these is by far the more substantial, containing everything from occasionally awkward Italianate *ariettes*, often borrowed from his own *opéras comiques*, to highly developed dramatic scenes in the manner of Rameau or Gluck. Many pieces are parodied after solfège exercises from the 1769 publication. Despite a pervasive Italian character, Gibert's frequent use of rondeau and *romance* forms, the parallel minor, and diminished chords clearly allies him first to Rameau, and then more particularly to Grétry. The strong influence of Gluck in the dramatic scenes is not surprising, yet it reveals one of Gibert's major weaknesses as a composer, his tendency towards imitation rather than originality.

WORKS

unless otherwise stated, all stage works first performed in Paris at the Hôtel de Bourgogne by the Comédiens Italiens

Soliman second, ou Les trois sultanes (cmda, 3, C.-S. Favart, after J.F. Marmontel), 9 April 1761 (Paris, n.d.)
La fausse Turque (oc, 1, P.-N. Brunet), Paris, Foire St Laurent, 3 July 1761
Apelle et Campaspe (oc, 2, A.A.H. Poinsinet), Paris, OC (Bourgogne), 21 April 1763 (Paris, n.d.)
Deucalion et Pyrrha (?opéra-ballet, 4, C.H. Watelet), Paris, Vauxhall de la Foire St Germain, 29 April 1772, lost
Parodies: La Sybille [A. Dauvergne: Les fêtes d'Euterpe] (Harny de Guerville), 21 Oct 1758 (Paris, n.d.); Le carnaval d'été, ou Le bal aux boulevards [J.J. Mondonville: Le carnaval du Parnasse] (1, A.J. Labbet de Morambert and A.J. Sticotti), 11 Aug 1759; La fortune au village [P. de La Garde: Aeglé] (1, M.-J.-B. Favart, C.-S. Favart and M. Bertrand), 8 Oct 1760 (Paris, 1761)

OTHER WORKS

Solfèges, ou Leçons de musique (Paris, 1769)
Mélange musical: premier recueil (Paris, 1775)
IIme recueil d'airs nouveaux (Paris, ?1783)
Traduction de Catulle, vv, orch/kbd/hp (Paris, 1775) (cited in *MGG1*)
3 motets, perf. Paris, Concert Spirituel, 1766, 1768

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C.-S. Favart: *Mémoires et correspondance littéraires, dramatiques et anecdotiques* (Paris, 1808)
M. Tourneux, ed.: *Correspondance littéraire, philosophique et critique par Grimm, Diderot, Raynal, Meister, etc.* (Paris, 1877–82)
M.-C. Skuncke: 'Soliman II in French and Swedish Garb', *Gustave III and the Swedish Stage: Opera, Theatre and other Foibles: Essays in Honor of Hans Astrand*, ed. B.H. van Boer (Lewiston, NY, 1993), 37–48

KENT M. SMITH

Gibson. American firm of fretted string instrument makers. It was founded by Orville H. Gibson (*b* Chateaugay, NY, 1856; *d* Ogdensburg, NY, 21 Aug 1918) in Kalamazoo, Michigan. He began making instruments in the 1880s, and the Gibson name was established as a marque in 1894; mandolins dominated Gibson's output until the mid-1920s. In the 1880s he began to apply violin construction techniques to the production of flat-back mandolins, and Gibson's scroll-body F-model and pear-shaped A-model mandolins dominated their market until the 1920s. Before the turn of the century Gibson was making arch-top guitars with oval soundholes, based on the construction techniques he had been using for mandolins.

In 1902 a group of businessmen joined Gibson to form the Gibson Mandolin-Guitar Manufacturing Co., Ltd, later renamed the Gibson Mandolin-Guitar Mfg. Co. (1904), then the Gibson Mandolin-Guitar Co. (1906). O.H. Gibson left in 1903; he received a regular royalty from the company until 1908 and then a monthly income until his death. In 1917 the company moved to new premises on Parsons Street, Kalamazoo, which it occupied until 1984.

In the 1920s banjos became Gibson's most important product; they were later superseded by guitars. In 1923 Gibson introduced the L-5, the first f-hole guitar, designed by Lloyd Loar, which was one of the earliest models to have a neck strengthened with a truss rod – another Gibson innovation. The years following World War I also saw the unveiling of a harp-guitar (based on an invention by O.H. Gibson patented in 1908), several types of banjos including those in the Mastertone series (1918–25; for illustration *see* BANJO, fig.1*a*), and the F-5 (an f-hole mandolin, 1922). In an attempt to compete with Martin Dreadnought guitars, Gibson entered the market for flat-top instruments in 1934 with the Jumbo model; the Super Jumbo (subsequently J-200) model appeared four years later. At the same time Gibson introduced its first electric guitars, the Electric Hawaiian steel guitar (1935) and the Spanish hollow-bodied ES-150 (1936).

The company became Gibson, Inc., in 1924 and in 1944 was taken over by the Chicago Musical Instrument Co., which in 1969 was bought by Norlin Industries. In 1952 Gibson introduced the solid-body Les Paul electric guitar (for illustration *see* ELECTRIC GUITAR, fig.1), and the factory changed progressively to electric guitar production. Throughout the following decades Gibson introduced several more solid-bodied electric guitars, including the Flying V (1958), Explorer (1958), and Firebird (1963) models, all of which had unorthodox body shapes, as well as the semi-hollow ES-335 (1958).

In 1957 Gibson acquired the Epiphone marque and in the 1970s moved production of Epiphone guitars to Japan. A plant was opened in Elgin, Illinois, in 1973 to produce pickups and strings (the firm had sold its own brand of strings from 1907), and in June 1975 a large factory for the production of guitars was opened in Nashville, principally because the overcrowded Kalamazoo site was unable to meet the demand for electric guitars. In the early 1980s it reduced its staff and in 1984 all manufacturing was moved to Nashville. In 1986 the firm was sold to Henry Juskiewicz, David Berryman and Gary Zebrowski.

Gibson's instruments have traditionally been among the most elegant and costly in their class, and the best examples are highly sought after by musicians and collectors; the firm set standards for appearance and sonic quality that influenced many instrument makers throughout the world.

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TONY BACON/R

Gibson, Sir **Alexander (Drummond)** (*b* Motherwell, 11 Feb 1926; *d* London, 14 Jan 1995). Scottish conductor. He studied piano at the Royal Scottish Academy of Music, and read music at Glasgow University. On his return from military service in 1948 he won a scholarship to the RCM, London, later studying with Markevich at Salzburg and van Kempen at Siena. In 1951 he joined the Sadler's Wells Opera as a répétiteur, and made his professional début there the following year conducting *The Bartered Bride*. Gibson next spent two years (1952–4) as associate conductor of the BBC Scottish SO, gaining experience of the concert repertory before returning to Sadler's Wells as a staff conductor. In 1957 he became the company's youngest musical director, and made his Covent Garden début that year. At Sadler's Wells he conducted 26 operas, including the première of John Gardner's *The Moon and Sixpence* (1957). He also began to appear more widely as a symphonic conductor with British and foreign orchestras, but forsook his London appointment in 1959 to become the Scottish National Orchestra's first native principal conductor and artistic director, a post he held until 1984.

Gibson remained based in Scotland, where he made the (Royal) Scottish National Orchestra a vital influence on the national as well as the regional scene. Contemporary music featured prominently in his programmes, and he introduced numerous new works including several by Henze, and Stockhausen's *Gruppen* at Glasgow in 1961, six years in advance of London. In 1962 he helped to form Scottish Opera, of which he also became artistic director, conducting the first complete performance of Berlioz's *Les Troyens* (1969), the first German-language *Ring* cycle in Scotland (1971) and premières of operas by Orr and Hamilton.

Gibson made his American début in 1970 with the Detroit SO, and toured in North and South America as well as in most European countries. In 1981 he became principal guest conductor of the Houston SO. A firm orchestral disciplinarian, he developed a persuasive skill over a broad stylistic range, often achieving distinction in performance, perhaps most memorably in his colourful, grandly conceived 1971 *Ring* cycle. Among his recordings are Mozart's complete works for violin and orchestra (with Szeryng and the NPO), a cycle of Sibelius symphonies and tone poems (with the Scottish National Orchestra) and scenes from *Les Troyens* (with Janet Baker and the LSO). He was made a CBE in 1967, knighted in 1977, and became president of the Royal Scottish Academy of Music in 1991.

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NOËL GOODWIN

Gibson, Jon (Charles) (*b* Los Angeles, CA, 11 March 1940). American composer, woodwind instrumentalist and graphic artist. He studied at Sacramento State University and with Henry Onderdonk and Wayne Peterson at San Francisco State University (BA 1964). In San Francisco and, after 1966, in New York he performed in early works of Reich (including the 1967 *Reed Phase* that Reich wrote for him, and the première of *Drumming* in 1971); Riley (the première of *In C*, 1964); and La Monte Young (as a member of the drone ensemble The Theatre of Eternal Music in 1970). He was a founding member of the Philip Glass Ensemble, in which he has performed since 1968, the year Glass dedicated the soprano saxophone solo *Gradus* (originally entitled for Jon Gibson) to him. He has frequently performed in a duo with Glass and has collaborated with such composers as Christian Wolff, Behrman, Budd, Curran and Rzewski. The dancer-choreographers for whom he has written and performed include Nancy Topf (*The Great Outdoors*, 1976), Margaret Jenkins (*Equal Time*, 1976), Merce Cunningham (*Fractions*, 1977, and other projects), Lucinda Childs (*Relative Calm*, 1981), Elaine Summers (*Solitary Geometry*, 1983), Simone Forti (*Framing Music*, 1992) and Elisabetta Vittoni (*La Spezia*, 1993). An accomplished graphic artist, Gibson also provided the visual elements (slide projections and video) for several of these performances. His visual work is most often a structural representation of some aspect of a musical composition (e.g. in the second book of *Melody III*, 1975). He collaborated with French artists Tania Mouraud and Kuntzel on the gallery installation *Trans* (1977), with video artist Peter d'Agostino on *Teletapes* (1981), *Double You (and XYZ)* (1985) and *Transmissions* (1987–8), and with JoAnne Akalaitis on the music-theatre piece *Voyage of the Beagle* (1983–7). In 1985 he produced the computer animation *Interval 30.9A*.

Gibson began his own early experimental work as an improviser and composer, performing in the New Music Ensemble with the composers Larry Austin, Richard Swift and Stanley Lunetta. His compositions reveal the underlying minimalist, postmodernist vocabulary which he helped pioneer. Other major influences are jazz, which he studied from his teenage years onwards, notably with

saxophonist John Handy in the early 60s; and South Indian vocal music which he studied at the Ali Akbar School. The Indian musicians Pandit Pran Nath, Bismillah Khan and Mahalingam have been especially important. Gibson's style ranges widely from the multi-track density of *Visitations* – an 'environmental soundscape' incorporating layers of ocean, bird, percussion and wooden flute sounds – which anticipates and has rarely been equalled by practitioners of ambient and New Age music, to the austere sustained-tone harmonics of *Cycles*; and from the medieval-tinged additive process of *Song I* and *II* to the pristine lyricism of jazz-flavoured ballads such as 'Mont Blanc', from *Voyage of the Beagle*.

WORKS

Stage: Voyage of the Beagle (music theatre, J.A. Akalaitis), 1983–7; Extensions (dance score, choreog. L. Childs), s sax, tape, 1980; Q-Music (dance score, choreog. Childs), small ens, 1980; Relative Calm (dance score, choreog. Childs), small ens, tape, 1981

Vocal: Running Commentary (A–Z), 1 or more vv, 1980–87; Running Commentary (Arbitrary Excerpts), 1v, small ens, 1992; Talk is Cheap, 1v, small ens, 1996; Big Fish Little Pond, 4vv, 1997

Inst: Single Stroke Bell, perc, opt. insts, 1968; 30's, any insts, 1970; Fluid Drive, ens, 1972 [version of Visitations, tape, 1972]; Fl Duet, 1972; Multiples, any melody insts, 1972; Song I, small ens, 1972, II, small ens, 1973–4, IV, small ens, 1978–9; Untitled, 1–3 melody insts, 1974–5; Melody IV, parts 1 and 2, 9 insts, 1975; 32/11, 1 inst, opt. kbd, 1975; Return, small ens, 1979; Variations, small ens, 1980; Waltz, open insts, 1982; No Tango, small ens, 1983; Full Circle, kbd/small ens, 1987, rev. 1989; Essence, small ens, 1988; It Doesn't Matter, small ens, 1988; Turn of Events, 2 pf, 1990; Southern Climes, small ens, 1993; Chorales from Relative Calm, small ens, 1993; Waltz for Orch, 1995; Lines, small ens, 1996; Unfinished Business I, small ens, 1997; Changes, 4 melody insts

Solo inst (for 1 melody inst unless otherwise stated): Melody I, prep pf, 1973, Melody II, 1973; Cycles, org, 1973; Song III, s sax, 1976; Equal Distribution I, 1977; Recycle I, II, 1977; Call, 1978; Equal Distribution III, 1978; One, Two, Three, 1978–9; Criss Cross, 1979; Ballade, 1986–8; Companion Piece, 1989; La Spezia, pf, 1991; Surface Tension, 1993; Fanfare I, 1993; Chrome, 1995; A Rose It Isn't, 1997

Tape: Who are You, 1966; Vocal/Tape Delay, 1968; Visitations: an Environmental Soundscape, tape collage, 1968–72, arr. live ens as Fluid Drive, 1972; Radioland, 1972; Melody III, tape, slides, 1975; Jungle Collage, tape, insts, 1983 [incl. in Voyage of the Beagle]

Other: RSFVHF (Rhythm Study for Voice Hands Feet), pfmr, 1974, arr. video tape, 1974; One Way, video tape, 1976; Interval, video tape, 1985 [incl. 30's with graphic score]

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EDWARD STRICKLAND

Gidayu. *See* TAKEMOTO GIDAYŪ.

Gideon, Miriam (*b* Greeley, CO, 23 Oct 1906; *d* New York, 18 June 1996). American composer. Early in life, she studied the piano with Hans Barth, Felix Fox and her uncle Henry Gideon, an organist and choral director. She later received degrees from Boston University (BA 1926), Columbia University (MA 1946) and the Jewish Theological Seminary (DSM 1970) and studied composition privately with Saminsky (1931–4) and Sessions (1935–43). She taught at Brooklyn College (1944–54) and City College, CUNY (1947–55, 1971–6), the Jewish Theological Seminary (1955–91) and the Manhattan School of Music (1967–91). Her honours included awards and commissions from the Ernest Bloch Society, the Ford and Rockefeller foundations and the Elizabeth Sprague Coolidge Foundation, among others. In 1975 she was elected to the American Academy and Institute of Arts and Letters.

Gideon did not rely on a preconceived compositional system but let each work suggest its own style and form; her musical language can be described as freely atonal. Its prevailing lyricism at times is contrasted by a pointed and dramatic intensity: textures are 'characterized by lightness, the sudden exposure of individual notes, constantly shifting octave relationships [and] a technique that imposes economy and the exclusion of irrelevancies' (Perle). Fascinated by the idea of setting a poem in more than one language, she often used both the original language and a translation within a single composition. In *Steeds of Darkness* (1986), for example, a setting of an Italian poem by Felix Pick is followed by its English 'recreation', based on a poem by Eugene Mahon. In Gideon's own words, the setting of Mahon's poem 'extracts at white heat the fantasy of the original poem'. Together, the settings exhibit a striking musical reflection on death's 'relentless and despairing chase'.

WORKS

OPERA

Fortunato (3 scenes, Gideon, after S. and J. Quintero), S, Mez, T, Bar, orch/pf, 1958

VOCAL

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Creature (N. Cardozo), med high v, fl, hp, 1985; Poet to Poet: an Ode to Ben Jonson (R. Herrick, Byron, A.C. Swinburne), high v, pf, 1987; The Shooting Starres Attend Thee (R. Herrick, T. Carew, S. Menashe), high v, fl, vn, vc, 1987; 8 other song cycles, 1952–81
Songs: The Hound of Heaven (F. Thompson), med v, ob, vn, va, vc, 1945; Little Ivory Figures (A. Lowell), low/med v, gui, 1950; The Adorable Mouse (Gideon, after J. de La Fontaine), low v, fl, cl, bn, hpd, timp, 1960 [arr. nar, pf/(fl, cl, 2hns, pf, timp, str)]; Steeds of Darkness (F. Pick, E. Mahon), high v, fl, ob, vc, pf, perc, 1986; Böhmischer Krystall (A. Giraud, trans. O.E. Hartleben), high v, fl, ob, cl, bn, vc, pf, 1988; Songs from the Greek for Pipes and Strings (ancient Gk. poets), Mez, ob, cl, bn, pf, 1989; 24 songs, lv, pf, 1929–66

INSTRUMENTAL

Orch: Epigrams, suite, chbr orch, 1941, unpubd; Lyric Piece, str, 1941; Symphonica brevis, 1953
Chbr: Lyric Piece, str qt, 1941 [arr. str orch]; Str Qt, 1946; Divertimento, ww qt, 1948; Fantasy on a Javanese Motive, vc, pf, 1948; Sonata, va, pf, 1948; Air, vn, pf, 1950; Biblical Masks (vn, pf)/org, 1960; Sonata, vc, pf, 1961; Suite, cl/vn, pf, 1972; Fantasy on Irish Folk Motives, ob, bn, va, perc, 1975; Trio, cl, vc, pf, 1978; Eclogue, fl, pf, 1988; Rondo appassionato, vc, pf, perc, 1990
Pf: 3-Cornered Pieces (Suite no.1), 1935 [arr. fl, cl, pf]; Sonatina 'Hommage à ma jeunesse', 2 pf, 1935; Sketches (Suite no.2), 1937–40; Canzona, 1945; Suite no.3, 1951; Six Cuckoos in Quest of a Composer, suite, 1953; Of Shadows Numberless, suite, 1966; Sonata, 1977
Recorded interviews in *US-NHoh*
Principal publishers: ACA, Mobart, Peters

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LINDA ARDITO

Gidino da Sommacampagna (*fl* Verona, 14th century). Italian poet and theorist. He lived at the court of the Scaligers at Verona under Mastino II, Bartolomeo and Antonio, and dedicated to Antonio his *Lo tractato et la arte de li rithimi volgari*, written between 1381 and 1384 (edited by G.B.C. Giuliari as *Trattato dei ritmi volgari*, Bologna, 1870/*R*). This is a treatise on metrics, with examples, in which Gidino described the main poetic forms of the 14th century: sonnets, ballatas or canzoni, *rotondelli, marighali, serventesi* and *moti confetti*. The text is derived from the treatise by Antonio da Tempo, but the examples are Gidino's own. Music is mentioned in connection with the ballata and the polyphonic madrigal.

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F. ALBERTO GALLO

Gieburowski, Wacław (*b* Bydgoszcz, 6 Feb 1878; *d* Warsaw, 27 Sept 1943). Polish musicologist, conductor and composer. Ordained priest in 1902, he studied music at Regensburg with Haberl and Haller and musicology with Kinkeldey in Breslau (Wrocław) and with Wolf and Kretzschmar in Berlin. He took the doctorate at Breslau in 1913 with a dissertation on a 15th-century treatise. From 1925 to 1939 he was an assistant professor at the University of Poznań. He also taught at the Poznań Conservatory and at the theological seminary. From 1916 he was conductor of the Poznań Cathedral Choir and succeeded in making it one of the finest choirs in Poland between the wars. His main interest was church music, both early and contemporary. He was responsible for several editions and composed a number of church works himself.

WRITINGS

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Chorał gregorjański w Polsce od XV do XVII wieku, ze specjalnem uwzględnieniem tradycji i reformy oraz chorału Piotrkowskiego [The Gregorian chorale in Poland from the 15th century to the 17th, with special reference to tradition and reform as well as to the Piotrkowski chorale] (Poznań, 1922) [with Fr. summary]

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ZYGMUNT M. SZWEYKOWSKI

Giegling, Franz (*b* Buchs, nr Aarau, 27 Feb 1921). Swiss musicologist. He studied the piano with Walter Frey and theory with Paul Müller at the Zürich Conservatory, where he gained a theory teaching diploma in 1950. He studied musicology with Kurth at Berne University and with Cherbuliez at Zürich University, where he obtained the doctorate in 1950 with a dissertation on the importance of Torelli in the history of the solo concerto. He was music critic of the *Neue Zürcher Zeitung* (1947–53) and made extensive studies in Italy of the Baroque concerto. In 1960 he qualified at Basle as a sound engineer, and worked in this capacity at Radio Zürich until 1967, when he became editor for music broadcasts including speech at Radio Basle; he was also the artistic planning manager of the Basle RSO, 1972–7. He became a member of the editorial board of the Gluck collected edition in 1992.

Giegling had worked principally on the music of the Italian Baroque and Mozart. In 1954 he became a contributor to the new Mozart collected edition; he was co-editor of the revised sixth edition of the Köchel catalogue, and in 1969 he joined the Zentralinstitut für Mozartforschung, Salzburg. He edited a number of volumes for the Mozart collected edition and many 18th-century north Italian instrumental works.

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'Giacomo Antonio Perti (1661–1756)', *Mf*, viii (1955), 445–52
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ed., with A. Weinmann and G. Sievers: L. von Köchel: *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts* (Wiesbaden, 6/1964)
'Metastasios Oper "La Clemenza di Tito" in der Bearbeitung durch Mazzola', *MJb 1968–70*, 88–94
'Die neue Mozart-Ausgabe: Wissenschaft und Praxis', *Alte Musik: Praxis und Reflexion*, ed. P. Reidemeister and V. Gutmann (Winterthur, 1983), 353–7

'Mozart und Gessner: zum Besuch der Mozarts in Zürich 1766', *Schweizer Jb für Musikwissenschaft*, new ser., xii (1992), 99–109

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Francesco Antonio Bonporti: 'La Pace': Inventionen für Violine und Basso Continuo, op.10, HM, xliv–xlv, lxxvii (1950–55)
Giuseppe Torelli: Sonate G-Dur für Violoncello und Basso Continuo, HM, lxix (1955; repr. 1974)
Tomaso Giovanni Albinoni: Sonate g-moll für Streicher and Basso Continuo, op.2, no.6, NM, clxxxix (1956); 7 ob. concertos from op.9 (London, 1972–6)
Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke, I/4/iv: *Kantaten* (Kassel, 1957); I/4/i: *Die Schuldigkeit des ersten Gebots* (Kassel, 1958); II/5/xx: *La clemenza di Tito* (Kassel, 1970)V/14/iv: *Klarinetten Konzert* (Kassel, 1977); V/14/iii: *Konzerte für Flöte, Oboe, Fagott* (Kassel, 1981); V/14/vi: *Konzert für Flöte und Harfe* (Kassel, 1983); VII/17/i: *Divertimenti für Bläser* (Kassel, 1984); V/14/v: *Hornkonzerte* (Kassel, 1987); X/28: *Weke Zweifelkafter Echtheit: Divertimenti für Bläser* (Kassel, 1993)
Die Solosonate, Mw, xv (1959; Eng. trans., 1960)
Luigi Boccherini: 3 Quintets f. ob., str qnt, op.45, nos.4–6 (Hamburg, 1959)
Guiseppe Torelli: Concertino per camera, op.4; Lumi dolenti (1977)
C.A. Lonat: 12 Violinsonaten (Winterthus, 1981)
Christoph W. Gluck: La clemenza di Tito (Kassel, 1995)

JÜRG STENZL

Gielen, Michael (Andreas) (*b* Dresden, 20 July 1927). Austrian conductor and composer. A son of the producer Josef Gielen and nephew of Steuermann, he studied the piano and composition with Erwin Leuchter in Buenos Aires (1942–9) and with Polnauer in Vienna (1950–53). He began his career in Buenos Aires as a pianist (during 1949 he performed Schoenberg's complete piano works) and as a répétiteur at the Teatro Colón (until 1950). From 1951 to 1960 he was répétiteur and conductor at the Vienna Staatsoper, and during this period he conducted radio and concert performances of contemporary music, including works of his own. He was principal conductor at the Royal Opera of Stockholm from 1960 until 1965, when he left for Cologne; there he was responsible for the première of Zimmermann's *Die Soldaten* (1965). In 1969 he was appointed principal conductor of the Belgian National Orchestra, in 1973 principal conductor of the Netherlands Opera, and in 1977 director of opera at Frankfurt, a post he held until 1987. From 1978 to 1981 Gielen was chief guest conductor of the BBC SO, and from 1980 to 1986 music director of the Cincinnati SO. In 1986 he became chief conductor of the SWF SO, Baden-Baden, and the following year was appointed professor of conducting at the Salzburg Mozarteum. During the 1990s he developed a close relationship with both the Berlin SO and the Berlin Staatsoper, and in 1995 made his Salzburg Festival début with *Lulu*.

Gielen's performances are marked by a sharp, analytic intellect, coupled with an ability to present music with force and vitality. His facility in mastering complex avant-garde scores has earned him a high reputation in this field; he has been involved in many first performances (including those of Ligeti's Requiem, Stockhausen's *Carré*, Zimmermann's *Requiem für einen jungen Dichter* and Henze's *Dramatische Szenen aus 'Orpheus'*) and has recorded works by Kagel, Ligeti, Nono, Zimmermann and many others. Of earlier 20th-century music, he has been most associated with Mahler, Schoenberg, Berg and Webern, making the first commercial stereo recording of *Moses und Aron* in 1974. He has also given distinctive performances of works from the Romantic and Classical periods and has recorded a Beethoven symphony cycle with the SWF SO; his operatic repertory includes Mozart and Wagner, as well as *Falstaff*, to which he brings a Toscaninian dry brilliance and clarity.

In Gielen's earlier compositions, the influence of the Second Viennese School is strong. For example, the *Vier Gedichte von Stefan George* have quite patent serial structures, in which the range of harmony is firmly restricted, somewhat in the manner of Webern, while the orchestration owes much to Schoenberg's op.22; the use of George texts, too, is obviously significant. In later works Gielen has absorbed the techniques and aesthetics of more recent music.

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Principal publishers: Gerig, Universal

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M. Gielen and P. Fiebig: *Beethoven im Gespräch: die neun Sinfonien* (Stuttgart, 1995)
P. Fiebig, ed.: *Michael Gielen: Dirigent Komponist, Zeitgenosse* (Stuttgart, 1997) [incl. discography]

WOLFRAM SCHWINGER/MARTIN ELSTE

Giero, Jhan. *See* GERO, JHAN.

Gieseking, Walter (*b* Lyons, 5 Nov 1895; *d* London, 26 Oct 1956). German pianist. The son of a distinguished German doctor and entomologist, he spent much of his childhood in southern France and Italy. He began to play the piano at the age of four but received no consistent tuition until the age of 16 when he worked with Karl Leimer at the Hanover Conservatory (1911–13). At the age of 20 he played a virtually complete cycle of Beethoven's sonatas in Hanover. His Berlin début in 1920 was so successful that he stayed on in the city to give seven further concerts in which his refined artistry in Debussy and Ravel was already evident. An intensive international career followed. Gieseking gave his first London recital in 1923, and the same year he gave with Fritz Busch the first performance of Pfitzner's Piano Concerto. His American début (in Hindemith's concerto) followed in 1926, and his Paris début in 1928. But his career was blighted when he was blacklisted as a Nazi sympathizer, a taint which provoked continuing hostility in the USA and led him to confine his career for some time to Europe, South America and Japan. After being cleared of cultural collaboration with the Nazis, he returned triumphantly to the USA in 1955 (when he gave an all-Debussy programme in Carnegie Hall) and in 1957. He later gave a series of masterclasses at the Musikhochschule in Saarbrücken where he focussed on the problems of transcending difficulties that are essentially mental rather than physical.

Blessed with a rare photographic and aural memory, Gieseking would often memorize entire scores away from the keyboard before playing them in concert. His repertory was immense (he gave a New York recital in 1930 entirely

devoted to contemporary music), and he recorded all Mozart's solo piano music (1953), a complete Ravel cycle (1956) and virtually all the solo works of Debussy (1951–4). His Mozart has been criticized for its over-exquisite miniaturist approach; but his Debussy, in which his aural sensitivity and pedal technique contributed to the subtlest gradations of tone and colour, has not been excelled. A project to record the complete Beethoven sonatas and much Schubert was left incomplete because of his sudden death. Tchaikovsky and Rachmaninoff also featured in his repertory, and his performance of the latter's second and third concertos revealed an impetuous virtuosity far removed from the luminous delicacy of his Debussy. Gieseking's Debussy recordings, reissued on CD, remain his most enduring legacy.

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BRYCE MORRISON

Gievenci, Adam de. *See* ADAM DE GIVENCHI.

Gifford, Helen (Margaret) (*b* Melbourne, 5 Sept 1935). Australian composer. She studied at the University of Melbourne with Le Gallienne, who influenced her decision to become a full-time composer when she graduated (MusB) in 1958. In that year her second work, *Fantasy* for flute and piano, had its first performance and broadcast, in the Netherlands. In 1964 her *Phantasma* for string orchestra was chosen by the Australian jury for submission to the ISCM Festival, Copenhagen. She won the Dorian Le Gallienne Award for composition in 1965, and in 1974 she held a senior composer's fellowship from the Australian Council for the Arts and was composer-in-residence to the Australian Opera. She was attached to the Melbourne Theatre Company as composer of incidental music from 1970 to 1982 and in 1980 was appointed to the Australia Council's Artists in the Schools programme. She has been involved with several arts organizations and was chairman of the Composers' Guild of Australia, 1976–8. In 1996 she was awarded an Order of Australia medal for her services to music. She also received a degree (DLitt) from Monash University.

A sensitive and individual composer, Gifford was at first influenced by the music of the French Impressionists. Travel in Europe in 1962 brought her into direct contact with contemporary idioms, and she has remained indebted to Lutosławski and the Polish school in general. Her travels in India in 1967 and a visit to Indonesia in 1971 brought the increasing influence of Asian music into her work. Several of her scores for the Melbourne Theatre Company have been produced as the result of experimental workshops. Her music, though apparently using serially derived atonalism, is best described as being free of tonal orientation, with its delicate textures relying at times on tensions created through percussive and vocal counter-effects. The intricacy of her finely wrought scores reveal an assured but nonconformist style.

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Stage: Jo Being (1, P. Murphy), part perf. Melbourne, 4 June 1978; Regarding Faustus (music-theatre, 1, Gifford, after C. Marlowe), 1983, Adelaide, 12 March 1988; Iphigenia in Exile (music theatre, 1, R. Meredith, after Euripides), 1985, part perf. Melbourne, ABC FM Radio, 1 Oct 1990; Music for the Adonia (music-theatre), 1992; incid music to B. Brecht, W. Congreve, C. Fry, P. Shaffer, W. Shakespeare, T. Stoppard, C. Tourneur
Orch: Phantasma, str, 1963; Chimaera, 1969; Imperium, 1969
Vocal: As Dew in Aprille, S, pf/hp/gui, 1955; The Wanderer, male spkr, fl, eng hn, va, perc, 1963; Red Autumn in Valvins, Mez, pf, 1964; The Glass Castle, S, chorus 5vv, 1968; Bird Calls from an Old Land, 5 S, female chorus, 5vv, perc, 1971; Point of Ignition (J. Aldridge), Mez, orch, 1997; The Western Front World War I, 40 vv choir, inst ens, 1999
Chbr and solo inst: Fantasy, fl, pf, 1958; Pf Sonata, 1960; Catalysis, pf, 1964; Str Qt, 1965; Waltz, The Spell, Cantillation, pf, 1966; Fable, hp, 1967; Canzone, 9 wind, cel, 1968; Of Old Angkor, hn, mar, 1970; Company of Brass, 9 brass, 1972; Going South, 2 tpt, hn, 2 trbn, 1988; Toccata attacco, pf, 1990; A Plaint of Lost Worlds, fl + pic, cl, pf, 1994; As Foretold to Khayyar, pf, 1999

Principal publisher: Sounds Australian

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ed. P. Grimshaw and L. Strahan: *The Half Open Door* (Sydney, 1982), 172–93 [autobiographical chapter]
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THÉRÈSE RADIC

Giga (It.). *See* GIGUE (i).

Gigault, Nicolas (*b* ?Paris, *c*1627; *d* Paris, 20 Aug 1707). French organist and composer. According to documentation by Hardouin his parents were without expectation of heirs as late as May 1626, so the earlier date of birth deduced by Pirro cannot be correct. That the family lived in poverty is indicated by a document of 1648 in which, following the death of their father, Gigault and his brothers renounced their rights of succession to avoid his debts. But the contract relating to the first of his two marriages, in 1662, shows him already prosperous and the owner of an extensive collection of instruments, including an organ, several harpsichords, spinets and clavichords and a number of string instruments (there is evidence that he was also a string player who was sometimes engaged for important Parisian orchestral performances). He held four positions as an organist in Paris – at St Honoré (1646–52), St Nicolas-des-Champs (1652 until his death), St Martin-des-Champs (from 1673) and the Hôpital du Saint Esprit (from 1685) – and his repute is shown by a 1695 tax roll of keyboard players in which his name is inscribed among those of the first rank, along with such men as D'Anglebert and Couperin. He was twice involved in lawsuits, the first time in a vain attempt to recover damages from one Janson, the printer of his 1683 *Livre de musique*, the second in 1693 in connection with the long legal process between the *ménétriers* and the keyboard players of Paris. A document pertaining to the latter suit lists him as a teacher of Lully; in 1706 he was one of a jury that awarded Rameau the post of organist of the church of Ste Madeleine-en-la-Cité. Of his five children three were connected with music, although not as composers.

Lacking a modern edition, Gigault's 1683 volume has been little studied. It contains 20 popular noëls with variations, the earliest example of this genre, besides a few versets based on Christmas plainsongs. Most of the noëls follow a somewhat mechanical scheme, progressing from two to three to four voices, the latter treated 'à 2 choeurs'. The better-known second volume of 1685 contains 183 versets, mostly very brief, in a rather loose arrangement. It begins with three groups of versets for the Ordinary of the Mass followed by a series of pieces arranged according to the church modes; interspersed with these are several settings of plainsong hymns and a series of *Te Deum* versets. More than his contemporaries Gigault remained faithful to the liturgy and to the spirit of Titelouze (whose name he invoked in the preface) through frequent settings of plainsong either as a cantus firmus in bass or tenor or in fugal elaboration, and also through the use of optional cadence points by which the versets may be abbreviated to the needs of the service. A majority of the free pieces are termed 'fugues'; nevertheless in these as well as in the preludes, *récits* and dialogues one sees the secular spirit from dances and *airs* that permeates the later years of the French Baroque organ school, a quality further emphasized by Gigault's continuous use of the 'pointed' style in which virtually all series of quavers are notated in dotted rhythms. Although the preludes contain occasional striking harmonic progressions, Gigault's music is frequently monotonous: in particular he lacks harmonic direction and fails to develop his fugue subjects adequately.

WORKS

Edition: *Nicolas Gigault: Livre de musique pour l'orgue*, ed. A. Guilmant and A. Pirro, Archives des maîtres de l'orgue, iv (Paris, 1902/*R*1972) [contains the music of the 1685 collection, and an allemande from the 1683 publication]

Livre de musique dédié à la Très Saincte Vierge . . . contenant les cantiques sacréz qui se chantent en l'honneur de son Divin Enfantement. . . . Une pièce diatonique en forme d'allemande marqué simple & avec les ports de voix, org/hpd/lute/viols/vns/recs/other insts (Paris, 1683)

Livre de musique pour l'orgue . . . plus de 180 pièces . . . pour servir sur tous les jeux à 1, 2, 3, et 4 claviers et pedalles en basse et en taille (Paris, 1685)

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ApelG; FrotscherG; MGG1 (J. Bonfils)

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A. Pirro: 'L'art des organistes', *EMDC*, II/ii (1926), 1181–374, esp. 1339

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W. Maul: 'Some Observations on the French Organ School of the Seventeenth Century', *American Organist*, lii/3 (1969), 17–24, lii/4 (1969), 14–16

N. Dufourcq: *Le livre de l'orgue français*, iv: *La musique* (Paris, 1972)

B. François-Sappey: 'Nicolas Gigault', *Guide de la musique d'orgue*, ed. G. Cantagrel (Paris, 1991)

ALMONTE HOWELL/FRANÇOIS SABATIER

Gigler, Andre [Andreas] (*b* Anger, Styria; *d* Graz, Jan 1570). Austrian hymnographer. In 1553 Gigler was a Catholic priest in Graz – at that time a predominantly Protestant city. His *Gesang Postill, das ist: Evangelia auff alle und jede fürnemste Feste durchs gantze Jar in Gesang verfast, vor und nach der Predig zu singen Sampt einem Christlichen Gebet* (Graz, 1574) was the first musical work to be published in Styria, and it represents an outstanding technical achievement on the part of the printer, Andreas Franck. In content the *Gesang Postill* closely followed the Protestant *Sonntagsevangelia* of Nicolaus Herman (Wittenberg, 1561). All of the Gospel readings are presented in identical rhymed, seven-line verses. Like Herman, Gigler supplied only a handful of melodies for use throughout the book; at the back there are some 20 four-part tenor melodies without text and with figured accompaniments. The first ten are well-known Wittenberg melodies; the rest, according to Gigler's introduction, are his own compositions, though they are very close to their Wittenberg models. The four-part arrangements are the work of Johannes de Cleve who was then Kapellmeister at the court in Graz. Gigler's *Gesang Postill* is a thoroughly characteristic example of its kind, stemming from a border area in which religious allegiances had not yet been stabilized.

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H.J. Moser: *Die Musik im frühevangelischen Österreich* (Kassel, 1954)

R. Flotzinger, ed.: *Musik in der Steiermark*, Admont Abbey, 10 May–19 Oct 1980 (Graz, 1980) [exhibition catalogue]

WALTER BLANKENBURG

Gigli. *See* LILIUS family.

Gigli, Beniamino (*b* Recanati, 20 March 1890; *d* Rome, 30 Nov 1957). Italian tenor. In Rome, after lessons from Agnese Bonucci, he won a scholarship to the Liceo Musicale; his teachers were Cotogni and Rosati. In 1914 he won an international competition at Parma, and on 14 October that year made a successful début in *La Gioconda* at Rovigo. In 1915 his Faust in Boito's *Mefistofele* was highly appreciated at Bologna under Serafin and at Naples under Mascagni. Spain was the scene of his first successes abroad, in 1917. The climax of his early career was his appearance in the memorial performance of *Mefistofele* at La Scala on 19 November 1918. On 26 November 1920 he made a brilliant début (again in *Mefistofele*) at the Metropolitan Opera, where he remained as principal tenor for 12 consecutive seasons, singing no fewer than 28 of his total of 60 roles.

In the lyrical and romantic repertory, Gigli was regarded as the legitimate heir of Caruso (Martinelli excelled in the more dramatic and heroic parts). The operas in which he was most often heard were *La bohème*, *La Gioconda*, *L'Africaine*, *Andrea Chénier* (see illustration) and *Mefistofele*. His Covent Garden début was in *Andrea Chénier* on 27 May 1930, with subsequent appearances in 1931, 1938 and 1946. In 1932 he left the Metropolitan, declining to accept a substantial reduction of the salary paid him before the Depression. Thereafter he pursued his career more actively in Italy, elsewhere in Europe, and in South America, returning to the Metropolitan, for five performances only, in 1939. A favourite of Mussolini, Gigli was at first under a cloud after the dictator's fall, but returned to sing in *Tosca* at the Rome Opera in March 1945, and in November 1946 reappeared at Covent Garden with the S Carlo company in *La bohème*, with his daughter, Rina Gigli, as Mimì. He continued to appear in opera at Naples and at Rome as late as 1953, and in concerts almost until his death.



Beniamino Gigli in the title role of Giordano's 'Andrea Chénier'

Smoothness, sweetness and fluency were the outstanding marks of Gigli's singing. His style was essentially popular, both in its virtues and its limitations: natural, vital and spontaneous on the one hand, but always liable to faults of taste – to a sentimental style of portamento, for instance, or the breaking of the line by sobs, or ostentatious bids for stage applause 'like a picturesque beggar appealing for alms' (Ernest Newman). He missed refinement in Mozart, and was unequal to the technical demands of 'Il mio tesoro'; in Verdi he was more at home, although notably happier when, as in the second scene of *Un ballo in maschera* or the last act of *Rigoletto*, his grandees had adopted popular disguise; best of all in Puccini and the melodramatic lyricism of *Andrea Chénier* and *La Gioconda*. His mellifluous cantilena in such pieces as Nadir's romance in *Les pêcheurs de perles* was consummately beautiful. Gigli was something less than a great artist; but as a singer pure and simple he was among the greatest.

His many recordings offer a complete portrait of his long career; outstandingly successful are the arias from *Mefistofele*, *Martha*, *L'elisir d'amore*, *La Gioconda* and *Faust*, duets with De Luca from *La forza del destino* and *Les pêcheurs de perles*, and the complete recordings of *Andrea Chénier* and *La Bohème*. Gigli was also a seductively charming interpreter of Neapolitan and popular songs, and delighted 1930s cinema audiences with his portrayals of ingenuous and lovestruck tenors.

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A.-M. and G. Cronstrom: 'Beniamino Gigli', *Record Collector*, ix (1954–5), 199–269; xiii (1960–61), 184–8 [with discography]
B. Gigli: *Memorie* (Milan, 1957; Eng. trans., 1957/*R*) [with discography by M. Ricaldone]
T. Peel and J. Holohan: 'Beniamino Gigli Discography', *Record Collector*, xxxv (1990), 110–18
N. Douglas: *Legendary Voices* (London, 1994), 81–106

DESMOND SHAWE-TAYLOR/ALAN BLYTH

Gigli, Giovanni Battista ['Il Tedeschino'] (*b* Finale Emilia; *d* ?Florence, after 1692). Italian composer. No biographical links with Germany have been found to explain his nickname, 'Il Tedeschino', so it may simply have described his personal appearance. He was in the service of Grand Duke Ferdinando III of Tuscany in Florence when he published *Sonata da chiesa e da camera a 3 strumenti, col basso continuo per l'organo* op.1 (Bologna, 1690), which he described as 'an immature part of my early composition'. He may also have worked at Modena for the Este family, since two oratorios (*S Caterina* and *S Genovefa Palatina*), six trio sonatas and one cantata for solo voice with continuo survive in manuscript in the library there (*I-MOe*). Four pieces are also included in a 17th-century manuscript collection of arias and cantatas (in *I-Bc*), and he appears to have written a sacred history, *La libertà prodigiosa* (Florence, 1692).

JOHN HARPER

Giglio, Tommaso (*b* Enna, Sicily; *fl* 1600–03). Italian composer. He was present at Palermo in 1600 as a supporter of Raval in his musical dispute with Falcone; he remained there until at least 1603 when Raval asked him to contribute a composition to the collection *Infidi lumi* (Palermo, 1603), which is now lost. His *Secondo libro de madrigali a sei voci* (Venice, 1601) exemplifies the later phase of the *seconda pratica*. Only the bass part survives but six of the pieces were reprinted (in RISM 1604[12], 1613[10]; ed. in MRS, vi, 1991). His madrigals are florid and inventive, with full sonorities and a charm that hides any dissonances or false relations.

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A. Mongitore: *Bibliotheca Sicula*, ii (Palermo, 1714/*R*1871), 260
P.E. Carapezza: 'Dialogo immaginario di Antonio Il Verso con il suo discepolo Giuseppe Palazzotto e Tagliavia nel giorno del santo natale dell'anno 1617 in Palermo', *Madrigali siciliani in antologie transalpine (1583–1616)*, MRS, vi (1991), pp.ixl [xlix]–li
F. Piperno: 'Polifonia italiana e mercati europei: i madrigalisti di Sicilia nelle pubblicazioni antologiche d'Oltralpe': introduction to *Madrigali siciliani in antologie transalpine (1583–1616)*, MRS, vi (1991), pp.ix–xxxv

PAOLO EMILIO CARAPEZZA/GIUSEPPE COLLISANI

Gigout, Eugène (*b* Nancy, 23 March 1844; *d* Paris, 9 Dec 1925). French organist and composer. He began his musical apprenticeship at Nancy Cathedral choir school, then in 1857 went to the Ecole Niedermeyer where he was taught by Saint-Saëns and Clément Loret. After marrying Caroline-Mathilde, the director's daughter, he stayed at the Ecole Niedermeyer to teach plainsong, counterpoint, fugue and the organ. He founded a school of organ and improvisation in 1885. In 1863 he was appointed organist of St Augustin (a post that he held until his death), but had to wait five years for Barker to complete his instrument; it was built using an electro-pneumatic system unfamiliar at the time, and had to be reconstructed by Cavaillé-Coll–Mutin in 1899. Gigout succeeded Guilmant as professor of organ and improvisation at the Paris Conservatoire in 1911. Among those he taught at the Ecole Niedermeyer, at his own school

(founded in 1885) and at the Conservatoire, his nephew Léon Boëllmann, Fauré, Messager, Roussel and André Marchal stand out.

According to accounts by his contemporaries, Gigout, like Guilmant, played in a very clean style, which did not prevent him from performing the music of Franck with great intensity. As an improviser he is reported to have been eclectic, but was drawn particularly to classicism.

His organ music testifies to this ambivalence between a refined language derived from Bach, or certain passages in a classical style, and symphonic effects in the grand manner, sometimes making use of plainsong. Based on an aesthetic close to that of Saint-Saëns, his output is dominated by his organ works, completely overshadowing his piano pieces and *mélodies*. The pieces for harmonium or organ without obbligato pedal, simple in execution but useful to the church organist, and often making interesting use of Gregorian style (*100 pièces brèves dans la tonalité du plain-chant*), are quite distinct from the grand compositions with pedal, divided between a series of major collections including the *6 pièces* of 1881, the *10 pièces* of 1890 and the *3 pièces* of 1896. Worthy of note among these are the *Grand choeur dialogué* (1881) which alternates foundation stops and reeds to memorable effect, the Toccata in B minor (1890) which can stand alongside similar compositions by Boëllmann, Widor or Dubois, and the *Scherzo* and *Cantilène*, also in the 1890 collection, which contain more picturesque and decorative material. A different style is represented in the *Introduction et thème fugué* (from the 1881 collection) or the *Pièce jubiliaire en forme de prélude et fugue* (1918), which is entirely classical in inspiration, or the charming *Rhapsodie sur des Noëls* (in the 1890 collection), which places folk music in a symphonic context, following the example pioneered by Alexis Chauvet in 1867–9.

Gigout is also the composer of numerous sacred choral works, *mélodies* and piano music of an unashamedly nationalist character including *En souvenir!* (2 legends) and '*Hymne à la France*'.

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(*selective list*)

Org: 3 pièces, 1872–6; 6 pièces, 1881; Pièces diverses en deux suites, 1885–6; 100 pièces brèves dans la tonalité du plain-chant, 1888; Suite de 3 morceaux, *c*1889; 10 pièces, 1890; Pièces diverses, 1891; Album grégorien, 1895; 3 pièces, 1896; Prélude et fugue, E, 1897; Rhapsodie sur des airs catalans, 1897; Rhapsodie sur des airs populaires du Canada, 1898; 2 pièces, 1900; Poèmes mystiques, 1903; L'orgue d'église, 1904; 70 pièces dans les tons les plus usités, 1911; 12 pièces, 1913; Pièce jubilaire en forme de prélude et fugue, 1918; 100 pièces nouvelles, 1922; 10 pièces, 1923

Other kbd (solo pf, unless otherwise stated): Etude, impromptu et capriccio, 1880; 6 morceaux, pf 2/4 hands *c*1885; Andante symphonique, pf, hmn, 1887; Marche funèbre, pf, hmn, 1887; Hymne à la France, 4 hands, 1892, also arr. wind orch; Au guery!, 1894; Sonate, F, 1904; Suite enfantine, 1904; 3 improvisations caractéristiques, 1913; En souvenir!, 2 legends, 1914–15, no.2 for pf 4 hands; Aux Escaldes, 1925

Vocal: Chants du graduel et du vespéral romains, 4vv, *c*1880; Ave verum, SATB, org, *c*1884; 3 mélodies (A. de Givrins, V. Hugo), Mez, pf, *c*1884; Tantum ergo, 4vv, org, *c*1884; Cantique à la Vierge Marie (l'Abbé de Beauchamp), 1v, chorus ad lib, org, 1886; Ave verum, S/T, org, 1888; Antienne pontificale, 4vv, org, *c*1892; Le prêtre (Henry B.), 1v, hp, org, 1893; 2 motets, female vv, org, 1900; Tota pulchra, 1v, org, 1900; Alleluia de Pâques, 4vv, org, 1901; 2 cantiques, 1v, 3vv, org/pf, 1902; Le Noël de Joséphine (R. Fraudet), 1v, pf, 1908; Barcarolle sablaise, 1921; Le vallon (A. de Lamartine)

Other works: Méditation, vn, orch, 1890; transcrs. of works by Bach, Boëllmann, Niedermeyer, Sacchini and Saint-Saëns

Principal publishers: Durand, Hamelle, Heugel, Leduc

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FRANÇOIS SABATIER

Gigue (i) (Fr.: 'jig'; It. *giga, gighe*). One of the most popular of Baroque instrumental dances and a standard movement, along with the allemande, courante and sarabande, of the suite. It apparently originated in the British Isles, where popular dances and tunes called 'jig' have been known since the 15th century. Although 17th-century gigues were notated in simple duple metre, most are in some kind of compound metre (i.e. with a triple subdivision of the duple beats), and most are in binary form. During the 17th century, distinct French and Italian styles emerged. The French gigue was written in a moderate or fast tempo (6/4, 3/8 or 6/8) with irregular phrases and an imitative, contrapuntal texture in which the opening motif of the second strain was often an inversion of the first strain's opening. The Italian *giga* sounded much faster than the French gigue but had a slower harmonic rhythm; it was usually in 12/8 time and marked 'presto', with balanced four-bar phrases and a homophonic texture. From about 1690 gigues and gigas appeared that were highly complex virtuoso solo pieces which used a wide variety of compositional techniques, usually with joyful affect.

1. ETYMOLOGY AND ORIGIN. The various words for the dance form known as the jig or gigue have rather confused histories that in turn have led to confusion about the origins of the musical form. In French, Italian and German, the word seems to be derived from a medieval word for fiddle (as in Dante, *Paradiso*, xiv.110: 'E come giga ed arpa in tempratesa, Di molte corde, fan dolce tintinno'), a word also used to refer to the musician who played such a fiddle (*see* GIGUE (ii)). The usage survives in modern German as *Geige* (violin), a survival that has contributed most to past uncertainty about the gigue's origin. It is now believed that if the English word came from the Continent, it came not from gigue or fiddle but rather from the verb 'giguer', to frolic, leap or gambol. Although no choreographies have survived for the 16th-century jig, contemporary literary references suggest that jigs were fast pantomimic dances for one or more soloists with lively rhythms created by virtuoso footwork, and that they were somewhat bawdy (Shakespeare, *Much Ado about Nothing*, Act 2 scene i: 'Wooing is hot and hasty like a Scottish jigge'). Dean-Smith pointed out that the word 'jig' may have derived from slang in a manner similar to the more recent evolution of the word 'jazz', becoming a generic term encompassing many forms of non-aristocratic music and dance. As with the first American meaning of the slang 'jass', most 16th-century connotations of the English word 'jig' were vulgar.

2. JIGS IN 17TH-CENTURY ENGLAND. Sung and danced jigs were a prominent feature of the stage entertainment called JIGG, an improvised, farcical, burlesque comedy for two to five actors, developed in Elizabethan England and enthusiastically adopted in Scandinavia and northern

Germany. Cotgrave's definition of 'jig' as 'strambot' (*Dictionarie of the French and English Tongues*, 1611), a form of Italian frottola poetry adapted by the French for satiric and insulting verse, probably refers to the prevalence of such verse in theatrical jigg performances. Little is known about either the music or the dances used in jiggs; verses were sung to popular tunes, some of which remained well known in instrumental versions (e.g. *Walsingham*, *Goe from my window*, *Watkins Ale*, *Spanish Pavan*). It is possible that the style of the original dance accompaniments is reflected to some extent in these pieces, and in the jigs that appeared in English art music at the turn of the 17th century.

Jigs began to appear in English collections of instrumental music early in the 17th century, as independent pieces in binary form, as themes for variation sets, and occasionally as movements of longer works. Collections such as Antony Holborne's *The Cittharn Schoole* (1597), Thomas Robinson's *Schoole of Musicke* (1603), Thomas Ford's *Musicke of Sundrie Kindes* (1607) and the Fitzwilliam Virginal Book contain pieces explicitly entitled 'jig' or 'gigg', as well as versions of some of the tunes thought to be associated with theatrical jiggs. The actual jigs are all written in four-bar phrases with a homophonic texture, some of them in simple duple metre (i.e. ¢ or Ↄ) and some in compound duple (i.e. 6/4, 6/2 etc). Apparently no particular rhythmic or metrical pattern was yet implied by the English term 'jig', but rather a style that can no longer be understood fully. Interestingly enough, all the tunes from theatrical jiggs contained in the Fitzwilliam Virginal Book are in the compound duple metre that was to be characteristic of both gigue and *giga* by the end of the 16th century.

The jig seems to have retained its association with light and potentially vulgar things throughout the century, for as late as 1676 Thomas Mace wrote 'Toys or Jiggs, are Light-Squibbish Things, only fit for Fantastical and Easie-Light-Headed People' (*Musick's Monument*, ii). Nonetheless, jigs continued to appear in consort and ensemble music, and as incidental music for plays. Matthew Locke's jigs, typical of those appearing at the middle of the century, tend to have homophonic textures with occasional points of imitation at the opening, and to have clear four- or eight-bar phrases. Only one of his jigs was written in compound duple metre, the rest appearing either in ¢ or Ↄ (ex.1); several use the so-called SCOTCH SNAP as the main rhythmic idea and all are in binary form. Purcell's jigs, most of them written as act tunes to such plays as *The Married Beau* (1694) and *The Gordian Knot Untied* (1691), are all written in 6/8, and most have imitative textures, one (the jig in *The Gordian Knot*) including a double fugue as the second strain, perhaps reflecting trends on the Continent.

3. FRENCH GIGUE. The French lutenist Jacques Gautier, who for 30 years worked as court lutenist in London, is credited with having introduced some form of the jig into his native country when he returned there in the early days of the Commonwealth. Soon pieces called 'gigue' began to appear in French lute and harpsichord collections. Like their English counterparts, these gigues could apparently be written in either simple or compound metre, but other elements of the original style, particularly the clarity of phrase and texture, began to change under the influence of the distinctive *style brisé* of 17th-century France. Phrase lengths became ambiguous and irregular,

Ex.1

(a) M. Locke: Jigg from Suite no.2 in B♭ major



(b) M. Locke: Jigg from Suite no.4 in E minor



and strong emphasis on motivic play lent the gigue a growing rhythmic and textural complexity. The newly stylized French gigue was first included regularly in suites by Nicolas-Antoine Lebègue, although it appeared in its traditional place as the last movement in the suites of relatively few composers. Ex.2 shows the typically complex opening of a gigue by D'Anglebert.

It seems that for the French, as perhaps for the English, the gigue implied a certain style as well as a specific dance, for, beginning in the works of Ennemond and Denis Gaultier, several pieces appeared entitled 'allemande giguée' or 'allemande en gigue'. Explanation of this curious labelling comes from Perrine's indication in his *Pièces de luth en musique* (Paris, *c*1680) that two allemandes were to be played 'en gigue'. Following each is a transcription of the allemande 'en gigue' (in fact, the pieces are re-labelled 'gigue') in which the even quavers of the original have been altered to dotted quaver and semiquaver figures.

17 dances called 'gigue' appear in the stage works of Lully, including the ballets *Les gardes*, *Les saisons*, *Amadis*, *Persée* and *Roland*. Like Purcell, Lully preferred the compound duple kind of gigue; most make extensive

Ex.2 D'Anglebert: Gigue from *Pièces de clavecin*, 1689



use of imitative counterpoint, cross-rhythms and long irregular phrases, as well as a quaver–crotchet upbeat borrowed from another popular dance, the CANARY. At least 16 choreographies for the gigue survive from the early 18th century, by both French and British choreographers (see lists in Little and Marsh, 1992). Steps to one of the simplest are shown in ex.3, set to a gigue from Lully's *Roland*, with the 'canary' upbeat and contrapuntal style favoured by the French.

Ex.3 Lully: Gigue from *Roland* as choreographed by Raoul Feuillet, *Recueil de dances* (Paris, 1700), 8

v L v R v R v L v
hop leap hop leap

R L R v L v R
^ leap leap

v = *plié*, or bend
L = step on left foot
R = step on right foot
^ = *élevé*, or rise on to ball of foot

The earliest appearance of the term 'gigue' in Germany was as the title of a variation in Wolfgang Ebner's *Aria 36 modis variata* for lute (1648), but the real popularity of the form seems to date from its introduction by Froberger as the standard second movement of his keyboard suites, beginning in 1657. Froberger visited Paris in 1652, where he was influenced by such composers as Denis Gaultier and Chambonnières, and his gigues show fugato, *style brisé* and delicate nuances characteristic of French lutenists. Esaias Reusner's *Delitiae testudinis* (1667) for lute seems to have been the first publication consistently to include the gigue as the last movement of the suite, following the allemande, courante and sarabande, a position that was to become commonplace. After Froberger, south German composers such as Pachelbel tended to compose rather simple gigues, relinquishing the fugato techniques brought from France, while composers in central and northern Germany like J.C.F. Fischer, J.A. Reincken, Buxtehude, Kuhnau, Mattheson and Georg Böhm preferred imitative gigues modelled on those of Lully and French harpsichordists, often unifying them by using an inversion of the opening motif as the main idea of the second strain. German ensemble suites by such composers as Dietrich Becker, J.C. Pezel, J.H. Schmelzer, Alessandro Poglietti, Biber and Georg Muffat also incorporated the fugato French gigue as the usual last movement.

4. ITALIAN 'GIGA'. The Italian *giga* is a related instrumental air apparently derived from the English jig. It is not certain how the form was introduced in Italy, but its first known use was in G.B. Vitali's op.4 (*Balletti, correnti, gighe, allemande, e sarabande*, Bologna, 1668). No choreographies are available, so the dance cannot be compared with its English and French counterparts. Unlike the French gigue with its many unbalanced phrases, the beats in the *giga* are arranged in balanced groups of four and eight (ex.4). Harmonic and melodic sequences appear frequently, and the texture tends to be less

Ex.4 A. Corelli: Giga from op.5 no.9 (1700)

etc

complicated and more homophonic than in the French form. *Gighe* are particularly associated with violin music, with its characteristic chordal figurations and large melodic leaps, and many *gighe* occur as last movements in Italian solo and trio sonatas by composers such as Corelli, Domenico Zipoli, G.M. Bononcini, Antonio Veracini, Geminiani, Tartini, F.M. Veracini, G.B. Sammartini and pseudo-Pergolesi. The *giga* was adopted by some French composers, notably J.M. Leclair and Mondonville, and by such Germans as Reincken, Telemann, Handel and J.S. Bach.

5. GIGUES AFTER *c*1690. French composers of the first half of the 18th century continued to use the gigue, particularly in keyboard and small ensemble suites. Many works by Marin Marais, J.F. Rebel, François Couperin, Charles Dieupart, Jacques Hotteterre, Michel de La Barre and Rameau, for example, include gigues written in the tradition of D'Anglebert and Lebègue; some, however, also show influences from the Italian *giga* style, the new contredanse, or the emerging Rococo style. In fact it is virtually impossible to classify the gigue as a particular type after 1700 because it absorbed so many variants. The title 'gigue' may mean a French gigue, an Italian *giga*, or some combination of the two. Some of the longest, most complex and contrapuntal gigues may be seen in the works of J.S. Bach, appearing under such diverse titles as 'gigue', 'giga', 'jig' and 'gique' (see Little and Jenne, 1991). A few are clearly in the French style, such as those of the French Suite in C minor BWV813 and the B minor Partita for keyboard BWV831 (ex.5*a*). Those in the Italian style fall into two metric categories: one has ternary groupings on the lowest level of rhythm as in ex.4, such as those of the English Suites nos.1, 3, 4 and 6, the G major French Suite and the keyboard partitas nos.1, 3 (ex.5*b*), 4 and 6. A second type has a duple level of rhythm below the ternary groupings, often with harmonic changes within the ternary figure and few internal cadences (ex.5*c*), as in the English Suites nos.1 and 5 and the French Suites nos.1, 3, 4 and 6. Indeed, many Baroque gigues present formidable problems to the modern interpreter, and scholars are still debating the question of whether the many gigues notated with duple subdivisions of the beat (i.e. in C, ¢, 2/4) should be played in the uneven rhythms of a triple subdivision (4/4 with triplets, or the equivalent of 12/8). Another problem occurs when a dotted quaver and semiquaver figure is set simultaneously against a triplet: should one of the two figures be resolved to fit the other, and if so, which should take precedence, or should the counter-rhythm stand as notated? (These and related problems are debated by Collins and Jenne.) One of the most difficult gigues of all is that of J.S. Bach's E minor keyboard partita, written in the mensuration Φ (2/1 in most modern editions) with four minim beats to the bar. Handel's 'gigues' offer fewer problems, since most of them are clearly of the Italian type.

Ex.5

(a) J. S. Bach: Gigue, from Partita for keyboard in B minor



(b) J. S. Bach: Gigue, from Partita for keyboard in A minor



(c) J. S. Bach: Gigue, from Partita for keyboard in G major



The influence of gigue and *giga* continued into the late 18th century; 'gigue' was described by many theorists as a piece in 6/8 metre, with a cheerful affection and a lively tempo (Mattheson, *Kern melodischer Wissenschaft*, 1737, p.115; Kirnberger, *Kunst*, 1776–9, ii, 129; Türk, *Clavierschule*, 1789, p.401). As such one may consider as in gigue style the first movements of Mozart's Quartet in B♭ major K458 and the Quintet in E♭ major K614; the Oboe Quartet K370, last movement, Haydn's Symphony no.100 ('Military'), last movement, and pieces in Beethoven's piano sonatas such as the presto finale of op.2 no.1. The balanced, graceful phrases of these movements imply more influence from the *giga* than the gigue.

Pieces entitled 'jig' or 'gigue' appeared only occasionally in the 19th and 20th centuries, for example in Schumann, op.32; Debussy, *Images* for orchestra (1912); Reger, op.36 for keyboard, op.42 for violin solo and op.131*c* for cello solo; Schoenberg, suites op.25 and 29; Stravinsky, *Duo concertant* (1932) and Septet (1952–3); Henry Cowell, *Jig in four* (1936); Jean Françaix, *Sonatine* (1952); and Philipp Jarnach, *Quintett* op.10.

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MEREDITH ELLIS LITTLE

Gigue (ii) (Fr. *gigue*, *gigle*; It. and Sp. *giga*). A term widely used in medieval Europe to denote a bowed instrument. It is generally believed to have been the *rebec* because the name *gigue* gradually went out of fashion as that of the *rebec* gained ground in the 14th century and *gigue* was not normally synonymous with *vièle* or *fidel* according to both fictional literature and historical accounts, which often mention these instruments together. Johannes de Garlandia, in his early 13th-century *Dictionarius*, lists the *giga* and *viella* as being played in rich Parisian households. It is also known that three German *gigatores* performed at the Feast of Westminster in 1306, together with fiddlers, crowders and many other minstrels (Bullock-Davies, 106–8), and in 1375 the 'violam et gigam' were played by two German musicians in the presence of the Duke of Savoy (Bachmann, 150). There are many poetic descriptions in different languages of the *gigue* and *vièle* being played together in celebrations, particularly to accompany singing and dancing. However, the early 14th-century German poem *Der Busant*, in its vivid description of a 'fedele' having silk strings and decorations of gold, precious stones and ivory, finally declares 'Thus the *gige* was made', showing that, after all, the two words could sometimes mean the same instrument (Page, 241).

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MARY REMNANT

Gil, Gilberto [Moreira, Gilberto Passos Gil] (*b* Salvador, Bahia, 29 June 1942). Brazilian composer, singer and instrumentalist. He first studied the accordion, then in 1960 organized the popular music ensemble Os Desafinados. In 1963, while at the Federal University of Bahia studying business administration, he composed his first piece, the bossa nova samba *Felicidade vem depois*. In 1964 he moved to São Paulo, participating in shows and composing film music, and had his first songs recorded, among which *Procissão* and *Roda* revealed his affinity with folk music. The pop singer Elis Regina promoted several of his pieces on television.

In late 1966 he went to Rio de Janeiro, where he performed alongside Vinicius de Morais and Maria Betânia, and in 1967 abandoned business administration for music. His first LP, *Louvação* (1967), revealed a socio-political agenda centred on the plight of the poor, and was based on expressive cultural elements of the backlands

of the state of Bahia. His song *Domingo no Parque* (1967) showed his interest in the Beatles and pop art, with an instrumental arrangement by the experimental composer Rogério Duprat and the backing of the pop group Os Mutantes. In 1968, together with Caetano Veloso, Gil was a main protagonist in the birth of 'Tropicalismo' (presaged by *Domingo no Parque*), with the release of the album *Tropicália ou Panis et Circencis*, which included *Batmacumba* (with Veloso), *Miserere nobis* and *Geléia Gera'*. Considered a subversive figure by the military régime of the period, he was briefly imprisoned and soon afterwards left for England, where he remained until 1972. During this time he assimilated Anglo-American acoustic rock which, a few years later, became an important aspect of his phase of internationalization. Besides his popular album *Expresso 2222* (1972), the 1970s and early 80s marked a newly found empathy with the *sertão* (hinterland), as seen in the album *Refazenda*, and with black artistic and social consciousness, as on the album *Refavela*, which drew upon his own African-Brazilian heritage. Since the early 1980s he has become a major icon of Brazilian popular music and culture, touring extensively in Europe, the USA and Brazil.

In the 1980s and 90s Gil showed some concession to fashionable dance genres and aesthetic trends, but also produced some fine and innovative works. His great talent as a composer-poet, seen in such albums as *Tropicália 2* (with Veloso; 1993), *Gilberto Gil Unplugged* (1994) and *Quanta* (1997), together with his unique qualities as a vocalist and instrumentalist, make him one of the most original figures of his time in Brazilian popular music.

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GERARD BÉHAGUE

Gilardi, Gilardo (*b* San Fernando, 25 May 1889; *d* Buenos Aires, 16 Jan 1963). Argentine composer and teacher. He studied with his father and then with Pablo Berutti. An excellent teacher, he was professor of harmony, counterpoint, composition and fugue at the Buenos Aires National Conservatory and at the University of La Plata, whose fine arts school he directed. He was also a founder of the Grupo Renovación, a member of the Cinematography Academy and an adviser to the National Cultural Commission and to the National SO. Although in his early works he used the pentatonic scale within a nationalistic style, Gilardi's mature works show a more universal language, particularly such religious works as the *Misa de Requiem* and *Misa de Gloria* and the *Stabat mater* (1952). His first opera, *Ilse, o Amore di un giorno* (1919) is clearly influenced by Puccini, and his second, *La leyenda del urutaú*, is set at the time of the conquistadors and relates an indigenous legend about a bird with a nocturnal song. In this work Gilardi uses pentatonic scales and other indigenous themes and dances. The operas were first performed at the Teatro Colón in 1923 and 1929 respectively. He also composed a humorous symphonic piece for children, *El gaucho con botas nuevas* (1936), first performed in the USA with José Iturbi conducting.

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(*selective list*)

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J.O. Pickenhayn: *Gilardo Gilardi* (Buenos Aires, 1966)
M. Ficher, M. Furman Schleifer and J.M. Furman: *Latin American Classical Composers: a Biographical Dictionary* (Lanham, MD, and London, 1996)

SUSANA SALGADO

Gilardoni, Domenico (*b* Naples, 1798; *d* Naples, 1831). Italian librettist. Little is known about his background. Dogged by bad luck and ill-health, he died young, having written 20 librettos in five years; the whole of his short career was based in Naples. His first published libretto was for Bellini (*Bianca e Gernando*, 1826), but much of his early work was for the Teatro Nuovo and typically contained long stretches of prose and *buffo* roles in dialect; collaboration with Donizetti, from *L'esule di Roma* onwards, took him to the royal theatres, the S Carlo and the Fondo. When working with Donizetti he achieved a high level not matched when writing for others, probably due to the influence of the composer, who himself finished *Fausta* after the librettist's death. Although never officially described as a poet of the royal theatres, Gilardoni was widely credited with raising standards there. His most accomplished libretto was *Il paria*, set by Donizetti in 1829; his most frequently performed was certainly *Il ventaglio* (Raimondi, 1831), which demonstrates all too clearly the slack versification that often marred his work.

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E. Bursotti: *Domenico Gilardoni, autore di dramma per musica* (Naples, *c*1883)
W. Ashbrook: *Donizetti: le opere* (Turin, 1987)

JOHN BLACK

Gilbert, Anthony (*b* London, 26 July 1934). English composer. After training as a translator he studied composition privately with Mátyás Seiber (1957–9) and at Morley College, London (1959–63) with Alexander Goehr and Anthony Milner. He worked as a music editor with Schott (1965–70) before beginning a teaching career at Goldsmiths College, London (1968–73; acting director of music 1971–3). He was appointed to the Royal Northern College of Music in 1973, where he was head of composition until 1999. Simon Holt and Priti Paintal have been numbered among his students.

Tough yet often humorous, Gilbert's music reflects the uncompromising spirit of its creator. His dogged individualism is clear not only from his determination, relatively late in life, to become a composer, but also from his subsequent pursuit of artistic goals that answered personal

challenges rather than topical concerns of the avant-garde. Although he has written in most of the major genres, his output resists conventional classifications of either sensibility or technique. The common factor in his works is his fertile imagination, which is charged both by his musical ideas and his thoughts on the nature of performance.

In his *Missa brevis* (1964–5) and *Nine or Ten Osannas* (1967) Gilbert developed fresh meanings for serial and combinatorial raw materials by employing them with the formal concision of a miniaturist. In *The Incredible Flute Music* (1968) he used simultaneously fast and slow music to create a musical paradox. A new approach to familiar concepts is also characteristic of the Piano Sonata no.2 for four hands (1966). These scores, as well as the chamber-orchestral *Sinfonia* (1965), *Regions* for two orchestras (1966) and the Symphony (1973, rev. 1985), demonstrate his keen sense of instrumental scope and timbre. *Ghost and Dream Dancing* for orchestra (1974, rev. 1981), *Inscapes* for speaker, soprano and small ensemble (1975, rev. 1981), and *Long White Moonlight* for soprano and electric double bass (1980), mark a further stage in his exploration of unusual sonorities. The radio opera *The Chakravaka-Bird* (1977) and *Towards Asâvari* for piano and chamber ensemble (1978) attest to his interest in non-Western cultures.

Gilbert's works of the 1980s and 90s continue to stress both humour and seriousness. A relaxed voice is heard in the musical 'bestiaries' for chamber ensembles (the *Quartet of Beasts*, 1984; *Beastly Jingles*, 1984; and *Six of the Bestiary*, 1985) and in a number of pieces for sopranino recorder, such as *Midwales Lightwhistle Automatic* (1996). In contrast, the orchestral song cycle *Certain Lights Reflecting* (1989), to poems by the Tasmanian poet Sarah Day, and the Violin Concerto 'On Beholding a Rainbow' (1997) continue the style of composition that first brought Gilbert to prominence in the 1960s.

WORKS
(*selective list*)

Ops: The Scene Machine (1, G. Macbeth), 1970, Kassel, 4 April 1971; The Chakravaka-bird (radio op, A.K. Ramanujan, Daniel H.H. Ingalls, Gilbert, after Indian sources) 1977

Orch: Sinfonia, chbr orch, 1965; Regions, 2 orch, 1966; Sym., 1973, rev. 1985 [incl. material from Regions]; Ghost and Dream Dancing, 1974, rev. 1981; Welkin, 1976; Towards Asâvari, pf, chbr orch, 1978; Dream Carousels, wind, 1988; . . . into the Gyre of a Madder Dance, wind, 1994; Vn Conc. 'On Beholding a Rainbow', 1998

Vocal: Missa brevis, SATB, 1964–5; Love Poems (F. Horovitz, Li Shangyin, G. Barron), S, ens, 1970; Inscapes (G.M. Hopkins), spkr, S, 2 ww, perc, 1975, rev. 1981; Long White Moonlight (Asian texts), S, elec db, 1980; Beastly Jingles (C.G. Leland, W. MacGonagll, anon.), S, ens, 1984; Certain Lights Reflecting (S. Day), Mez, orch, 1989; Upstream River Rewa (V. Naidu, after Mahabharata, A.K. Ramanuhan), nar, fl, vc, sitar, tabla, kbd, 1991; Handles to the Invisible (Day), SATB, 1995

Chbr and solo inst: Sonata no.1, pf, 1962; Duo, vn, va, 1963; Sonata no.2, pf 4 hands, 1966; Brighton Piece, perc, ens, 1967; 9 or 10 Osannas, cl, hn, pf trio, 1967; The Incredible Flute Music (Peal I), fl, pf, 1968; Treatment of Silence, vn, tape, 1969; Str Qt with Pf Pieces, 1972; Calls Around Chungmori, fl, cl, va, vc, perc, 1979; Crow Undersongs, va, 1981; Vasanta with Dancing, 1v ad lib, fl, ob, vn, va, hp, perc, opt. dancer, 1981; 2 Moonfaring, vc, perc, 1983, rev. 1986; Qt of Beasts, fl, ob, bn, pf, 1984; Six of the Bestiary, sax qt, 1985; Fanfarings, 6–8 brass, 1986; Str Qt no.2, 1987; Str Qt no.3 'Super hoqueto David', 1987; Ziggurat, b cl, mar, 1994; Stars, tr rec, pf, 1995; Midwales Lightwhistle Automatic, sopranino rec, pf, 1996

Principal publishers: Schott, Forsyth Bros., York

Principal recording company: NMC

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G.W. Hopkins: 'Anthony Gilbert', *MT*, cix (1968), 907–10; also music suppl. 'Shepherd Masque' (Oct 1968)

R. Henderson: 'Anthony Gilbert', *Music and Musicians*, xx/7 (1971–2), 42–9

S. Walsh: '"Time Off" and "The Scene Machine"', *MT*, cxiii (1972), 137–9 [interview]

NICHOLAS WILLIAMS

Gilbert, Geoffrey (Winzer) (*b* Liverpool, 28 May 1914; *d* De Land, FL, 18 May 1989). English flautist. He gained a scholarship to the RMCM at the age of 14 and joined the Hallé Orchestra and the Royal Liverpool PO two years later. He was principal flute in the LPO under Beecham from 1933 to 1948, and later played in the BBC SO and RPO. In 1948 he founded the Wigmore Chamber Ensemble and directed it for over 20 years. He also gave the British premières of concertos by Ibert, Nielsen and Jolivet. In the 1930s Gilbert was greatly influenced by Marcel Moyse and studied for a while with René le Roy, adopting a silver flute and modifying his technique to play in the flexible and expressive French style, in contrast to the straighter, more reedy style favoured by English players on the wooden flute. Gilbert taught the French style to generations of English players at Trinity College of Music, London, and the GSM, and was director of wind studies at the RMCM from 1957 to 1969 before moving to Stetson University, Florida, for ten years. He also travelled widely to give masterclasses. His life and influence are documented by Angeleita S. Floyd in *The Gilbert Legacy* (Iowa, 1990).

EDWARD BLAKEMAN

Gilbert, Henry F(ranklin Belknap) (*b* Somerville, MA, 26 Sept 1868; *d* Cambridge, MA, 19 May 1928). American composer. The son of a church organist and a soprano, he learnt to play the violin and piano, and studied theory and composition with George E. Whiting, George Howard and Edward MacDowell (1886–92), but never attained a thorough musical education. After working as a freelance violinist, he held various posts for a printer, real-estate agency and music publishers, but poor health forced him into an early retirement. Among his other activities, he assisted Arthur Farwell with the Wa-Wan Press, devoted to the publication of American music, wrote articles for music journals and lectured on music. Advocating the use of musical humour and popular idioms in composition, he emphasized the need for independence from musical authorities and European-based ideals of beauty. The Wa-Wan Press published several of his piano pieces and songs, among them the popular *Pirate Song*.

In 1893 Gilbert visited the World's Columbian Exposition in Chicago, where he was introduced to ragtime and other world musics. Convinced of the importance of nationalistic forms of expression, he came to admire the styles of Dvořák, Grieg and several French and Russian composers, and collected and studied Amerindian, black American and Celtic traditional musics. His own compositions feature both lyrical and roughhewn melodies, are always tonal and usually diatonic, and are regularly shaped by popular and folk antecedents. Uncomplicated triadic harmonies, sharply outlined rhythms, duple metres, abrupt modulatory schemes and clearly sectionalized structures are characteristics of many of his works, particularly those influenced by black American music.

Comedy Overture on Negro Themes and *The Dance in Place Congo* became quite popular and received many American performances, winning him praise as a composer and a number of commissions; some works were also performed in France and Russia where, championed by Glazunov, Gilbert attracted an enthusiastic following.

Gilbert's later music (from 1915) is less known. Beginning with the one-act opera *Fantasy in Delft* (1920), he put aside the influence of the black American tradition; his phrasing grew more flexible, rhythms became less regular and harmonies more subtle. Works such as the vivid suite from the *Pilgrim Tercentenary Pageant* (1921), the Whitmanesque Symphonic Piece (1925) with its loud rhythmic outbursts and Stephen Foster-like balladry and the poignant *Nocturne after Whitman* (1926), inspired by the Whitman lines beginning 'I am he that walks with the tender and growing night', capture the spirit of a wider America.

On the whole, Gilbert demonstrated a rugged independence of thought in his works. Though his music often sounded coarse to his critics, he considered his lucid, unaffectedly direct style admirable, attesting to a genuine honesty of expression. One of the first composers to be influenced by Amerindian and black American music, he felt a powerful desire to endow the majority of his works with an American character, whether particularized, wide-ranging or idealized. Beginning with *The Fantasy in Delft*, a fully developed personal style emerged that was not indebted to any particular nationalistic source. While his compositional techniques were European in derivation, the vitality of his music was uniquely American. To say something meaningful to ordinary Americans and to say it eloquently and without pretence, these were his guiding principles.

WORKS

(selective list)

for fuller list see Longyear (1968)

unpublished unless otherwise stated

DRAMATIC

Cathleen ni Houlihan (incid suite of Irish melodies, W.B. Yeats), New York, 1903

Pot of Broth (incid song, Yeats), New York, 1903

Riders to the Sea (incid music, J.M. Synge), Boston, 1904; sym. prologue, rev. 1913 (1919), also for pf duet

The Twisting of the Rope (incid reel, D. Hyde), Boston, 1904

Uncle Remus (op, C. Johnston, after J.C. Harris), *c*1906, unfinished; source of Comedy Ov., Tempo di rag, [5] Negro Dances, [3] American Dances

The Intimate Story of Indian Tribal Life (The Story of a Vanishing Race) (E.S. Curtis), 21 small pieces for lectures, orch, 1911; source of [6] Indian Sketches, [5] Indian Scenes

Fantasy in Delft (op, 1, T.P. Robinson), 1915–20

Pilgrim Tercentenary Pageant: First Episode, band, 1921; orch suite, 1921

ORCHESTRAL

Gavotte, 1890s; 2 Episodes, op.2, c1895 (1897) [no.2 also for pf]; Summer-Day Fantasie, op.4, *c*1899 [after H.D. Thoreau]; Americanesque, op.5, *c*1902–8 [pubd as Humoresque (1913)]; [3] American Dances, *c*1906 [arr. pf duet (1919)]; Comedy Ov. on Negro Themes, *c*1906 (1912) [also for pf duet]; The Dance in Place Congo, op.15, sym. poem, *c*1908, rev. 1916 (1922) [after G.W. Cable; perf. as pantomime-ballet, New York, 1918]; Strife, 1910–25; [6] Indian Sketches, 1911, rev. 1914 [also for pf duet]; Negro Rhapsody (Shout), 1912 (1915); To Thee, America (F. Manley), chorus, orch, 1914 [also for SATB, pf (1914)]; The Island of the Fay, sym. poem, 1923 [after E.A. Poe; rev. of pf work (1904)]; Dance, jazz band, 1924; Nocturne after Whitman, 1925–6; Sym. Piece, 1925; Suite, chbr orch, 1926–7

SONGS

In May (H. Heine), 1891; The Roses are a Regal Trop (T.B. Aldrich), 1893; A Group of [8] Songs, op.1 (1894) [no.2 orchd]; The Curl (A. Rives), op.3/2, 1897 (n.d.), orchd; The Lament of Deirdré (S. Ferguson), op.3/3, *c*1897 (1903); O were you my love yon lilac fair (R. Burns) (1897); Perdita (J.T. Field) (1897); The Pirate Song (R.L. Stevenson, A.C. Hyde) (1902) [orchd; arr. Bar, male chorus (1921)]; Salammbô's Invocation to Tänith (G. Flaubert), op.6 (1902), orchd; Zephyrus (H.W. Longfellow) (1903); Croon of the Dew (G.T. Phelps), op.7/2 (1904); [4] Celtic Studies (1905); Faery Song (W.B. Yeats) (1905); Tell me, where is fancy bred? (W. Shakespeare) (1905); 2 South American Gypsy Songs (L.A. Smith), with vn ad lib (1906); Orlamonde (M. Maeterlinck, trans. M.J. Serrano) (1907); Fish Wharf Rhapsody (G.W. Beauchamp [F. Manley]) (1909); The Owl (A. Tennyson) (1910); A Rouse for Roosevelt (G.L. Farwell) (1912); Give me the Splendid Silent Sun (W. Whitman) (1914); Homesick (H. Weedon) (1919); Breath of Night (G.T. Phelps); Loafing Souvenir (F. Manley); many others, incl. 16 under pseudonym of Frank Belknap

Edn: One Hundred Folk Songs from Many Countries (Boston, 1910)

CHAMBER AND SOLO INSTRUMENTAL

Gavotte, str qt, early 1890s, rev.; Scherzino, pf trio, ?1890s; Quartette, a, 1st movt, ?late 1890s; Waltz, str qt, ?late 1890s; Mazurka, Scherzo, pf (1902); 2 Verlaine Moods, op.8, pf (1903); Tempo di rag, fl, ob, B♭-cornet, pf, 2 vn, vc, *c*1906–17 [also for pf]; [5] Indian Scenes, pf (1912); [5] Negro Dances, pf (1914); Str Qt, 1920; A Rag Bag, 6 pieces, op.19, pf (1927)

MSS in *US-Wc*, *US-Bp*

Principal publisher: Wa-Wan Press

WRITINGS

'American Spirit', *Wa-Wan Press Monthly*, vi (1907), 21–2

'Indian Music', *New Music Review*, xi (1912), 56–9

'Personal Recollections of Edward MacDowell', *New Music Review*, xi (1912), 494–8

'The American Composer', *MQ*, i (1915), 169–80

'Folk Music in Art Music; a Discussion and a Theory', *MQ*, iii (1917), 577–601

'The Disease of Harmony', *New Music Review*, xviii (1919), 269–72

'A Chapter of Reminiscences', *New Music Review*, xx (1921), 54–7, 91–4

'Concerning Jazz', *New Music Review*, xxi (1922), 438–41; repr. in *Etude*, liii (1935), 74 only

'Humor in Music', *MQ*, xii (1926), 40–55

'Notes on a Trip to Frankfurt in the Summer of 1927; with Some Thoughts on Modern Music', *MQ*, xvi (1930), 21–37

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A. Nesnow, ed.: *Henry Gilbert Papers* (New Haven, CT, 1983)

N.E. TAWA (text), KATHERINE LONGYEAR (work-list, bibliography)

Gilbert, Jean [Winterfeld, Max] (*b* Hamburg, 11 Feb 1879; *d* Buenos Aires, 20 Dec 1942). German composer and conductor. As a child he took piano lessons and later studied music in Kiel, Sondershausen and Berlin. He began his professional career in 1897 as a theatre conductor in Bremerhaven, moved to Hamburg in 1898 and, after military service, to Berlin in 1902. He adopted his *nom de plume* for his first operetta, *Das Jungfernstift* (1901). He conducted with a touring circus and at provincial theatres, and achieved wide and lasting success with his operetta *Die keusche Susanne* (1910). He then returned to Berlin as conductor and composer to the Thalia-Theater and produced a rapid succession of operettas – he was to compose more than 50 in all – in the lively, commercial style of the Berlin school, among

them *Polnische Wirtschaft* (1910), *Autoliebchen* (1912), *Die elfte Muse* (1912), *Puppchen* (1912) and *Die Tangoprinzessin* (1913); most of these achieved international currency. His postwar successes included *Die Frau im Hermelin* (1919, Berlin), and *Katja die Tänzerin* (1923, Vienna), but his later operettas, film scores and theatrical management ventures were less successful. In 1933 he emigrated to Buenos Aires, where he became conductor for a radio station. His son Robert Gilbert (1899–1978) wrote the words for many German films and operettas, including Benatzky's *Im weissen Rössl*, for which he also composed one song; in addition he adapted numerous American musicals for the German stage.

WORKS

Operettas, most first performed in Berlin; for more detailed list see GroveO

Das Jungfernstift, 8 Feb 1901; Der Prinzregent, 12 Sept 1903; Jou-Jou, 23 Oct 1903; Onkel Casimir, 1 Nov 1908; Polnische Wirtschaft, 26 Dec 1909; Die keusche Susanne, 26 Feb 1910; Die lieben Ottos, 30 April 1910; Die moderne Eva, 11 Nov 1911; Autoliebchen, 16 March 1912; So bummeln wir, 21 Nov 1912; Puppchen, 19 Dec 1912; Die elfte Muse, 23 Nov 1912 (rev. as Die Kinokönigin; Die Reise um die Erde in vierzig Tagen, 13 Sept 1913; Die Tangoprinzessin, 4 Oct 1913; Fräulein Trallala, 15 Nov 1913; Die Sünden des Lulatsch, 15 March 1914; Wenn der Frühling kommt, 28 March 1914

Kam'rad Männe, 3 Oct 1914; Woran wir denken, 25 Dec 1914; Jung muss man sein, 27 Aug 1915; Drei Paar Schuhe, 10 Sept 1915; Das Fräulein von Amt, 2 Sept 1915; Der tapfere Ulan, 20 Nov 1915; Arizonda, 1 Feb 1916

Blondinchen, 4 March 1916; Die Fahrt ins Glück, 2 Sept 1916; Das Vagabundenmädel, 2 Dec 1916; Die Dose Sr. Majestät, 7 March 1917; Der verliebte Herzog [Prinz], 1 Sept 1917; Der ersten Liebe goldene Zeit, 8 March 1918; Eheurlaub, 1 Aug 1918; Zur wilden Hummel, 10 March 1919; Die Schönste von allen, 22 March 1919; Die Frau im Hermelin, 23 Aug 1919; Der Geiger von Lugano, 26 Sept 1920; Onkel Muz, 2 April 1921; Die Braut des Lukullus, 26 Aug 1921; Prinzessin Olala, 17 Sept 1921; Dorine und der Zufall, 15 Sept 1922; Katja die Tänzerin, 5 Jan 1922; Die kleine Sünderin, 1 Oct 1922; Das Weib in Purpur, 21 Dec 1923

Die Geliebte seiner Hoheit, 24 Sept 1924; Der Gauklerkönig, 1924; Zwei um Eine, 1924; Uschi, 24 Jan 1925; Annemarie, 4 July 1925; Spiel um die Liebe, 18 Dec 1925; Der Lebenskünstler, 25 Dec 1925; In der Johannisnacht, 1 July 1926; Lene, Lotte, Liese, Josefinens Tochter, 14 Jan 1926; Eine Nacht in Kairo, 22 Dec 1928; The Red Robe, 25 Dec 1928; Hotel Stadt Lemberg, 1 July 1929; Die Männer der Manon, 1929; Das Mädel am Steuer, 17 Sept 1930; Lovely Lady, 25 Feb 1932; Die Dame mit dem Regenbogen, 25 Aug 1933

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O. Schneidereit: *Operette von Abraham bis Ziehrer* (Berlin, 1966)
R. Traubner: *Operetta: a Theatrical History* (New York, 1983)

ANDREW LAMB

Gilbert, Kenneth (Albert) (*b* Montreal, 16 Dec 1931). Canadian harpsichordist and organist. After receiving his diploma from the Montreal Conservatory in 1953, he continued his musical education in Paris, studying the organ with Gaston Litaize, composition with Nadia Boulanger and the harpsichord with Ruggero Gerlin. From 1955 to 1967 he was a church organist and choirmaster in Montreal, as well as a concert organist and harpsichordist in Canada and the USA. During this time he was a leading figure in the organ reform movement in Canada, which brought about the installation of many new tracker-action instruments. After his London début in 1968 he performed extensively in Europe but continued to appear frequently in North America. He has occupied a number of teaching posts in Canadian and European universities and conservatories, and in 1989 Gilbert was appointed professor of harpsichord at the Salzburg Mozarteum.

Gilbert's repertory includes a wide range of Baroque works for harpsichord and organ, but he is especially acclaimed for his stylistically elegant interpretations of French music of the 17th and 18th centuries. He has made numerous recordings, including all of François Couperin's *Pièces de clavecin*, which he has also edited. His other editions include the complete sonatas of Domenico Scarlatti, the harpsichord works of Rameau and D'Anglebert, the toccatas of Frescobaldi and Michelangelo Rossi, and his own keyboard transcriptions of the lute music of Kapsberger. Gilbert's collection of instruments includes harpsichords by Taskin, Goermans and Delin.

HOWARD SCHOTT

Gilbert, Olive (*b* Carmarthen, *c*1880; *d* Hove, 19 Feb 1981). English contralto. She trained with the Carl Rosa Opera Company, and sang at Covent Garden and the Lyceum and Strand theatres. She was appropriately cast as a singing teacher with an operatic background in two of Ivor Novello's Drury Lane musicals: as Madame Simonetti in *Careless Rapture* (1936), and as Cäcilie Kurt in *The Dancing Years* (1939). She became a stalwart of Novello's unofficial repertory company with whom she spent the best part of her career. With Muriel Barron she introduced one of Novello's most popular songs, the duet 'We'll gather lilacs' in *Perchance to Dream* (1945), a show which displayed both her powerful contralto voice and a gift for comic acting. Her relationship with Novello also extended beyond the stage, as his unofficial housekeeper in London. She later appeared as Sister Margaretta in a long run of *The Sound of Music* (1961–7) and then in the London production of *Man of La Mancha* (1968).

PAUL WEBB

Gilbert Islands [now Republic of Kiribati]. *See* MICRONESIA, §III.

Gilberto, João (do Prado Pereira de Oliveira) (*b* Juazeiro, Bahia, 10 June 1931). Brazilian popular singer, composer and guitarist. He moved to Rio de Janeiro at the age of 18, singing mostly Romantic *samba-canções* in various groups and frequenting the nightclub Plaza in Copacobana and the Murray Recordshop in downtown Rio de Janeiro. His first solo recording came in 1952, but it was the July 1958 record containing Jobim's *Chega de Saudade* and his own *Bim-bom* that called attention to his new singing style, unassuming but secure and very intimate. In April 1958 he had accompanied on the guitar the pop singer Elisete Cardoso singing *Chega de Saudade*, and revealed for the first time his distinctive guitar beat that came to be known as the *violão gago* (stammering guitar), a trademark of the bossa nova made up of previously unknown syncopated patterns on the samba beat. In November of the same year he recorded Jobim's *Desafinado* and his own *Oba-lá-lá*; with direct reference to the new trend in the lyrics of the song, *Desafinado* became a sort of hymn of bossa nova. In March 1959 the LP *Chega de Saudade* was released, featuring Gilberto as a solo singer with arrangements by Jobim, and became the model of bossa nova aesthetics, with Gilberto as its most sought-after representative. In his next album, *O amor, o sorriso e a flor* (1960), he recorded another famous song by Jobim, *Samba de uma nota só*, which won him great popularity.

In 1962 Gilberto took part in the Bossa Nova Carnegie Hall concert and decided to settle in New York. He then collaborated with Stan Getz, and the resulting album *Getz/Gilberto*, although not released until 1963, received six Grammy awards and sold almost a million copies. Between short trips to Brazil he appeared in various shows in America, and in the late 1960s and early 70s lived in Mexico, where his *João Gilberto en México* album was released in 1971. Returning to the USA, the rest of his career saw a number of new recordings of classic Brazilian, American and even Italian and French songs in his inimitable Brazilian accent and bossa nova style: understated, restrained and relaxed, these recordings are all the more appealing and emotional for their simplicity.

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B. Borges: *Música popular do Brasil/Brazilian Popular Music* (São Paulo, 1990)

GERARD BÉHAGUE

Gilboa, Jacob (*b* Košice, 2 May 1920). Israeli composer of Czech birth. At first educated in Vienna, he emigrated to Israel in 1938 studying architecture at the Haifa Technological Institute and music at the Jerusalem Music Academy and Teachers Seminary, from which he graduated in 1947. His composition teachers were Tal and Ben-Haim. Before 1957 Gilboa's music was tonal, showing the Middle Eastern influence typical of the Israeli 'Mediterranean' style. After attending the Cologne new music courses given by Stockhausen and Pousseur in 1963, his work changed radically to include clusters, quarter-tones, electronics and unconventional instrumental combinations, generally deployed in miniature forms. Among many awards he won the Israel Composers and Authors Association Prize on four occasions and the Prime Minister's Award in 1983; he has also represented Israel at the ISCM festival four times (1969, 1973, 1978, 1989). In 1973 he contributed an untitled article, and one on the 1973 ISCM Festival in Reykjavik, to the periodical *Musical Prose* (no.1, p.7; no.3–4, p.1); in 1983 he wrote on 'Fashions and Styles' in the yearbook *New Music in Israel* (1981–3, pp.24–6).

WORKS
(*selective list*)

Inst: Crystals, fl, va, vc, pf, perc, 1967; Pastels, 2 prepared pf, 1970; Cedars, orch, 1971–2; Lament of Klonimos, orch, 1974; Microtoccata, pf, 1976; Kathros u-Psanterin, orch, 1978; Kathros, vn, 1979; Reflections on 3 Chords of Alban Berg, pf, 1979; Gittit, chbr orch, hp/pf obbl, 1980; 7 Ornaments on a Theme by Paul Ben-Haim, pf, orch, 1981; Sonata, vc, pf, 1983; Str Qt, 1984; 3 Lyric Pieces in Mediterranean Style, chbr orch, 1984; Ce qu'a vu le vent d'est, pf, 1985; 3 Strange Visions of Hieronymus Bosch, org, 1987; Blossoms in the Desert, fl, pf, 1993

Vocal: 12 Glass Windows of Chagall in Jerusalem, S, 5 female vv, ens, 1966; Dew, children's chorus, hp, 1972; Irit Flowers, C, fl, vn, va, vc, perc, 1986; Steps of Spring, children's/women's chorus, 1986; Lyric Triptychon, Mez, girls' chorus, synth, chbr orch, 1992; 4 Gobelins for Franz Kafka, S, vn, va, vc, hp, pf, 1993

Works with tape: From the Dead Sea Scrolls, chorus, children's chorus, 2 org, orch, tape, 1972; Bedu: Metamorphoses on a Bedouin Call, Bar, fl, vn, vc, pf, tape, 1975; The Beth-Alpha Mosaic, Mez, chbr ens, tape, 1976; 3 Red Sea Impressions, vn, cl, gui, hp, org, pf, tape, 1978; 3 Vocalises for Peter Breughel, Mez, chbr orch, tape, 1979; The Grey Colours of Käthe Kollwitz, Mez, chbr orch, synth, tape, 1990

MSS in *IL-J*, *Tmi*

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URY EPPSTEIN

Gilchrist, Anne Geddes (*b* Manchester, 8 Dec 1863; *d* Lancaster, 24 July 1954). English musical antiquary and authority on folk music, psalmody and hymnody. Trained at the Royal Academy of Music, she began research in folklore in 1895, when she noted similarities between newly discovered folksongs and the modal tunes of 16th- and 17th-century hymns. Between 1895 and 1910 she collected folklore in south-eastern and northern England; her main interest, however, was historical research and fellow scholars benefited particularly from her expertise in sourcing tunes. She joined the Folk-Song Society in 1905 as part of a new wave of collector-musicians associated with its revitalization and contributed numerous articles and notes to the *Journal of the Folk-Song Society* and its successor the *Journal of the English Folk Dance and Song Society*; from 1906 until her death she also served as a member of the editorial board, where she worked closely with Frank Kidson and Lucy Broadwood. A liberal Presbyterian, her attention to nonconformist religious music was unusual among contemporary folklorists and was reflected in articles for *The Choir* written between 1920 and 1937. Admitted as a Fellow of the Society of Antiquaries in 1935, she was appointed as OBE in 1945 for services to folksong. Her book and manuscript collection is held in the Vaughan Williams Memorial Library, London.

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GEORGINA BOYES

Gilchrist, William Wallace (*b* Jersey City, NJ, 8 Jan 1846; *d* Easton, PA, 20 Dec 1916). American composer and conductor. The family moved to Philadelphia in 1855. Starting in 1865, he studied singing, the organ and composition with Hugh A. Clarke for three years. After a brief period in Cincinnati he returned to Philadelphia in 1874, and became organist and choirmaster at St Clement's Episcopal Church. Around 1877 he became organist at Christ Church, then moved to the Church of the New Jerusalem (Swedenborgian), where he served for many years as organist and choirmaster. Among the composition prizes he won were the Abt Male Singing Society Prize in 1878, the Cincinnati Festival Association Prize in 1882 for his setting of Psalm xlvi (judged by Saint-Saëns, Carl Reinecke and Theodore Thomas), and

three prizes awarded by the Mendelssohn Club of New York in the 1880s. Colleagues honoured him with six testimonial concerts between 1882 and 1916.

Gilchrist founded the Philadelphia Mendelssohn Club, which he conducted from 1874 to 1914; he taught privately and at the Philadelphia Musical Academy from around 1881, and conducted the Symphony Society of Philadelphia from 1892 to 1899. In 1891 he founded the Manuscript Music Society, dedicated to the promotion and performance of music by local composers. The University of Pennsylvania awarded him an honorary doctorate in 1896, the year he became one of the founder members of the American Guild of Organists.

Gilchrist was a serious, romantic composer whose works are thoughtfully constructed. Important American firms published most of the choral music and songs. The Philadelphia Orchestra performed his Symphony in C during its first season in 1901. He edited the Presbyterian Church's official hymnal (1895) and *The Hymnal for Use in Congregational Churches* (1902), and co-edited 17 widely used music readers.

WORKS
(*selective list*)

VOCAL

God is our Refuge and Strength (Psalm xlvi), S, 4vv, orch (New York, 1882)
8 Songs (Boston, 1885)
The Rose (J.R. Lowell), ballad, Mez, 4vv, orch, vs (New York, 1887)
Prayer and Praise, solo vv, 4vv, pf/org (New York, 1888)
The Legend of the Bended Bow (F. Hemans), cant., Mez, male vv, pf 4 hands (New York, 1888)
330 Exercises for Sight Singing Classes (Philadelphia, 1891)
Uplifted Gates, 4vv, pf 4 hands (New York, 1894)
Songs for the Children (Philadelphia, 1897)
A Christmas Idyll, solo vv, 4vv, orch (Boston, 1898)
6 Scotch Songs (R. Burns) (Philadelphia, 1898)
The Syrens (Lowell), 4 female vv, fl, hn ad lib, vn, vc, pf (New York, 1904)
An Easter Idyll, solo vv, 4vv, orch, org, vs (New York, 1907)
2 Tennyson Songs (Boston, 1908)
The Lamb of God (orat, J. Montgomery), vv, orch/org (New York, 1909)
The Knight of Toggenberg (trans. from F. von Schiller), ballad, A, female vv, orch, vocal score (Boston, 1911)

INSTRUMENTAL

Orch: Sym. no.1, C, 1891, *US-PHf*; Sym. no.2, D, inc., completed by W. Happich, 1933, *PHf*; Sym. poem, g, *c*1910, *PHf*; Suite, G, pf, orch, *PHf*
Chbr: Une petite suite, pf 4 hands (Boston, 1885); Nonet, g, fl, cl, hn, str, pf, 1910, *PHf*; Quintet [no.1], c, pf, str, unpubd; Quintet no.2, F, pf, str, perf. 1914, *PHf*

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MARTHA FURMAN SCHLEIFER

Gilels, Emil (Grigor′yevich) (*b* Odessa, 19 Oct 1916; *d* Moscow, 14 Oct 1985). Russian pianist. He began his piano studies with Yakov Tkach and Bertha Ringold at the Odessa Institute of Music and Drama and gave his first recital at the age of 12. In 1931 he won the National Competition of the Ukraine and the following year played for Artur Rubinstein, who expressed astonishment at his virtuoso prowess. Between 1935 and 1937 he studied with Heinrich Neuhaus in Moscow and in 1936 he was awarded second prize in the International Competition in Vienna. His first prize in the 1938 Concours Eugène Ysaÿe in Brussels brought him to international prominence and launched a career which was soon thwarted by the start of World War II. Gilels returned to Russia, working as Neuhaus's assistant at the Moscow Conservatory, where he taught intermittently throughout his life. After the war he played throughout the Soviet bloc countries and also gave two-piano recitals with Jacov Flier and concerts with his violinist sister Elizabeth. In 1945 he formed a trio with Leonid Kogan (his brother-in-law) and Rostropovich and in 1947 he appeared as a soloist outside the USSR for the first time, later touring Italy, Scandinavia, Switzerland, France and Belgium. His long delayed American début took place in 1955 when he appeared with the Philadelphia Orchestra under Ormandy in Tchaikovsky's First Concerto. He repeated this concerto with Bernstein in New York and gave a unanimously praised solo recital at Carnegie Hall. His British début in 1959 met with similar acclaim. By 1968 he was touring for as many as nine or ten months every year. In 1981 he suffered a heart attack after giving a recital at the Concertgebouw in Amsterdam, and from then on his health declined.



Emil Gilels

Gilels's recordings, many pirated, chart a development from early impulsiveness and heaven-storming bravura to readings no less exciting but imbued with the greatest subtlety, delicacy and inner concentration. His youthful manner is exemplified by discs of Liszt's Fantasia on Themes from *Le nozze di Figaro* and Ravel's Toccata, his later performances by a selection from Grieg's *Lyric Pieces* in which, to quote his own words, he 'discovered a whole new world of intimate feeling'. He recorded his commanding, intensely poetic readings of the Beethoven

and Brahms concertos several times, and had virtually completed a set of Beethoven's sonatas at the time of his death. His magisterial technique and rich, sumptuous sonorities are supremely in evidence in his 1955 recording of Rachmaninoff's Third Concerto, while his highly strung reading of Skryabin's Fourth Sonata recorded at a Moscow recital displays the sort of wildness he allowed himself when playing before Russian audiences. Gilels was awarded the Stalin Prize in 1946 and declared a People's Artist in 1954. He received the Order of Lenin in 1961 and again in 1966, the Order of Commandeur Mérite Culturel et Artistique de Paris in 1967 and Belgium's Order of Leopold in 1968.

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BRYCE MORRISON

Giles, Alice (Rosemary) (*b* Adelaide, 9 May 1961). Australian harpist. Having studied with the Salzedo method exponents June Loney (Sydney) and Alice Chalifoux (Cleveland, Ohio), she came to prominence as winner of the 1982 Israel Harp Contest. In 1994 she recorded a CD devoted to the solo harp music of Carlos Salzedo, and the same year was co-founder of *Eolus*, the international society dedicated to promoting his work and ethos. With an interest in experimental techniques and a repertory centring on later 20th-century works, she has recorded the Ginastera and Jolivet concertos, is a notable interpreter of Berio's *Sequenza II* and has commissioned several new works for the Camac 'Blue' electric harp she acquired in 1999. She taught at the Frankfurt Hochschule from 1990 to 1998, and in 1999 was appointed to teach at the School of Music in Canberra.

ANN GRIFFITHS

Giles [Gyles], **Nathaniel** (*b* in or nr Worcester, *c*1558; *d* Windsor, 24 Jan 1634). English composer, organist and choirmaster. He was the son of William Gyles (*d* 1568), a parishioner of St Clement's, Worcester, and a member of a well-known Worcester family. Thomas Giles, vicar-choral at St Paul's Cathedral, London, was apparently not related. Nathaniel was probably a pupil of John Colden (*d* 1581), Master of the Choristers at Worcester Cathedral from 1569 to 1581; he was a witness to Colden's will, and a beneficiary. Giles succeeded Colden at the cathedral until Michaelmas 1585, when he became Master of the Children, lay clerk, and one of the organists at St George's Chapel, Windsor. On 14 June 1587, Giles married Anne Stainer at St Helen's, Worcester. One of their sons (also called Nathaniel *b* 1591) received the DD and became a canon of both Windsor and Worcester.

Giles received the BMus from Oxford on 26 June 1585, at which time he described himself as having been a student of music for 12 years (i.e. since 1573, when he was 15 years old). It is possible that he had been a clerk at Magdalen College in 1577. He supplicated for the DMus in 1607; for some reason he did not compose the required 'choral Hymn of 8 Parts', but the doctorate was finally granted in 1622.

He was appointed Gentleman and Master of the Children of the Chapel Royal on 9 June 1597; he kept both this and the Windsor appointments until his death. From 1600 to 1602 he was involved in the production of choirboy plays, and collaborated with Henry Evans at the Blackfriars Theatre, beginning in the autumn of 1600. Giles and Evans ran into trouble for using the authority of Queen Elizabeth to conscript boys more with a view to their acting in the plays than for their singing in the Chapel Royal choir. Because of a complaint their collaboration ended in 1602, although the choirboys continued to be used in plays into the reign of James I. According to Wood, Giles was 'noted as well for his religious life and conversation (a rarity in musicians) as for excellence in his faculty'. He was buried in the chapel at Windsor.

Giles's anthems, only a few of which were printed, reflect the contemporary diversity of approaches to the genre: the two works in Leighton's *Teares or Lamentations* (1614[7]) are in simple four-part homophony; others, such as the five-part *O give thanks to the Lord*, are densely contrapuntal. Most are verse anthems, calling for an alternation of soloists and chorus with organ accompaniment. In his service music, Giles was partial to canon technique; one entire service is canonic.

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First Service (TeD, Jub, Ky, Cr, Mag, Nunc), 8/6vv, 1641[5]
Second Service (TeD, Jub, Ky, Cr, Mag, Nunc), 6/6vv; Mag, Nunc only complete
Short Service, 2 parts in 1 (TeD, Jub, Ky, Cr), 2vv, inc.
3 full anthems (1 text only), 3–5vv, insts, A
16 verse anthems (6 inc.), 10 in A
2 sacred songs, A
6 motets (3 without text), 2, 3, 5vv
2 madrigals, 4, 5vv, *GB-Lbl*, *Lcm*
1 consort song, ed. in MB, xxii (1967)
1 acc. song, *GB-Lbl*

Blessed are all they that fear the Lord, attrib. in one source to Giles and Gibbons, is by Gibbons; Lord in thy wrath, attrib. in some MSS to Giles, is probably by John Amner; O Lord, in thee is all my trust, attrib. in some MSS to Giles and Tallis, is probably by Tallis; O Lord, thou hast searched me out and known me, attrib. in one source to Giles, is also attrib. to Adrian Batten; Thou God, that guid'st, attrib. in one source to Giles and Byrd, was published in Barnard (1641[5]) under Byrd's name.

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J. BUNKER CLARK

Gilfert, Charles H., jr (*b* ? Hesse-Cassel, Germany, 1787; *d* New York, 30 July 1829). American theatre manager and composer. He probably arrived in New York in 1802. He is listed as a music teacher in the New York Directory for 1805, presented a concert and ball in Charleston, South Carolina, in 1807, and opened the Commonwealth Theater in New York in 1813. After that date his activities are clearly documented. In 1815 he moved to Charleston where he served as musical director of the theatre managed by his father-in-law Joseph George Holman. After Holman's death in 1817, Gilfert assumed management of the

Charleston theatre and the following year established a theatre circuit that included Savannah and Augusta. In 1817 he had created a circuit in Virginia which included theatres in Norfolk and Richmond. These two circuits continued until 1825 when, owing to financial problems, Gilfert moved to Albany, New York. Two years later he returned to New York City where he opened the San Souci Theater. He remained there until his death.

Five songs, three to poems by Thomas Moore, were composed before 1813, but most of his 32 extant songs date from 1813–25, his years of intense theatre activity. Seven were from ballad operas: *The Spanish Patriots* (1814), *Freedom Ho* (1815), *The Champions of Freedom* (1816) and *Virgin of the Sun* (1823). Gilfert's 27 extant piano pieces include eleven waltzes, three marches, eight sets of variations and five other pieces.

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JAMES R. HINES

Gilfry, Rodney (*b* Covina, CA, 11 March 1959). American baritone. He made his European début in 1986 at Hamburg as Mozart's Figaro. After singing Demetrius (*A Midsummer Night's Dream*) at Los Angeles in 1988, he returned in roles that included the four villains (*Les contes d'Hoffmann*), Mozart's and Rossini's Figaro, Orestes (*Elektra*), Ford, Papageno, Guglielmo, Don Giovanni (of which he has made a vivid recording under Gardiner) and Malatesta. In 1988 he also sang Petya in Liebermann's *La forêt* at Schwetzingen and, in 1989, Lescaut (*Manon*) and Otho (*L'incoronazione di Poppea*) at Geneva. From 1990 he has appeared regularly at Zürich, where he has undertaken such roles as Mercutio (*Roméo et Juliette*), Ernesto (*Il pirata*), Massenet's Herod, and Ford. Gilfry's other parts have included the title role in the US première of Wolfgang Rihm's *Oedipus* at Santa Fe (1991), Olivier (*Capriccio*) at Chicago (1994) and Valentin (*Faust*) in San Francisco (1995). He made his Metropolitan début as Demetrius in 1996. His strong lyric baritone and fine stage presence make him an ideal Billy Budd, a role he sang at Geneva (1994) and for his débuts at Covent Garden (1995) and the Opéra Bastille (1996).

ELIZABETH FORBES

Gil García, Bonifacio (*b* Santo Domingo de la Calzada, Logroño, 14 May 1898; *d* Madrid, 22 Dec 1964). Spanish folklorist and composer. He received his early musical education in Burgos, where, influenced by the musicologist Nemesio Otaño, he became deeply interested in traditional folk music. He qualified as a military bandmaster in 1923 and served as bandmaster for the Spanish army until 1960. In 1926 he founded the Conservatory of Music at Badajoz, where he was the director and an instructor for 20 years. As an active collaborator with the Centro de Estudios Extremeños (1926–46) and the Spanish Institute of Musicology (from 1944) he participated in many field trips throughout the provinces of Extremadura (1924–31), La Rioja (1944–5), Granada (1946, 1960), Ciudad Real (1947), Toledo (1949), Cádiz (1957), Badajoz (1958) and Ávila (1959). He was a fellow of the Fundación Juan March, a corresponding member of the Hispanic Society of America and a member of the IFMC, and chaired many conferences throughout Spain as well as in Paris, Oporto and Lisbon. As a composer he is best remembered for his symphonic poem *En una aldea extremeña* (1944) and the oratorio *El Santo* (1964). Gil García's works are fundamental to the study of Spanish folk music; they provide both penetrating insights, and innumerable transcriptions of texts and melodies with contextual analyses. His two most important studies are the *Cancionero popular de Extremadura* (1931, for which he acquired the First National Prize in Music in 1932) and the *Cancionero taurino* (1964–5); he also produced numerous essays and anthologies of popular songs, and edited recordings.

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Extremadura; Cancionero de las flores; Cancionero universal de villancicos navideños; Juegos infantiles de España; Cancioneros regionales [Avila, Cádiz, Ciudad Real, Granada, Rioja and Toledo]

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ISRAEL J. KATZ

Giliardi, Arnolfo [Ser Arnolfo da Francia; Arnolfo d'Arnolfo] (*fl* 1473–92). Franco-Flemish composer. From 1473 to 1492 he lived and worked sporadically in Florence, employed as a singer at the cathedral, the baptistry and the SS Annunziata. He also taught music to the novices at the SS Annunziata's convent, where he resided for a number of years. He was a friend of Lorenzo de' Medici, for whom he recruited singers, and he knew the English theorist John Hothby, who mentioned him (Arnulphus Gilardus) in the *Dialogus in arte musicae*. In 1479 he was commissioned by the cathedral to write music for Holy Week (now lost) that was performed there well into the 16th century; a ceremonial motet in honour of Siena, *Sena vetus*, was composed for an unnamed patron in the mid-1480s. Only one work, *Le souvenir*, is set to a French text; it quotes the opening of Morton's chanson of the same name, though it continues differently. *Piangeran gli occhi mey* and *O invida fortuna* may be contrafacta of French chansons. The sacred works are set in alternatim style and paraphrase chant melodies while making abundant use of fauxbourdon. The surname 'Giliardi' comes only from the ascription of *Piangeran gli occhi*, which is hard to read with confidence. There is a distinct possibility that he is to be identified with the theorist ARNULF OF ST GHISLAIN and/or the writer and musician ARNOUL GREBAN.

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FRANK A. D'ACCONE

Gille, Jacob Edvard (*b* Stockholm, 10 Aug 1814; *d* Stockholm, 8 Nov 1880). Swedish composer. As a musician, Gille seems to have been largely self-taught, and his principal occupation was as a notary in the government service. Despite his lack of formal training, he managed to acquire an impressive degree of technical skill, and his musical activities were varied and numerous. From 1842 to 1844 he taught the piano at the Stockholm Sångförening, and from 1850 to 1876 he was organist and choir director at the Catholic church in Stockholm, for which he wrote nine masses and many other works. He was also a conductor at two private Stockholm theatres, the Humlegårdsteater and the Mindre Teater, and he was elected to the Royal Academy of Music, Stockholm, in 1865.

Gille's output was large, comprising most musical genres. His choral works, in particular the masses, may be said to represent the tenets of a moderate Cecilianist position, although the contrapuntal writing is seldom carried through with any consistency and frequently lapses into pure homophony; at times, influences from composers like Spohr and Mendelssohn are clearly evident. A markedly linear texture predominates in his three organ sonatas (one of which consists of a fugue and two double fugues 'à 3 soggetti') which, however, remain little more than contrapuntal exercises. His orchestral and chamber music has in common with that of his Swedish contemporaries a strong debt to Viennese Classical models, both in formal structure and harmonic-melodic details. His composition textbook, 'based on Albrechtsberger, Fux, Koch, Beethoven, Schilling and others', provides a clue to his stylistic ideals. Although hardly original or imaginative, in his preference for large forms and his technical knowledge, Gille far surpasses the average Swedish amateur composer of his time.

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principal source S-Skma

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Other vocal: Guds lof, orat; 9 masses, incl. no.7, A (Stockholm, 1863); Requiem, c, chorus, 3vv, orch, 1851; Te Deum, chorus, org, acc., 1864; Konung Davids 51. psalm, solo vv, chorus, orch; Stabat mater, 1844; secular cants., incl. Höstjakten [Autumn Hunt], male vv, orch, 1846, songs

Orch: 5 syms. incl. Midsommar Festen Symphonie, F, op.29, perf. 1850, Populär Symphonie, G; Conc.-Ouverture, e; Ouverture, D, op.60

Other inst: 5 str qts, 4 pf trios, pf sextet, duos, vn, pf; pf works incl. 3 sonatas; org works incl. 3 sonatas

For fuller list, see *SBL*.

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ANDERS LÖNN

Gillebert, Gloria Caroline. *See* TREBELLI, ZÉLIA.

Gillebert [Guillebert] **de Berneville** (*fl c*1250–80). French trouvère. The approximate period of Gillebert's activity can be deduced from references in his poems to prominent nobles and figures within the Arras poetic circle (Berneville is situated 7 km south-west of Arras). Among his four jeux-partis, Henri III, Duke of Brabant, and Thomas Herier appear as partners, while Charles d'Anjou, Raoul de Soissons, the Châtelain de Beaumetz, Hue d'Arras and a countess, possibly Béatrice de Brabant (sister of Henri III and widow of Guillaume de Dampierre) appear as judges. Dedicatees of chansons by Gillebert include

Charles d'Anjou, Huitace de Fontaines, Béatrice d'Audenarde and Colart le Boutellier. Apparently his poetry was much appreciated: *Je n'ëusse ja chanté* was designated a *chanson couronnée* by the Arras *puy*, seven works (including one uncertain and one doubtful) served as models for ten later poems, and Gillebert was probably the intended subject of a flattering reference in Roussiaus le Taillier's *Arras est escole de tous biens entendre* (R.630). Nevertheless, few of his poems survive in a large number of sources.

Neither original nor profound, Gillebert's talent lay in facility, grace and mastery of form. Playful and parodistic elements appear to advantage in, for example, *L'autrier d'Ais a la Chapele* and *Thumas Herier, j'ai partie*. He had a definite preference for short lines and heterometric constructions. Only five of his works use decasyllables (and only three of those consistently) while no more than seven are isometric. The number of lines per strophe is usually greater than the average in works by other poets; only four of his works have eight lines or fewer per strophe. Most frequently, three different line lengths are used per strophe, but *J'ai fait maint*, *J'ai souvent d'Amours*, *Je feisse chançons* and *Hé, Amours* each have four different line lengths, and *D'amours me vient* has six. Refrains are used prominently in half of the poems.

Most of the melodies are simple and forthright but not imaginative. Nearly a third unfold within the interval of a 6th, from the sub-final to the 5th degree, with occasional upward embellishment by one step. In a few other melodies this basic ambitus is exceeded only in one phrase. On the other hand there are four melodies, *Amours, vostre seignourie*, *Aucune gent*, *Onques mais si esbahis* and *Ja mès chançon*, that display the range of a 10th or 11th (*Ja mès chançon* departs sufficiently from the norm of Gillebert's modal practice to raise doubts concerning the accuracy of the single ascription). With the exception of *De moi douloureus*, which is of disputed authorship, all melodies are in bar form. Normally the first and third phrases end with *ouvert* cadences, while the second and fourth close on the final. In seven works the second phrase is basically a variant of the first. Some of the melodies clearly lack invention: the caudas often contain varying amounts of literal or varied repetition, a tendency that is most prominent in *Au besoing voit*.

Partly because of the limited range of the melodies, partly because of their repetition structure, there is normally a strong insistence on the final as a main tonal centre. Nevertheless there are occasional significant differences in modal structure between different readings of the same work. Although clear evidence of mensural notation is rare (as in the Chansonnier Cangé's reading of *Au besoing voit*), the disposition of ligatures in more than a third of the melodies is sufficiently regular and other melodies are frequently syllabic enough for an assumption of modal rhythm to appear acceptable. Normally it is the 2nd mode that is implied, although *Onques d'Amours*, which is decasyllabic, seems to call for the 3rd mode. But there are some phrase constructions that proceed from simple beginnings to more elaborate cadences and the stylistic appropriateness of modal rhythm for these is more doubtful.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete and Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Abbreviations: (V) etc. indicates a MS (using Schwan sigla: *see* SOURCES, MS) containing a late setting of a poem; when the letter appears in italics, the original setting cannot be identified with certainty.

Adès ai esté jolis, R.1553
Amours, je vous requier et pri, R.1075 [text only]
Amours, pour ce que mes chans soit jolis (jeu-parti), R.1560 [model for: Anon., 'De vous, Amours, me complaing par raison', R.1889]
Amours, vostre seignourie, R.1211
Au besoing voit on l'ami, R.1028
Au nouviaus tens que li ivers se brise, R.1619; ed. in Gennrich (1926), 413
Aucune gent m'ont enquis, R.1528
Biaux Guillebert, dites s'il vous agree (jeu-parti), R.491 (with Henri III, Duke of Brabant) [model for music of: Anon., 'Au comencier de l'amour qui m'agree', R.488]; ed. in Gérold, 295
Cuident dont li losengier, R.1287 [model for: Anon., 'Je ne vueil plus de Sohier', R.1310]
Dame de Gosnai, gardés (jeu-parti), R.931 (no music)
D'amours me vient li sens dont j'ai chanté, R.410
Fois et amours et lëautés, R.934 (R)
Haute chose a en Amour, R.1954 [model for: Estiene de Meaux, 'Trop est mes maris jalous', R.2045]; ed. in van der Werf, 139
Hélas je sui refusés, R.939 [model for: Anon., 'Lasse, por quoi refusai', R.100]
J'ai fait maint vers de chanson, R.1857 [model for: Anon., 'Je chant par droite raison', R.1883; Anon., 'De la mere au Sauveour', R.2013; Anon., 'Longuement ai a folor', R.1986]
J'ai souvent d'Amours chanté, R.414 = 412
Jamais ne perdroie maniere, R.1330
Ja mès chançon ne feroie, R.1720
Je feisse chançons et chans, R.263
Je n'ëusse ja chanté, R.417
Jolivetés de cuer et remembrance, R.246 (V, R)
L'autrier d'Ais a la Chapele, R.592 (*a*, *K*, *N*, *X*)
Li joli pensé que j'ai, R.49
Merci, Amours, car j'ai vers vous mespris, R.1566
Onques d'Amours n'ai nule si grief paine, R.138
Onques mais si esbahis, R.1539
Puis qu'Amours se veut en moi, R.1669*a* = 1282*bis*
Tant me plaist a estre amis, R.1515 (V)
Thumas Herier, j'ai partie (jeu-parti), R.1191 [modelled on: Moniot d'Arras, 'Li dous termines m'agree', R.490]

WORKS OF UNCERTAIN AUTHORSHIP

Dehors Loncpré el bosquel, R.750 [model for Anon., 'Avant hier en un vert pré', R.471]
De moi douloureus vos chant, R.317; ed. in Gennrich (1925), 49

WORKS OF DOUBTFUL AUTHORSHIP

Hé, Amours, je fui nouris, R.1573 [model for: Anon., 'Mout sera cil bien nouris', R.1570; Anon., 'Aucune gent m'ont blasmé', R.405*a*]

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THEODORE KARP

Gilles, Jean (*b* Tarascon, nr Avignon, 8 Jan 1668; *d* Toulouse, 5 Feb 1705). French composer. The son of an illiterate labourer, Gilles enrolled on 6 May 1679 in the choir school of the Cathedral of St Sauveur at Aix-en-Provence. His teacher was Guillaume Poitevin, who also taught a number of Provence's other most reputable composers, including Campra and Blanchard. In 1687 Gilles left the boys' choir but continued in the service of the cathedral. On 5 November 1688, at Poitevin's request, he shared the positions of *sous-maître* and organist with another student, Jacques Cabassol. Poitevin retired on 4 May 1693 and Gilles succeeded him as *maître de musique*. But despite an increase in his salary and several remunerative privileges his action in April 1695 in leaving without notice to become *maître de musique* of Agde Cathedral indicates that he was dissatisfied with his lot at Aix.

He soon attracted the attention of the Bishop of Rieux, who wanted him to succeed Campra as *maître de musique* of the Cathedral of St Etienne at Toulouse, although the position had recently been given to Michel Farinel. Farinel, for unknown reasons, left Toulouse in November 1697, and on 18 December 1697 Gilles, who was in Toulouse at the time, was appointed to direct the choir school.

In 1701 the Duke of Burgundy and the duc de Berry, grandsons of Louis XIV, visited Toulouse with great ceremony. Four of Gilles's motets, including *Diligam te, Domine*, were performed with applause during the celebrations. With the attention this event brought him, Gilles's reputation grew, and in July 1701 he was offered the directorship of the choir school at Notre Dame des Doms, Avignon. Evidently he agreed to accept, and Rameau was appointed to deputize until he arrived, but although Gilles may have spent a short time at Avignon he never left his post at Toulouse. He renewed his contract there for four years on 3 December 1701 and the chapter records show that he was still there when he died (there is no evidence to support suggestions that he died in Avignon).

In the 18th century Gilles's *Messe des morts* became one of the most famous works in all France. According to M.A. Laugier's *Sentiment d'un harmoniphile* (Amsterdam, 1756), 'Today there is seldom a funeral service with music (meloyl) without a performance of Gilles's mass'. It was performed at services for Rameau in 1764 and for Louis XV ten years later. It was praised by many critics, including Mattheson, who called it 'one of the most beautiful of musical works'.

With the motets of Lalande, Gilles's Requiem and the motets *Diligam te* and *Beatus quem elegisti* remained popular at the Concert Spirituel during the first three-quarters of the 18th century. *Diligam te* remained in the repertory of the royal chapel at Versailles until the fall of the monarchy in 1792.

Gilles's motets are constructed on the same principles as Lalande's, that is in the form of the Versailles *grand motet*. Like Lalande's, his orchestra is relatively independent of the chorus. His harmony is less dissonant than Lalande's; he made less use of 7ths. His fast movements often suggest dance rhythms, with frequent use of hemiola in those in triple time. His motets show his early maturity, and his earliest surviving works demonstrate exceptional expression and pathos, particularly the Lamentations (probably dating from 1692), which constitute one of the few choral settings for Holy Week by a French composer.

The choral writing in Gilles's later works shows a convincing balance between polyphony and homophonic declamation. His well crafted and expressive fugal choruses usually contribute substantially to the overall structure of his works. In the *Messe des morts*, for example, after a pattern alternating polyphony with homophonic, dance-like textures, the fugal 'Requiem aeternam' crowns a polyphonic development that has been unfolding throughout the work. In the *Te Deum* of 1697 two choral fugues ('Te per orbem' and 'Aeterna fac') frame an arresting trio, 'Tu devicto mortis' for three *basses-tailles*, which forms the centre of a completely symmetrical 11-movement structure. A similar design is found in the seven-movement *Cantate Jordanis incolae*.

The works identified as *petis motets* in two anthologies are known, or presumed, to be from larger works by Gilles; *Afferte Domine* and *Cantemus Domine* in the *Recueil de mottets* (*F-Pc* Rés.1899), however, are from *grands motets* by Lalande. Gilles undoubtedly composed *petis motets*, but none has survived in its original form.

WORKS

Messe en D, 5vv, bc, *F-Pc*

Messe des morts, B♭, 5vv, str, bc (Paris, 1764), with carillon added at the end of the mass by Mr Corrette; ed. L. Boulay and J. Prim (Paris, 1958); ed. in RRMBE, xlv (1984)

Grands motets, soloists, chorus (4 or 5vv), bc, most with str, some with wind (fls/obs/hns): Beatus quem elegisti: Benedictus Dominus Deus meus; Cantate Jordanis incolae; Diligam te, Domine, ed. in Hajdu, 1973; Dixit Dominus; Dixit Dominus ('très court'); Domine Deus meus; Laetatus sum; Laudate nomen Domine; Paratum cor meum; Te Deum, 1697, ed. H.A. Durand (Paris, 1962); Trois Lamentations ?1692, ed. M. Prada (Béziers, 1987); Velum templi scissum est; *AIXmc, C, Pc, Pn, US-Wc*

Petits motets (taken from grands motets) in Recueil de mottets à une et deux voix, *Pc*, Rés.1899, 7 ed. G. Morche, Le pupitre, 1v (1975): Beatus quem elegisti; Cantate Jordanis; Cantus dent uberes; Diligam te, Domine; Domine salvum fac regem; Dominus illuminatio; Salve virgo florens; Usquequo Domine

Petits motets (taken from grands motets) in Recits et duo de Msr De La Lande et de quelques autres maitres, 1v, bc, MS dated 1765 in *Pn*, Vm [1]3123: Beatus quem elegisti; Diligam te, Domine; Dominus Deus meus; Laudans invocabo; O res mirabilis; Pinguescent specio; Qui tollis peccata mundi; Te decet

Laudate Dominum in sanctis ejus (doubtful), *AIXmc*

Lost, cited in Signorile: Messe en G; Salvum me fac

Others lost (listed by Bougerel) include the grands motets: Beatus vir qui timet Dominum; Cantus dent uberes; Deus, judicium tuum regi (2 settings); Deus, venerunt gentes; Jubilate Deo; Magnificat (3 settings); Quemadmodum desiderat cervus; and the motets 'sans symphonie': Beatus vir qui non abiit; Benedicam Dominum; Benedic, anima mea; Confitebor tibi; Cum invocarem; Custodi me, Domine: Dominus illuminatio mea; Judica, Domine; Lauda, anima mea, Dominum; Saepe expugnaverunt me

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JOHN HAJDU HEYER

Gilles le Vinier. *See* LE VINIER, GILLES.

Gillespie, Dizzy [John Birks] (*b* Cheraw, SC, 21 Oct 1917; *d* Englewood, NJ, 6 Jan 1993). American jazz trumpeter, composer and bandleader. He was one of the principal developers of bop in the early 1940s, and his styles of improvising and trumpet playing were imitated widely.

1. Life. 2. Musical style.

1. LIFE. Gillespie taught himself to play the trombone and the trumpet and later took up the cornet. His musical ability enabled him to attend Laurinburg Institute, North Carolina, in 1933, for the school needed a trumpet player for its band. During his years there he practised the trumpet and piano intensively, still largely without formal guidance. In 1935 he moved to Philadelphia and soon joined a band led by Frankie Fairfax, which also included the trumpeter Charlie Shavers. Shavers knew many of the trumpet solos of Roy Eldridge, and Gillespie learnt them by copying Shavers. While he was in Fairfax's band his clownish behaviour led to the nickname Dizzy.

Moving to New York in 1937, Gillespie earned a job with Teddy Hill's big band, largely because he sounded much like Eldridge, who had been Hill's trumpet soloist; the band toured France and Great Britain for two months. On his return to New York Gillespie worked with Al Cooper's Savoy Sultans and the Afro-Cuban band of Alberto Socarras as well as with Hill. In 1939 he joined Cab Calloway's big band, where, largely because of his friendship with Mario Bauzá, who was also in the band, he began to develop an interest in the fusion of jazz and Afro-Cuban music. During the same period he was beginning to diverge from Eldridge's playing style both formally, in his solos with the band – such as *Pickin' the Cabbage* (1940, Voc./OK) – and in an informal context, with the group's double bass player Milt Hinton.

While on tour in 1940 Gillespie met Charlie Parker in Kansas City. Soon he began participating in after-hours jam sessions in New York with Parker, Thelonious Monk, Kenny Clarke and others. This group of young, experimenting players gradually developed the new, more complex style of jazz that was to be called bop. Recordings, such as *Kerouac* (1941, on the album *The Harlem Jazz Scene*, Eso.), made at Minton's Playhouse, exemplify this emergent style.

A dispute with Calloway led to Gillespie's dismissal in 1941. He then worked briefly with many leaders, including Lucky Millinder and Earl Hines (whose band also included Parker). With Millinder he recorded a near-bop solo within a swing-band context on *Little John Special* (1942, Bruns.). After his solo the band plays a riff which he developed into the composition *Salt Peanuts*. During the winter of 1943–4 Gillespie led a small group with the double bass player Oscar Pettiford. In 1944 Billy Eckstine, the singer with Hines's band, formed a bop band and engaged Gillespie to play and to be musical director. At about the same time Gillespie made some of the first small-group bop recordings, including *Salt Peanuts* (1945, Guild) and *Hot House* (1945, Guild), under his own name with Parker.

In 1945 Gillespie organized his own short-lived big band and in March formed a bop quintet with Parker. He later expanded the group to a sextet, but his desire to lead a big band inspired him to try once more in 1946. The following year the band made pioneering attempts to fuse Afro-Cuban rhythms with jazz (*see* AFRO-CUBAN JAZZ). Gillespie added percussionist Chano Pozo to the band which recorded *Cubana Be/Cubana Bop* (1947, Vic.; written by George Russell) and *Manteca* (by Gillespie, Pozo and Gil Fuller). In addition to Pozo the band included, in 1946, John Lewis, Milt Jackson and Kenny Clarke, who, with Percy Heath, went on to form the Modern Jazz Quartet. After disbanding in 1950 Gillespie organized a sextet.

Gillespie toured as a featured soloist with Stan Kenton from late 1953 to early 1954 and then resumed his role as leader. In 1954 he began using a trumpet built for him with the bell pointing upwards at a 45° angle. The design became his visual trademark (see illustration).

In 1956, after several years leading small groups, Gillespie formed another big band specifically to tour the Middle East and South America on cultural missions for the US State Department. Two years later he returned to leading small groups, with which he continued to perform and record extensively into the late 1980s. In addition he appeared occasionally in all-star groups such as the Giants of Jazz (1971–2), a sextet with Kai Winding, Sonny Stitt, Thelonious Monk, Al McKibbon and Art Blakey, and was a regular performer on Caribbean cruise ships that featured jazz artists. In 1988 he formed the Latin-jazz orientated United Nation Superband. He became an elder statesman of jazz, and his outgoing personality and impish sense of humour endeared him to the general public through appearances on television.

2. MUSICAL STYLE. Gillespie's first recorded solos sound much like those of Roy Eldridge. But during the years 1939 to 1944 he established his own style: he began using a lighter vibrato; his phrasing contained both swing



Dizzy Gillespie demonstrating his unorthodox technique

quavers (ex.1*a*) and even quavers (ex.1*b*) instead of being dominated by the former; his melodies became more

Ex.1



chromatic (sometimes self-consciously so), especially in his extensive use of the lowered second degree of the scale (used more sparingly by his swing-era elders Eldridge and Coleman Hawkins); and early versions of some of his characteristic melodic formulas (such as the phrase in triplets in ex.2 began to appear. By the mid-1940s his mature style was fully formed.

Ex.2 From C. Parker: *Blue 'n Boogie* (1951, Okiedoke); transcr. T. Owens

♩ = *c*220



* = lift
† = fall off

Gillespie's was a dramatic style, filled with startling contrasts. Simple, almost folklike phrases could suddenly give way to long, complex phrases filled with fast notes (ex.3). Similarly, soft, mid-register phrases could suddenly

Ex.3 From *Hot House* (1945, Guild); transcr. T. Owens

♩ = *c*170



give way to high notes played fortissimo. And the drama was visual as well as aural, for he allowed his cheeks to fill with air when he played; over the years his cheek muscles stretched, and the increase in the size of his face when he played was striking. His tone was less full and rich than that of some of his predecessors and many of his followers, and sometimes he seemed little concerned about accurate intonation. But his fertile melodic and rhythmic imagination, his technical facility and his tireless dedication to bop earned him a place among the great figures of jazz history.

Gillespie wrote and collaborated with others on a variety of well-known pieces: the chromatic *Woody 'n' You*, filled with half diminished seventh chords, one of his favourite harmonic sonorities; the simple, humorous and riff-like *Salt Peanuts* (based on *I got rhythm* and written in collaboration with Kenny Clarke); the frantically fast *Bebop*; the Latin-tinged *A Night in Tunisia* and *Manteca*; the melodically complex *Groovin' High* (based on *Whispering*) and *Anthropology* (based on *I got rhythm* and written in collaboration with Charlie Parker); the harmonically ingenious *Con Alma*; and the basic blues theme *Birks Works*.

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(selective list)

Bebop (1945, Manor); Groovin' High (1945, Guild); Hot House (1945, Guild); Salt Peanuts (1945, Guild), collab. K. Clarke; A Night in Tunisia (1946, Vic.); Anthropology (1946, Vic.), collab. C. Parker; Manteca (1947, Vic.), collab. G. Fuller and C. Pozo; Woody 'n' You (1947, Vic.); Birks Works (1951, Dee Gee); Con Alma (from Duets with Sonny Rollins and Sonny Stitt; 1957, Verve)

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Oral history material in *US-NEij*

THOMAS OWENS

Gillet, Georges(-Vital-Victor) (*b* Louvier, 17 May 1854; *d* Paris, 9 Feb 1920). French oboist and teacher. He studied at the Paris Conservatoire with Charles Colin, receiving his *premier prix* in 1869. His orchestral positions included the Théâtre Italien (1872–4), the Concerts Colonne (1872–6), the Société des Concerts du Conservatoire (1876–99) and the Opéra-Comique (1878–95). From 1879 he also played for 15 years with the Société de Musique de Chambre pour Instruments à Vent, with which he took part in many premières, including Gounod's *Petite symphonie* and the Lefebvre Suites. In 1881 he became the youngest-ever professor at the Paris Conservatoire, a position which allowed him to exercise considerable influence on the development and technique of his instrument until his retirement in 1919. He was responsible for the establishment of the Triébert model A6 as the *Système du Conservatoire*, and his *Etudes pour*

l'enseignement supérieur du hautbois have become a staple part of the oboist's practice routine. In 1904 he was made a member of the Légion d'Honneur. The most famous for his students were Louis Bas, Louis Bleuzet, Georges Longy, Marcel Tabuteau, Alfred Bartel, Pierre Mathieu, and his nephew Fernand Gillet (1882–1980), who was principal oboe in the Boston SO from 1925 to 1946 and taught at the New England Conservatory in Boston, and in Montreal.

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GEOFFREY BURGESS

Gillett & Johnston. English firm of bell founders. It pioneered the extension of the range of the carillon with both higher- and lower-pitched bells. Between World Wars I and II its exports of carillons, with those of JOHN TAYLOR & CO., made the carillon widely known outside Europe for the first time.

The firm was founded by a clockmaker, William Gillett, who had a shop first in the village of Hadlow, Kent, then in Clerkenwell, London, in the early 19th century. In 1844 it moved to Croydon, Surrey, where it began manufacturing tower clocks under the name Gillett & Bland. In 1877 Gillett formed a partnership with Arthur Johnston (*d* 1916). Under the name of Gillet & Johnston the firm cast chimes and swinging peals. In the late 1890s the firm, following principles developed by Canon A.B. Simpson through his research on bell partials, devised a method of casting bells better in tune with themselves and with others in a set (*see* BELL (i), §2). Cyril Frederick Johnston (1884–1950) succeeded his father in 1916 and continued his work on bell tuning. In 1918 he began to make small carillons; these instruments provided the basis for the development of the first four and a half octave carillon (53 bells), for Park Avenue Baptist Church, New York (1925). Johnston's casting of bells (the largest, an *e*, weighed 9.98 tonnes) and the mechanism he devised to play them earned him a reputation as an excellent designer and engineer. The lower bells, however, developed an unwanted partial, a 'wild' fourth, which was never completely eradicated. Other important 'grand' carillons built by the firm include those for the University of Chicago (72 bells; 1932), the Parliament Buildings, Ottawa (53 bells; 1927), and the Catholic University of Leuven (48 bells; 1928). The firm's interest in carillons waned after the death of C.F. Johnston.

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PERCIVAL PRICE/KAREL KELDERMANS

Gillier, Jean-Claude (*b* Paris, 1667; *d* Paris, 30 May 1737). French composer. He entered the choir school at Notre Dame in 1674 under the instruction of Jean Mignon. He was in Amsterdam sometime around 1690, but had returned to Paris by 1692. In 1693 he was appointed *basse de violon* player in the orchestra of the Comédie-Française, a post he held for 30 years. By 1694 he was working for the playwright Regnard and until 1717, when he stopped writing for the Comédie-Française, he collaborated with several authors, notably F.-C. Dancourt with whom he worked on many productions, both for the Comédie-Française and for aristocratic entertainments. Apparently the plays of Regnard and Dancourt, with Gillier's music, together with Molière's dramas, provided the aging Louis XIV with what little entertainment he permitted himself. From 1713 onwards, Gillier was involved in the productions of the Théâtres de la Foire, working extensively with Lesage and other popular playwrights, including Fuzelier, D'Orneval and Favart; he was concerned in some musical capacity with over 70 plays up to 1735. He may have made several visits to England: his *Collection of New Songs ... Sett to Musick by Mr. Gillier* was published in London about 1698, he provided two songs for William Burnaby's *The Ladies' Visiting-day*, given in 1701, took part in a concert in York Buildings in 1703, and wrote the music for Farquhar's *The [Beaux] Stratagem* in 1707; a later visit, between 1716 and 1727, is supported by the publication of a *Recueil d'airs ... serieux et à boire ... composé en Angleterre ... en MDCCXXIII*, and by a record of payment from Lincoln's Inn Fields to 'Mr Gillier of the Musick for a Hand Organ used in Proserpine' during the 1726–7 season (probably *The Rape of Proserpine* by Lewis Theobald). Despite Gillier's large output, and his long period in the public eye, his career is little documented and his death went largely unremarked. But his collaborators Lesage and D'Orneval paid enthusiastic tributes to his fame, talents and devotion in the 1722 edition of *Le Théâtre de la Foire*, which included as an appendix the music to the plays published.

The tone of Gillier's work at both theatres seems to have been one of cautious innovation. His first commission with Regnard, *La sérénade*, involved simply the overhauling of once-used *airs*; but there was a public demand for music with plays, and instrumental sections were increasingly used. The addition of prologues to old plays gave opportunity for newly composed music, as did the divertissements often added after the final acts. The format of the plays written for the fairs was less amenable to new music. The vaudeville, with new words set to a well-known tune, was the staple fare, and it was the musician's job to find a tune appropriate to the new words, possibly to orchestrate it, and to direct its performance. Much of the entertainment lay in the skill with which familiar tunes were adapted to new situations: a *double entendre* could be implied by the choice of a tune whose original first line (or *timbre*) would conflict with the new words. Dialogue songs were effective in this respect. In *La princesse de Carizme* (Lesage, 1718) Harlequin and the Prince converse, with alternating lines of the same tune, outside an asylum, while three inmates interrupt, each with his own *timbre*; the effect is of a jigsaw of familiar tunes, which are made incongruous by juxtaposition.

One of Gillier's main contributions was the introduction of an increasing proportion of new music. As in the plays for the Comédie-Française, there was opportunity for original composition in the divertissements, and in the

vaudeville finale. His tunes are folklike and easily singable. His orchestration is mainly restricted to strings, though music for special occasions or depicting an exotic situation may demand larger or more varied forces. When *Les musettes de Suresnes* (possibly a revised version of the Dancourt play *Les vendanges de Suresnes*, given at the Comédie-Française in 1695) was given at Lyons in 1710 between 15 and 25 separate parts were required, while the parody of *Télémaque* given in 1715 required eight violins, one contrabass, flute, oboe, bassoon, two horns and harpsichord. This was the most ambitious orchestration yet attempted at the Théâtre de la Foire; Gillier's normal restraint may be attributed more to the restrictions imposed by the Opéra on other theatres than to any lack of imagination.

Gillier had an elder brother Pierre (*b* Paris, 1665), sometimes known as 'Gillier l'aîné' while Jean-Claude was called 'le jeune'; a pupil of Michel Lambert, Pierre held a musical appointment in the royal household and by 1691 was established as a singing teacher. He published a collection *Livre d'airs de symphonies meslez de quelques fragmens d'opéra* (1697), and songs in Ballard collections between 1699 and 1713. A son of Jean-Claude, known as 'Gillier le fils', was a bass player in the Comédie-Française orchestra and collaborated with playwrights and the Opéra-Comique in the 1720s and 30s; he may have contributed music to the plays *Le bouquet de roy* and *Les deux suivantes* (both given at the Foire St Laurent, 1730) and *L'Europe et la Paix*, and he wrote songs which were published in the *Mercure de France*. A Gillier known as 'the younger' was active in London about the middle of the century; this may be 'le fils', but proof of any relationship to the other Gilliers is lacking. He was an instrumental composer, publishing eight trio sonatas and a concerto (London, 1755) and, as his opp.2 and 3, two sets of harpsichord lessons.

WORKS

performed in Paris and all printed works published there; all works for the Théâtres de la Foire published in A.-R. Lesage and D'Orneval: Le Théâtre de la Foire (Paris, 1721–37) unless otherwise stated. Vocal parts of music to plays by Dancourt published in Le Théâtre de M. Dancourt (Paris, 1760).

com – *comédie*
CF – *Comédie-Francaise*
SG – *Foire St Germain*
SL – *Foire St Laurent*
B – *Recueil d'airs sérieux et à boire (Paris, 1698–1724)*
R – *Airs de la Comédie française (Paris, 1704–13)*

DRAMATIC

La sérénade (J.F. Regnard), CF, 3 June 1694, airs in 3e Recueil d'airs des comédies modernes (1706)
La foire des Bezons (F.-C. Dancourt), CF, 13 Aug 1695, airs (1696), vaudeville 'Au bon papa d'une fillette', in *Mercure de France* (Oct 1735)
Les vendanges de Suresnes (Dancourt), CF, 15 Oct 1695, airs (1700)
Le bal (Regnard), CF, 14 June 1696
La Foire St Germain (Dancourt), CF, 19 Jan 1696, airs in Airs de la Comédie italien (1696) and R (1704–5)
Le moulin de Javelle (Dancourt), CF, 7 July 1696, airs (1696)
Les eaux de Bourbon (Dancourt), CF, 4 Oct 1696, divertissement (1697)
Amphion (op, 3), 1696, *F-Pn*
Les vacances (Dancourt), CF, 31 Oct 1696
Le charivary (Dancourt), CF, 19 Sept 1697, airs (1697)
Le retour des officiers (Dancourt), CF, 19 Oct 1697, airs, divertissement, symphonie (1698)
Les plaisirs de l'amour et de Bacchus (idylle), 1697, *F-Pn*
Les curieux de Compiègne (Dancourt), CF, 4 Oct 1698, airs and full score (1698)
Le mary retrouvé (Dancourt), CF, 29 Oct 1698, airs (1699) and in B (1698)
Les festes du cour (com, prol, 1, Dancourt), CF, 1699, rev. 5 Sept 1714, prol and divertissements (n.d.), airs (1714)
La noce interrompue (C. Dufresny), CF, 1699, cited in *MGG1*
Le vert-galant (com, 1, Dancourt), CF, 1699, rev. 24 Oct 1714
L'hymenée royale (divertissement, S.-J. Pellegrin), 'présenté à la Reyne des Romains', 1699 (1699)
La fête de village (com, 3, Dancourt), CF, 13 July 1700, prol and airs in B (1700), rev. as Les Bourgeoises de qualité, CF, 25 Sept 1724
Les trois cousines (com, prol, 3, Dancourt), CF, 18 Oct 1700, prol in B (1700), airs in R (1704–5)
Les trois gascons (com, 1, N. Boindin), CF, 4 June 1701, music also attrib. N.R. de Grandval
Colin-Maillard (com, 1, Dancourt), CF, 28 Oct 1701, airs (n.d.), and in R (1704–5)
The Ladies' Visiting-day (com, W. Burnaby), London, Lincoln's Inn Fields, 1701; only 2 songs by Gillier, 'Chloe is divinely fair', 'For mighty love's unerring dart' (London, *c*1701)
Le bal d'Auteuil (com, prol, 3, Boindin), CF, 22 Aug 1702, music also attrib. Grandval
L'opérateur Bary (com, prol, 1, Dancourt), CF, 11 Oct 1702, ?lib (1702), airs in B (1702)
Le mari sans femme (com, 1, Montfleury), CF, 1702, airs in R (?1702)
L'inconnu (Dancourt), CF, 1703, divertissements (n.d.), airs, collab. M.A. Charpentier, in B (1703)
Les amants magnifiques (Dancourt), CF, 1703, airs in R (1704–5)
Les aggréments de Psiché de village, CF, 1704, cited in *MGG1*
Les folies amoureuses (com, prol, 3, Regnard), CF, 15 Jan 1704, divertissements and symphonies générales in R (1704–5)
Le port de mer (com, 1, Boindin), CF, 27 May 1704, music also attrib. Grandval, airs and closing vaudeville in B (1704)
Le galant jardinier (com, 1, Dancourt), CF, 22 Oct 1704, airs in R (1704–5)
Le médecin de village (com, 1, ?Romanet), CF, 1704, divertissement (n.d.), airs in R (1704–5)
Circé (tragédie à machines, ?Dancourt), CF, 1705 [revival]
L'impromptu de Livry (comédie-ballet, 1, Dancourt), Livry-le-Château, 12 Aug 1705, airs (1705)
Le divertissement de Sceaux (comédie-ballet, Dancourt), Château de Sceaux, 3 Sept 1705
The [Beaux] Stratagem (G. Farquhar), London, Queen's Theatre, 8 March 1707 (London, *c*1707)
Le diable boiteux (com, prol, 1, divertissement, Dancourt), pt.i (prol, 1), CF, 1 Oct 1707, pt.ii (prol, 2), CF, 20 Oct 1707, ?lib (1707), airs (1708), music also attrib. Grandval
L'Amour diable (com, 1, M.-A. Legrand), CF, 30 June 1708, ?lib (1708)
La famille extravagante ou Les proverbes (com, 1, Legrand), CF, 20 Sept 1709, music also attrib. Grandval, ?lib (1709), divertissement (n.d.)
L'amant masqué (com, 1, Dufresny), CF, 8 Aug 1709
La Foire St Laurent (com, 1, Legrand), CF, 20 Sept 1709, music also attrib. Grandval
La joueuse (com, 5, divertissements, Dufresny), CF, 22 Oct 1709
Le naufrage, ou La pompe funèbre de Crispin (com, 1, Lafont), CF, 14 June 1710, ?lib (1710)
L'Amour charlatan (Dancourt), CF, 1710, ?lib (1710), divertissements (1710)
Céphale et Procris (com, prol, 3, Dancourt), CF, 27 Oct 1711, divertissements (n.d.)
Sancho Pança gouverneur (com, 5, Dancourt), CF, 15 Nov 1712, ?lib (1713)
Arlequin, roi de Serendib (pièce, 3, A.-R. Lesage), SG, 3 Feb 1713
L'impromptu de Suresne (comédie-ballet, prol, 1, Dancourt), Suresnes, 21 May 1713, prol and divertissements (1718)
Arlequin Thétis (1, Lesage, parody of B.L. de Fontanelle: *Thétis et Pelée*), SL, 25 July 1713
Arlequin invisible chez le roi de Chine (pièce, 1, Lesage), SL, 30 July 1713
Arlequin Mahomet (pièce, 1, Lesage), SL, 25 Sept 1714
Le tombeau de Nostradamus (oc, 1, Lesage), SL, 25 Sept 1714
La foire de Guibray (prologue en vaudevilles, Lesage), SL, 25 ?Sept 1714
Arlequin sultane favorite (oc, 3, J.-F. Letellier), SG, 3 Feb 1715
Arlequin défenseur d'Homère (oc, 1, L. Fuzelier), SL, 25 July 1715
Colombine Arlequin et Arlequin Colombine (oc, 1, Lesage), SL, 25 July 1715

Les eaux de Merlin (oc, prol, 1, Lesage), SL, 25 July 1715
Le temple du destin (oc, 1, Lesage), SL, 27 July 1715
La ceinture de Venus (oc, 2, Lesage), SG, 1715
Télémaque (1, Lesage, parody of Pellegrin: *Télémaque*), SG, 1715
Le temple de l'ennui (Lesage and Fuzelier), SG, 3 Feb 1716
L'école des amants (oc, 1, Lesage), SG, 3 Feb 1716
Le tableau du mariage (oc, 1, Lesage), SG, 3 Feb 1716
Arlequin traitant (oc, 3, D'Orneval), SG, 27 March 1716
Le triple mariage (com, 1, P.-N. Destouches), CF, 7 July 1716, airs, divertissement (1716)
Le Pharaon (oc, 1, Fuzelier), SG, 20 Feb 1717
Le métempsicose des amours ou Les dieux comédiens (com, prol, 3, Dancourt), CF, 17 Dec 1717, ?lib (1718); as La métempsicose, perf. for Prince de Conti, 1718 (1718)
Les animaux raisonnables (1, Fuzelier and M.-A. LeGrand), SG, 25/27 Feb 1718; collab. J. Aubert
Le monde renversé (oc, 1, Lesage), SL, 2 April 1718
La querelle des théâtres (Lesage), SL, July 1718
La princesse de Carizme (oc, 3, Lesage), SL, July 1718, music also attrib. Lacoste
Les amours de Nanterre (oc, 1, Lesage), SL, 1718
Les funerailles de la foire (oc, 1, Lesage), SL, 1718
Le jugement de Paris (Lesage, parody of Pellegrin: *Le jugement de Paris*), SL, 1718
L'île des Amazones (oc, 1, Lesage), SL, 1720
La statue merveilleuse (oc, 3, Lesage), SL, 1720
La forêt de Dodone (oc, 1, Lesage, Fuzelier and D'Orneval), SG, 3 Feb 1721
Arlequin Endymion (pièce, 1, Fuzelier), SG, Feb 1721
Le rappel de la foire à la vie (oc, 1, Lesage, Fuzelier and D'Orneval), SL, 1 Sept 1721
Le régiment de la calotte (oc, 1, Fuzelier, Lesage and D'Orneval), SL, 1 Sept 1721, collab. Aubert
Pierrot Romulus ou Le ravisseur poli (oc, 1, Fuzelier), SG, 3 Feb 1722
Le remouleur d'amour (oc, 1, Fuzelier, Lesage and D'Orneval), SG, 3 Feb 1722
L'ombre du cocher poète (Fuzelier), 1722
Les dieux à la foire (Fuzelier), 1723
Les trois commères (A. Piron), 1723
Le mariage du caprice et de la folie (oc, 1, A. Piron), SL, 16 Aug 1724
L'enchanteur mirliton (Fuzelier), SL, 21 July 1725
Les enragés (oc, 1, Lesage), SL, 21 July 1725
Les noces de la folie ou Le temple de mémoire (oc, 1, Fuzelier), SL, 21 July 1725
Les pèlerins de la Mecque (oc, 3, Lesage), SL, 29 July 1726
Les comédiens corsaires (Fuzelier), SL, 20 Sept 1726
La gran'mère amoureuse (pièce, 3, Fuzelier, parody of P. Quinault: *Atys*), SG, 1726
L'amante retrouvée (oc, 1, F. de Largillière), SL, 6 Aug 1727 (1728)
Sancho Pança gouverneur ou La bagatelle (oc, prol, 2, Thierry), SL, 28 Aug 1727, unpubd, *F-Pn* [?lib only]
Achmet et Almanzine (oc, 3, Lesage, Fuzelier and D'Orneval), SL, 30 June 1728
La Pénélope moderne (oc, 2, Fuzelier, Lesage and D'Orneval), SL, 6 Sept 1728
Les amours de Protée (Fuzelier), 1728
La reine du Barostan (oc, 1, Lesage and D'Orneval), SG, ?8 Feb 1729
Les couplets en proces (Lesage and D'Orneval), SG, 18 Feb 1729; rev. as La Basoche du Parnasse (oc, 1), SL, 6 Sept 1738
Argénie (oc, 3, C.-F. Pannard and F.-C.B. de Pontau), SG, 26 Feb 1729, unpubd
Le corsaire de Sale (oc, 1, Lesage and D'Orneval), SL, 20 Aug 1729
Les spectacles malades (Lesage and D'Orneval), SL, 20 Aug 1729
L'impromptu du Pont-Neuf (oc, 1, Pannard, Lesage and D'Orneval), SL, 9 Sept 1729, 2 vaudevilles, 'Au jardin de Versailles', 'Plein d'une ardeur extrême', in *Mercure de France* (Sept 1729)
La princesse de Chine (oc, 3, Lesage and D'Orneval), SL, 1729, music also attrib. Lacoste, couplet 'Ma foy! di diamantine' in *Mercure de France* (June 1729)
Le malade par complaisance (oc, 3, Fuzelier, Pontau and Pannard), SG, 3 Feb 1730
L'Opéra-comique assiègé (oc, 1, Lesage and D'Orneval), SG, 26 March 1730
L'industrie (Fuzelier, Lesage and D'Orneval), SL, 27 June 1730
Les routes du monde (oc, 1, Fuzelier, Lesage and D'Orneval), SL, 27 June 1730
Zémire et Almazore (oc, 1, Fuzelier, Lesage and D'Orneval), SL, 27 June 1730
L'amour marin (oc, 1, Fuzelier, Lesage and D'Orneval), SL, 5 Sept 1730
L'espérance (oc, 1, Fuzelier), SL, 5 Sept 1730
L'indifférence (Fuzelier, Lesage and D'Orneval), SL, 5 Sept 1730
Roger de Sicile, surnommé le roi sans chagrin (oc, 3, Lesage and D'Orneval), SL, 28 July 1731
La nièce vengée ou Les petits comédiens (oc, prol, 1, Pannard and B.-C. Fagan), SL, 27 Aug 1731 (St Laurent, 1750)
L'acte pantomime ou La comédie sans paroles (Pannard), SG, 13 Feb 1732
Les désespérées (Lesage), SL, 7 July 1732
Sophie et Sigismund (oc, 1, Lesage and D'Orneval), SL, 7 July 1732
La sauvagesse (oc, 1, Lesage and D'Orneval), SL, 7 July 1732
La reveil de l'Opéra-Comique (D. Carolet), SL, 18 Aug 1732
La lanterne magique ou Le Mississippi du diable (oc, 3, Carolet), SL, 19 Aug 1732 (St Laurent, 1732) [?lib only]
Le parterre merveilleux (Carolet), SL, 19 Aug 1732
Le rival de lui-même (oc, 1, Carolet), SL, 19 Aug 1732
La mère jalouse (oc, 1, Carolet), SL, 19 Sept 1732
L'allure (oc, 1, Carolet), SL, 27 Sept 1732 (1732)
La comédie sans hommes (Pannard), 1732
Les mariages du Canada (oc, 1, Lesage), SL, July 1734
La première représentation (Lesage), SL, July 1734
La répétition interrompue ou Le petit-maître malgré lui (oc, 1, C.-S. Favart, Pannard and Fagan), SL, 6 Aug 1735, rev. SG, 14 March 1757, vaudeville 'Mars et l'Amour en tous lieux', in *Mercure de France* (Aug 1735); music in *Le Théâtre de Pannard* (Paris, 1763)
La foire de Bezons (ballet-pantomime, 1, Favart), SL, 11 Sept 1735
Le mari préféré (Lesage), 1736
L'art et la nature (Pontau), 1737

OTHER VOCAL

A Collection of New Songs: with a Thorowbass to Each Song, 1v, hpd/theorbo/lute/spinet (London, 1698)
Recueil d'airs françois, sérieux et à boire ... composé en Angleterre (London, 1723)
Musick made for the Queens Theatre (?London, n.d.)
Songs pubd separately and in 18th-century anthologies
Benedictus, 4vv, insts, *D-DS*, cited in *EitnerQ*

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MARY HUNTER

Gillis, Don (*b* Cameron, MO, 17 June 1912; *d* Columbia, SC, 10 Jan 1978). American composer. He was trained in music at Texas Christian University (BA and BM) and later studied at North Texas State University (MM 1943). After a year as production director for NBC radio in Chicago, he was transferred in 1944 to New York, where he was a producer and also composed, conducted and wrote radio scripts (for, among other programmes, the NBC SO broadcasts under Toscanini). From 1958 to 1961 Gillis was vice-president of the National Music Camp at Interlochen, Michigan. After serving as chairman of the music department at Southern Methodist University (1967–8) and chairman of fine arts and director of media instruction at Dallas Baptist College (1968–72), he was appointed composer-in-residence and director of the institute for media arts at the University of South Carolina (1973–8).

Although he composed widely, if conservatively, in traditional genres, Gillis often based his music on

American subject matter and popular and traditional musical source materials. But he was best known as a delver into wit and whimsy: as early as 1937, in *The Woolyworm* and *Thoughts Provoked on Becoming a Prospective Papa*, both for orchestra, he revealed a jocular bent, which was turned almost full circle in the highly successful 'symphony for fun', Symphony no.5½ (1947), one of the few American works ever performed by Toscanini; it was also choreographed for the Festival Ballet, London, under the direction of Dorati. A number of his works for band have become staples in the repertory. He is the author of *The Unfinished Symphony Conductor* (1967) and *The Art of Media Instruction* (1973).

WORKS

Ops: The Park Avenue Kids (1), 1957; Pep Rally (2, Gillis), 1957; The Libretto (1), 1958; The Legend of Star Valley Junction, 1961–2; The Gift of the Magi (1, after O. Henry), 1966; World Premiere, 1966–7; The Nazarene (liturgical drama, 1), 1967–8; Behold the Man, 1973;

Other orch: The Panhandle, suite, 1937; The Woolyworm, 1937; Thoughts Provoked on Becoming a Prospective Papa, suite, 1937; 10 syms., 1936–67; Intermission – 10 Minutes, 1940; Prairie Poem, tone poem, 1943; The Alamo, tone poem, 1944; A Short Ov. to an Unwritten Opera, 1944; To an Unknown Soldier, tone poem, 1945; Rhapsody, hp, orch, 1946; Tulsa: a Sym. Portrait in Oil, 1950; Dude Ranch, suite, 1967; 2 pf concs.

Band: Band Concert Suite, 1958; The Land of Wheat, 1959; Saga of a Pioneer, 1961

Str qts, 1936–47

Other chbr and solo inst: 3 suites, ww qnt, 1938, 1939, 1939; Sonatina, 4 tpt, 1943

Vocal: The Crucifixion, nar, soloists, chorus, orch, 1937; The Raven, nar, orch, 1937; This is Our America, Bar, orch, 1945; Ceremony of Allegiance, nar, band, 1964; Toscanini: a Portrait of a Century, nar, orch, 1967; The Secret History of the Birth of a Nation, nar, chorus, orch, 1976

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H. WILEY HITCHCOCK/MICHAEL MECKNA

Gilly, Dinh (*b* Algiers, 19 July 1877; *d* London, 19 May 1940). French baritone. After studies in Toulouse and Rome he won a *premier prix* at the Paris Conservatoire in 1902 and made his début on 14 December of that year as Silvio in *Pagliacci* at the Opéra, where he remained until 1908. He sang in Latin America, Spain, Germany and Monte Carlo. From 1909 to 1914 he was a member of the Metropolitan Opera, with which he sang Sonora in the world première of *La fanciulla del West*, Rigoletto, Count di Luna, Amonasro, Lescaut (*Manon*), Albert (*Werther*) and other leading roles. In 1911 he made his Covent Garden début as Amonasro and also sang Jack Rance (in the first London *Fanciulla*), Sharpless, Rigoletto and Athanaël in *Thaïs*. He appeared in several later seasons and was last heard in 1924 as Germont. He was admired as a highly musical and expressive singer, an excellent linguist and a fine actor. He taught in London, where his pupils included John Brownlee. Between 1908 and 1928 he made approximately 40 recordings displaying a rounded tone, a sophisticated style and a dramatic presence.

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HAROLD BARNES/R

Gilman, Benjamin Ives (*b* New York, 19 Feb 1852; *d* Boston, 18 March 1933). American psychologist and ethnomusicologist. He studied at Williams College (AB 1872) and did postgraduate work as a Fellow in Logic at Johns Hopkins University (1881–2); he then attended the University of Berlin (1882), was a graduate student in psychology at Harvard (1883–5) and in 1886 studied at the University of Paris. He lectured at Princeton, Columbia and Harvard on the psychology of music (1890–92) and was assistant professor of psychology at Clark University (1892–3). He then became secretary of the Boston Museum of Fine Arts until his retirement in 1925.

Much of Gilman's musical research was given impetus by Mary Hemenway, who commissioned an expedition to study the Pueblo Indians; in 1890 she entrusted the study of the songs to Gilman, who was the first to scientifically analyse Amerindian melodies through recordings. He held that the Amerindians had their own set of conscious norms for intervallic relationships and, in his article on Zuñi melodies (1891), showed minute discrepancies in the deviations from the Western tempered scale. Stumpf pointed out technical flaws in the equipment that affected the recordings' reliability, while John Comfort Fillmore argued that the deviations from the Western scale were accidental and insignificant. Gilman's publication nevertheless served as a model for many later treatises based on recorded material.

In 1891 the Hemenway Expedition moved on to Hopi villages. The Hopi transcriptions, which include a chapter with a detailed description of his methodology, appeared both in standard music notation and in a more precise graphic notation. His tabular analysis of melodic intervals in the songs used the 'cents' measurement employed by A.J. Ellis and the German comparative musicologists. In 1893 Hemenway commissioned Gilman to record exotic music at the World's Columbian Exposition in Chicago. He had already recorded Chinese music for his 1892 article and returned with 101 cylinders of the performances at the Javanese, Samoan, Serbian and Kwakiutl Indian exhibits, which he never published; these appear to be the earliest extant recordings of indigenous music from Java, Samoa and Serbia. He also devoted six cylinders to the tunings of the individual gamelan instruments. The cylinder recordings he prepared for the 1893 exhibition were rediscovered in 1976 and now provide fundamental evidence of change in the structure and form of these musics during the 20th century.

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B. Nettl: *North American Indian Musical Styles* (Philadelphia, 1954)
J. Hickerson: *Annotated Bibliography of North American Indian Music North of Mexico* (diss., Indiana U., 1961)

SUE CAROLE DeVALE

Gilman, Lawrence (*b* Flushing, NY, 5 July 1878; *d* Franconia, NH, 8 Sept 1939). American music critic. He was self-taught in music, and by 1907 was proficient enough to prepare thematic guides to Richard Strauss's *Salome* and Debussy's *Pelléas et Mélisande*. After serving as music critic (1901), assistant editor (1903) and managing editor (1911) of *Harper's Weekly* he joined the staff of *Harper's Magazine* (1913) and then became music, drama and literary critic for the *North American Review*. In 1923 he was appointed music critic for the *New York Tribune* (later *Herald-Tribune*), a post he held until his death. From 1919 to 1939 he was programme annotator for the New York National SO (after 1928 the Philharmonic SO) and from 1921 to 1939 for the Philadelphia Orchestra; he was also radio commentator for the broadcasts conducted by Toscanini (1933–5).

Gilman's criticism was rooted in the tradition that holds that music is ideally a vehicle for the expression of philosophical ideas: he was a champion of Wagner, the impressionists (especially Debussy and Loeffler) and MacDowell. Although he published no essays on the course of music after 1914 he remained a sympathetic and intelligent critic of later musical developments. Devotees of opera considered him to be particularly gifted in describing the individual styles of singers.

WRITINGS

Phases of Modern Music (New York, 1904/*R*)
Edward MacDowell (London, 1906, enlarged 2/1909/*R*, with introduction by M.L. Morgan)
Debussy's 'Pelléas et Mélisande' (New York, 1907)
Stories of Symphonic Music: a Guide to the Meaning of Important Symphonies, Overtures and Tone-Poems from Beethoven to the Present Day (New York, 1907/*R*)
Strauss' 'Salome' (London and New York, 1907)
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WAYNE D. SHIRLEY

Gilmore, Patrick S(arsfield) (*b* Ireland, 25 Dec 1829; *d* St Louis, 24 Sept 1892). Irish-American bandmaster, impresario and composer. His birthplace cannot be confirmed (Ballygar, Co. Galway or Mullingar, Co. Westmeath), but his early years were spent in Ballygar. He began his musical career as a cornet player in the Athlone Amateur Band (Co. Westmeath) before emigrating to the USA in October 1849. He settled in Boston, where he secured a position with the music dealer and publisher John P. Ordway. He was also agent for and played the tambourine and cornet with the minstrel group, Ordway's Aeolian Vocalists. His first position as a bandleader was with the Charlestown Band, from which he went on to lead other Massachusetts Bands – the Suffolk Band (1852), the Boston Brigade Band (1853), and (in 1855) the Salem Brass Band. The Salem band acquired an enviable reputation under his direction, performing on many important occasions including the inaugural parade for President James Buchanan in Washington in 1857. Gilmore resigned the Salem post in 1858 to establish his own ensemble, known as Gilmore's Band. Its first appearance, at the Boston Music Hall on 9 April 1859, was followed by a series of concerts that were very favourably received. During the Civil War the band became attached to the 24th Massachusetts Infantry Regiment as part of the Union Army.

In 1864 Gilmore organized the first of the gigantic concerts that established his national reputation. For the inauguration of Michael Hahn as Governor of Louisiana he assembled a band of 500 members, a chorus of 6000, 50 cannons, and 40 soldiers to strike anvils, and even arranged for the simultaneous ringing of all the church bells in the city. These forces were doubled and tripled for the National Peace Jubilee and Musical Festival (1869) and the World Peace Jubilee and International Music Festival (1872), both held in Boston. The first of these attracted enormous crowds to the specially constructed 50,000-seat auditorium, where an orchestra of 1000 (led by Ole Bull), a chorus of 10,000 and six bands (including a bass drum measuring 8-feet in diameter with a shell of 25-feet in circumference) performed. Euphrosyne Parepa-Rosa sang the Bach–Gounod *Ave Maria* accompanied by 200 violinists. For the 1872 festival Gilmore obtained the services of Johann Strauss and his orchestra from Austria, the Band of the Grenadier Guards from England, the French Garde Républicaine band, the Prussian band of the Kaiser Franz Grenadiers, the US Marine Band and a host of instrumental and vocal performers totalling over 20,000 people.

Gilmore left Boston in 1873 to associate himself with the 22nd Regiment of New York. For his new band he recruited the very finest instrumentalists, and it became the foremost professional band in the USA for the next 19 years. In 1875 he leased P.T. Barnum's Hippodrome, which he converted into a picturesque indoor park, renaming it Gilmore's Garden; the band presented a highly successful series of 150 concerts there. Tours to the West Coast and Europe followed in 1876 and 1878, with Emma Thursby and Lillian Nordica as vocal soloists. Gilmore's band opened the first season at Manhattan Beach in summer 1879 and returned annually thereafter. Its winter season usually included promenade concerts at the 22nd Regiment Armory and other venues in New York. During the 1880s the Gilmore Band made extensive autumn and spring tours of the USA, performing one or two concerts each day. The summer season at Manhattan Beach was always extremely successful, as was an annual residency at the St Louis Exposition. Gilmore died while fulfilling that engagement in 1892 and was buried in New York with all the pomp accorded to a dignitary and leader of the highest order.

Gilmore composed a number of Civil War songs, including *Freedom on the Old Plantation*, *The Spirit of*

the North and *God save the Union* (1861); his most popular song was *When Johnny comes marching home* (1863), which first appeared as part of *The Soldier's Return March* and was later published separately under the pen name Louis Lambert. He also composed numerous marches (including *The Twenty-Second Regiment March*) and other short instrumental pieces, some of which were published under the imprint of Gilmore & Russell. In addition he was engaged in the manufacture of brass instruments as a partner in the firm of Gilmore, Graves & Co. (later Gilmore & Co., and Wright, Gilmore & Co.). Gilmore's reputation, however, rested on his activities as a bandmaster and impresario.

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FRANK J. CIPOLLA

Gilse, Jan (Pieter Hendrik) van (*b* Rotterdam, 11 May 1881; *d* Oegstgeest, 8 Sept 1944). Dutch composer. He studied composition and conducting with Franz Wüllner at Cologne University (1897–1902). In 1902 he was awarded a prize for his First Symphony by the Beethoven Haus in Bonn. After studying with Humperdinck at the Akademische Meisterschule in Berlin, he worked as a conductor at the Bremen Opera, then at the Noord-Nederlandsche Opera in Amsterdam. In 1909 his Third Symphony was awarded the Michael Beer prize, which enabled him to work and study in Italy for two years. Afterwards he settled in Munich. During World War I van Gilse and his family returned to the Netherlands, and in 1917 he was appointed conductor of the Utrecht SO, with whom he gave many performances of works by contemporary French and Dutch composers. A conflict with the young Dutch composer Willem Pijper led to his resignation in 1922. After a short stay in Switzerland van Gilse settled in Berlin, where he started work on his autobiography (MS, *NL-DHgm*). He returned to the Netherlands, where he was appointed principal of the Utrecht Conservatory. In 1937 he resigned his position in order to devote himself to composition. In 1940 he completed his opera *Thijl*, based on the story of Tijl Uilenspiegel. After the Germans invaded the Netherlands in May 1940, van Gilse publicly opposed the banning of Jews from concert halls. After organizing a petition in protest against the Nazification of Dutch artistic life, he was accused of high treason and went into hiding. During this period his two sons, also active in the resistance movement, were killed by the Nazis. Van Gilse could not cope with his grief and died after a short illness.

In addition to his work as a composer, van Gilse played a role in founding institutions designed to promote the interests of Dutch composers: the Genootschap van Nederlandsche Componisten (1911), the Bureau voor Muziek Auteursrecht (BUMA, the composers' performing rights society, 1913). In 1935 van Gilse founded the Stichtung Nederlandsche Muziekbelangen to promote the performance of Dutch music. The foundation's archive containing microfilms of Dutch music manuscripts became, after van Gilse's death, the basis of the publishing house Donemus (founded in 1947).

Van Gilse took a relatively long time to develop a personal style as a composer. His German training, and the music of Mahler especially, left its mark on his early works up to 1916. Those written during and shortly after his years in Utrecht (1917–22) testify to his intensive study of the works of French composers such as Debussy, Ravel and Roussel, particularly in their use of short motifs, augmented chords, parallel harmonies and their striving after colourful, transparent orchestration. From these German and French influences, a synthesis gradually developed, culminating in the cantata *Der Kreis des Lebens* (1928–9), the opera *Thijl* (1938–40) and the unfinished declamation *Rotterdam* (1942). In these three works van Gilse achieved an individual style, which rejects the anti-Romanticism of the French-style works. In *Rotterdam* and *Thijl* he makes use of elements from folk music.

WORKS
(*selective list*)

Ops: Frau Helga von Stavern (Musikdrama, J. van Gilse), 1911–13; Thijl (dramatic legend, 3, H. Lindt, after C. de Coster), 1938–40
Choral: Sulamith, S, T, B, chorus, orch, 1902; Eine Lebensmesse, S, A, T, B, 2 mixed choruses, 2 children's choruses, orch, 1904; Der Kreis des Lebens (R.M. Rilke), S, T, chorus, orch, 1929
Orch: Concert Ov., c, 1900; Sym. no.1, F, 1901; Sym. no.2, E♭, 1903, rev. 1928; Sym. no.3 'Erhebung', d, S, orch, 1907; Variaties over een St Nicolaasliedje, 1909, arr. pf 4 hands, 1910; Sym. no.4, A, 1910–15; 3 Tanzskizzen, pf, chbr orch, 1926, arr. 2 pf, 1926; Prologus brevis, 1928; Kleine wals, 1936; Treurmuziek bij den dood van Uilenspiegel, 1940
Chbr: Nonet, ob, cl, bn, hn, 2 vn, va, vc, db, 1916; Str Qt, 1922; inc.; Trio, fl, vn, va, 1927
Solo vocal: 3 Gesänge (F. Nietzsche, M. Madeleine, D. Mollinger-Hooÿer), c, orch, 1905; 3 Gesänge (R. Tagore: *Gitanjali*), S, orch, 1915; 3 Gesänge (R. Tagore: *Der Gärtner*), S, orch, 1921–3; 4 Gedichte (C.F. Meyer), low v, pf, 1927; other songs, 1v, pf, mainly 1901–11 incl. settings of R. Dehmel, G. Keller, D. von Liliencron and M. Maeterlinck

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H. van Dijk and M. Flothuis: *75 jaar Geneco: de geschiedenis van het Genootschap van Nederlandse Componisten* (Amsterdam, 1988)

HANS VAN DIJK

Gilson, Paul (*b* Brussels, 15 June 1865; *d* Brussels, 3 April 1942). Belgian composer and teacher. He was given his first lessons in music theory by the organist of Ruisbroek, a village near Brussels, where he spent his youth, and he studied elementary harmony with C. Duyck, the director of the Anderlecht school of music. However Gilson was in the main self-taught; precociously talented, he started to compose at the age of 16. His aesthetic outlook was determined by two revelatory experiences before he was 21. In 1883 he was present at the Théâtre Royal de la Monnaie for a performance of *Der Ring des Nibelungen* by Angelo Neumann's company, and three years later the 'Concerts Populaires' in Brussels revealed to him the music of The Five. He learnt his craft more through the

study of scores than in Gevaert's composition course, which he followed at the Brussels Conservatory (1887–9). In 1889 he was awarded the Prix de Rome for his cantata *Sinaï*, a public performance of which aroused unwonted enthusiasm. The prizewinner's traditional journey took him to Bayreuth (1892), Paris (1893–4) and Italy (1895). The first performance of his *La mer*, on 20 March 1892 in Brussels, was a great success, and Gilson was acclaimed as the most representative Belgian composer of his time. This opinion was confirmed by the success the work had abroad, except in Paris. Appointed professor of harmony at the Conservatories of Brussels (1899) and Antwerp (1904), he gave up these two positions when he became inspector of music education (1909–30).

Gilson composed his most important works between 1890 and 1905. *La mer*, a set of 'symphonic sketches' intended to illustrate a mediocre poem by Eddy Levis, is his greatest work. This Impressionist piece, based on a single theme, comprises four movements in sonata form. Gilson obeyed the traditional rules of harmony but his orchestration was quite original. Like Strauss he manipulated orchestral masses with shrewdness, exploited differences of timbre to good effect and created an impression of grandeur by means of rich polyphonic writing. The qualities to be found in *La mer* reappeared in later compositions, although without providing any full confirmation of Gilson's putative talents. The oratorio *Francesca da Rimini*, based on Dante, is a work of exemplary clarity in its construction, although its language is markedly conventional. This work has the effect of a huge fresco which astonishes but leaves one unmoved. Gilson's only major work with no literary basis was the *Variations symphoniques*, originally composed for brass ensemble; this brilliant work gives proof of unusual inventive verve. Seeking a success in the theatre, Gilson composed *Prinses Zonneschijn* in the Wagnerian tradition. The score develops from two contrasting leitmotifs, one of them ascending, symbolizing youth and light, the other descending, evoking death and hate.

Whatever the qualities of these scores, none of them achieved the success of *La mer*. Disillusioned and embittered, Gilson was further exasperated by the way in which music was evolving. As a self-taught man who knew his craft in depth, he could not countenance the deliberate rejection of the rules which he had taken so much trouble to assimilate and on which he had founded his aesthetic ideas. Although a Romantic in imagination, he was fundamentally a Classical composer: he used only traditional forms and his harmonic language became more and more reliant on familiar chords. Since he was a poor melodist, he followed the example of the Russian school in making use of folk music and investigating the picturesque. Although his rhythmic writing was sometimes well conceived, Gilson was above all a master of orchestration.

After 1905 he somewhat neglected composition. He gave up writing more extended works, composed a lot for wind band or brass band, took up chamber music and also wrote a great deal for the voice. In addition he rewrote several of his scores. His most remarkable work of this period was the *Suite nocturne* for piano. This work, whose source was Bertrand's *Gaspard de la nuit*, is notably adventurous in certain passages of successive dissonant chords. Gilson also devoted increasingly more time to teaching. Although he was not a conservatory teacher for long, he played a central role in that he gave lessons throughout his life and wrote important theoretical works. His monumental *Traité d'harmonie* demonstrates his encyclopedic musical learning: to his theoretical exposition he appended numerous examples by major composers from J.S. Bach to Debussy, Ravel, Stravinsky and Schoenberg. He did his utmost to understand the developments of his contemporaries and to recognize that no rule is to be regarded as absolute. Despite his tolerance, Gilson held conventional rhetoric and traditional syntax in respect.

This is even more noticeable in his work on orchestration, *Le tutti orchestral*, in which the greater part of the examples are selected from the works of Beethoven, Wagner and Richard Strauss. Gilson thought it possible to enhance the effect of any music through orchestration – he even arranged some of Debussy's preludes. He considered that the orchestra of the Romantics was best suited to this, as he thought that the most mediocre music might be saved by means of grandiloquent artifices. Among his many pupils, those who remained faithful to his ideas grouped together in 1925 to form the 'Synthétistes'. Their aims were defined somewhat vaguely: 'To mould into well-defined, well-balanced forms everything that contemporary music has to offer: to synthesize'. The Synthétistes were not united by a common aesthetic and the formation of the group was due in large part to a need for publicity, since it was not easy for young composers to get their works published and played. Among the most important composers of the group were Bernier, Brenta, Poot and de Bourguignon who joined the group later.

In 1925 the same Gilson pupils also founded the *Revue musicale belge*, which continued in existence until 1939. Poot was its editor-in-chief and Gilson its artistic director. Gilson was involved in music criticism throughout his life and worked for numerous newspapers and journals. He also wrote a number of booklets for Belgian radio and left a short autobiography of a fairly anecdotal nature. In his writings one finds again that spirit of tolerance which marks his theoretical works, and his analysis of *The Rite of Spring* in the *Revue musicale belge* is a perfect illustration of this. According to Gilson, 'everything in this music is adventurous', but he emphasized the influence of Rimsky-Korsakov. He admitted that 'there is more than one concept of aesthetics' and 'that everyone is more or less bound by certain traditions, those which are rooted in the impressions one has received in one's youth', so that 'today's youth ... is in a better position than the men of yesterday and the day before to appreciate without bias Stravinskian tendencies'. Undoubtedly Gilson felt himself to be in the latter group. Gilson's importance lies above all in his activities as a teacher. A whole generation of Belgian composers profited from his vast musical learning, although it went back only as far as J.S. Bach. Despite his evident good intentions, he retained in his teaching the prejudices that resulted from his view of fidelity to tradition.

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(selective list)

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La captive (ballet), 1896–1900

Prinses Zonneschijn (légende féerique, 4, P. de Mont, after C. Perrault), Antwerp, Vlaamse, 10 Oct 1903; as La princesse Rayon de Soleil, Brussels, Monnaie, 9 Sept 1905
Gens de mer (Zeevolk) (drame lyrique, 2, G. Garnir, after V. Hugo), Antwerp, Vlaamse, 15 Oct 1904; in French, Brussels, Monnaie, 16 Dec 1929
Rooverslíefde (I briganti) (drame musical, 1, J.F. Elslanders), Antwerp, Vlaamse, 30 Jan 1910
Les deux bossus (ballet), 1910–21
Thamara (op, 3, L. du Catillon), inc.
Incid music for theatre and cinema

ORCHESTRAL

Concertino, fl, orch, 1882–1920; Suite, 1885; 3 pieces, 1885–92; Alla mazurka, 1887; Fanfare inaugurale, 1887; Humoresques, 1889; Alla marcia, str, 1889–90; Scherzo, 1889–1907; Eglogue et danse rustique, 1890; 3 mélodies populaires flamandes, str, 1891–2; Fantaisie sur des mélodies populaires canadiennes, 1891; Prélude et scherzo, str, 1891; Mélodies écossaises, str, 1891–2; Suites, 1891–1941; La mer, 1892; Fantaisie-scherzo, ?1892; Fantasy, brass, 1894; Marche festivale sur le Te Deum, 1894–7; L'oubli, tpt, orch, 1895–6
Fanfaluca, fl, orch, 1896; Fackelzug, brass, 1899; Méditation élégiaque, 1900; Ov. dramatique, 1900; Elégie, str, *c*1900; Conc. no.1, a sax, orch, 1902; Conc. no.2, a sax, orch, 1902; 3 petites pièces en pizzicato, str, 1903; Variations symphoniques, brass, 1903; Romance-fantaisie, vn, orch, 1903; Ov. symphonique no.3, 1903–4; Concertstuck, tpt, orch, 1905–6; Andante et scherzo, vc, orch, 1906; Rapsodie en fantazijstuk, brass, 1906; Prélude-récitatif et romance-sérénade, hp, orch, 1906; Scherzo fantastique, brass, 1906
Prélude symphonique: Le chant du coq, 1906; Prélude pour le drame 'Henry VIII' de Shakespeare, 1906–16; Symphonie inaugurale, 1909–10; Suite à la manière ancienne, str, 1913–14; 3 préludes, chbr orch, 1914; Cavatine, 1921; Epithalame, 1925; 5 paraphrases sur des chansons populaires flamandes, 1929; Cramignon pentapodique, 1932; Préludes hébraïques, 1934; Sous le chêne de St Louis, 1934–5; Caledonia, 1939; 4 pièces, brass, 1940; Air de timbales avec 6 variations, timp, orch, 1940; Scherzando, pf, orch, 1941
*c*70 pieces for wind/brass band

CHAMBER AND SOLO INSTRUMENTAL

Qt sur des mélodies alsaciennes, 2 tpt, 2 trbn, 1885; Scherzino, 3 tpt, baritone, 1890; Suite, 7 fl, 1895; Suite, hp, 1901–37; Prelude, 4 bn, 1902; Str Qt no.1, 1907; Petite suite no.2, vn, pf, 1907; Suite, 4 vc, 1910–35; 5 preludes, hn, pf, 1913–14; Suite, vc, pf, 1914–16; Str Trio, 1915–17; Interlude, org, 1916; Str Qt no.2, 1918–19; Préliminaires (vn, pf)/vn, 1922; 3 suites, 3 vn, vc, db, pf, 1924–6; Sonatina, carillon, ?1925; 4 exercises, tpt, pf, 1930; Préludes romantiques, ob, pf, 1933–6; Trio, ob, cl, bn, 1934

PIANO

3 sonatinas, 1886–1914; Prélude, mazurka et mélopée, 1888–9; Nocturne, 1889; Suite nocturne, 1896–1901; Paysages, 1899–1901; Prélude, 1900–17; Petite suite rustique, 1902; Prélude, sarabande et gavotte, 1908; Suite no.2, 1908; 3 pièces, 1908; Conte de Noël, 1911; Chant vespéral, 1911; 3 préludes, 1914; Par les routes (Suite no.5), 1914–18; A la jeunesse, 1915; Polka, *c*1915; Prélude et improvisation, 1917; Cloches et clochettes de Noël, 1917; Ballabille, 1918; Variations, 1918; Oppositions, 1921; Prelude, 1924

VOCAL

Au bois des elfes (cant.), 1887; Sinaï (cant.), 1889; Francesca da Rimini (orat), 1892; Et la lumière descend sur tous (cant.), 1896; Hymne à l'art (cant.), 1897; Ludus pro patria (cant.), 1905; La voix de la forêt (cant.), 1934
*c*65 mélodies; 25 choral pieces

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HENRI VANHULST

Gimel. *See* GYMEL.

Giménez [Jiménez] (y Bellido), Jerónimo (*b* Seville, 10 Oct 1854; *d* Madrid, 19 Feb 1923). Spanish composer and conductor. He studied music first with his father and then the violin with Salvador Viniegra. At the age of 12 he joined the orchestra of the Teatro Principal in Seville as a first violinist and at 17 became director of the Opera. Receiving a scholarship from the Diputación of Cádiz, he went to the Paris Conservatoire, where he studied with Alard, Savart and Thomas, winning first prizes in harmony and counterpoint in 1877. After travelling in Italy, he became director of the Teatro Apolo in Madrid in 1885, then of the Teatro de la Zarzuela, where he gave the first performance in Spain of Bizet's *Carmen.* He was also director of the Unión Artístico-Musical and the Madrid Concert Society, where he introduced works from the Classical German repertory and modern French and Russian compositions. He wrote orchestral and instrumental music, but his chief interest was the zarzuela, especially the *género chico* (one-act zarzuela). His music was inspired by Spanish folksong and folkdance, and his orchestration achieved skilled colouristic and dramatic effects. Orchestral selections from his chief works, *De vuelta del vivero, La tempranica* and *La boda de Luis Alonso*, remain popular favourites. He was elected to the Real Academia de Bellas Artes on 23 March 1914, but never took up this position.

WORKS

ZARZUELAS

first performed in Madrid unless otherwise stated

† – *vocal score published Madrid shortly after first performance*

†Las niñas desenvueltas (1, E. Arango), 1878, collab. R. Chapí; El esclavo, 1887; Escuela modelo, 1888; La tiple, 1889; †Tannhauser el estanquero (1, E. Gonzalvo), Apolo, 26 April 1890; †La república de Chamba (1, S. Delgado), 1890; †Tannhauser cesante (1, Gonzalvo), 1890; †Trafalgar (2, J. de Burgos), Barcelona, 1890; ¡Pero cómo está Madrid!, 1891; La cencerrada (1, G. Perrín and M. Palacios), 1892; †El hijo de su excelencia (1, L. Larra and M. Gullón), 1892; †La madre del cordero, 1892; El ventorrillo del Chato, 1892; †Candidita (1, Burgos), 1893; †La mujer del molinero (1, P. Iraizoz), 1893; †Los voluntarios, 1893
†Viento en popa (1, Iraizoz), 1894; La sobrina del sacristán, 1895; †De vuelta del vivero (madrileña, 1, Iraizoz), 1895; †Las mujeres (sainete lírico, Burgos), 1896; †El mundo comedia es, o El baile de Luis Alonso (Burgos), 1896; †Aquí va a haber algo gordo, o La casa de los escándalos (sainete lírico, R. de la Vega), 1897; †La boda de Luis Alonso, o La noche del encierro (Burgos), 1897; †La guardia amarilla, 1897; †Amor engendra desdichas, o El guapo y el feo y verduleras honradas (Vega), 1899
†Los borrachos (1, A. Quintero), Zarzuela, 3 May 1899; †La familia de Sicur (sainete lírico, 1, Burgos), 1899; †Joshé Martín, el tamborilero (1, Iraizoz), 1900; †La tempranica (1, J. Romea), Zarzuela, 19 Sept 1900; †El barbero de Sevilla, 1901, collab. M. Nieto; Correo interior (apropósito, cómico-lírico, 1, Perrín, Palacios, Fernández Lapuente), 1901, collab. Nieto and G. Cereceda; †Enseñanza libre (apropósito-cómico-lírico, 1, Perrín and Palacios), 1901; †Los timplaos (1, E. Blasco, C.F. Shaw), 1901; †María del Pilar (3, F. García and G. Briones), 1902; †El morrongo, 1902; †La torre del oro (1, Perrín and Palacios), 1902
†La camarona (1, Perrín and Palacios), 1903; †El general (1, Perrín and Palacios), 1903; †La morenita (1, Perrín and Palacios), 1903;

La visión de Fray Martín, 1903; Cuadros al fresco, 1904; †El húsar de la guardia (1, Perrín and Palacios), 1904, collab. Vives; †Los pícaros celos (sainete lírico, 1, Arniches and Shaw), 1904; La sequía, 1904; †El amigo del alma (humorada lírica 1, F. de Torres, Olmedo and C. Cruselles), 1905, collab. Vives; †El arte de ser bonita (pasatiempo lírico, 1, Paso and J. Prieto), 1905, collab. Vives; Cascabel, 1905; Las granadinas, 1905, collab. Vives; Los guapos, 1905; ¡Libertad!, 1905, collab. Vives

El diablo verde, 1906, collab. Vives; †La gatita blanca (humorada lírica, 1, J. Veyán and J. Capella), 1906, collab. Vives; †El golpe de estado (1, A. Melantuche and S. Oria), 1906, collab. Vives; †El guante amarillo (1, Veyán and Capella), 1906, collab. Vives; †La Machaquito (1, Larra and Capella), 1906, collab. Vives; La marcha real, 1906, collab. Vives; La venta de la alegría, 1906; La antorcha del himeneo, 1907; †Cinematógrafo nacional (revista cómico-lírica, 1, Perrín and Palacios), 1907; El príncipe real, 1907

†A.B.C. (fantasía cómico-lírica, 1, Perrín and Palacios), 1908; La dos rivales, 1908; La eterna revista (J. Asensio Más and J. Capella), 1908, collab. Chapí; El grito de independencia, 1908; La leyenda mora, 1908; El trust de las mujeres, 1908; †Las mil y pico de noches (1, Perrín and Palacios), 1909; El patinillo, 1909; †Pepe el liberal (sainete lírico, 1, Perrín and Palacios), Cómico, 19 Feb 1909; †Los juglares (poema escénico, 2, Shaw and R. Asensio), 13 Dec 1911; Lirio entre espinas, 1911; †La suerte de Isabelita (1, M. Sierra), 1911, collab. Calleja; Los viajes de Gulliver (3, Paso and Abati), 1911, collab. Vives

Los ángeles mandan, 1912; El coche del diablo, 1912; El cuento del dragón, 1912; Las hijas de Venus, 1912; †¡Los hombres que son hombres! (sainete, 2, J. Moyrón), 1912; Ovación y oreja, 1913; El príncipe Pío, 1913; El gran simulacro, 1914; Malagueñas, 1914; El ojo de gallo, 1914; Las castañuelas, 1915; Cine fantomas, 1915; La pandereta, 1915; La última opereta, 1915; Ysidrín, o Las cuarenta y nueve provincias, 1915; †La embajadora (3, Lepina and G. del Toro), 1916; La Eva ideal, 1916; La guitarra del amor, 1916, collab. T. Bretón

†La costilla de Adán (fantasía cómico-lírica, 1, Moyrón and Toro), 1917; Esta noche es nochebuena, 1917; El Zorro, 1917; Abejas y zánganos, 1918; La bella persa, 1918; †Tras Tristán (1, J.R. Martín), 1918; La España de la alegría, 1919; El gran Olávide, 1919; Soleares, 1919; La cortesana de Omán, 1920

Without date: Ardid de guerra; Caballeros en plaza; El estudiante de maravillas; Las figuras de cera; Los húngaros; Panorama nacional; Peluquero de señoras; La puerta del infierno; Un viaje de los demonios; Los voluntarios; Ya soy propietario

INSTRUMENTAL

Orch: Tempranica, fantasía (Barcelona, *c*1900); 2 syms.

Other works: 3 cadenzas, for Beethoven's Vn Conc. (Madrid, n.d.); Cavatina, vn/vc, pf (Madrid, n.d.); Polaca de concierto, pf, pubd

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GUY BOURLIGUEUX

Giménez, Raúl (Alberto) (*b* Santa Fé, Argentina, 14 Sept 1950). Argentine tenor. He studied in Buenos Aires, making his début there in 1981 as Ernesto (*Don Pasquale*). In 1984 he sang Filandro (Cimarosa's *Le astuzie femminili*) at Wexford, returning as Lurcanio (*Ariodante*). He made his US début at Dallas (1989) and his Covent Garden début (1990) as Ernesto, returning as Almaviva and Don Ramiro (*La Cenerentola*). His repertory also includes Ferrando, Fenton, Elvino (*La sonnambula*), Tonio (*La fille du régiment*) and Lynceus (Salieri's *Les Danaïdes*), which he sang at Ravenna (1990) and has recorded; but his high-lying, keenly focussed voice and virtuoso coloratura technique are heard to best advantage in Rossini, in whose operas he is a specialist: as Gernando/ Carlo (*Armida*), Giocondo (*La pietra del paragone*), Florville (*Signor Bruschino*), Roderick Dhu and James V (*La donna del lago*), Count Alberto (*L'occasione fa il ladro*), Lindoro (*L'italiana in Algeri*) and Argirio (*Tancredi*), which he sang at La Scala (1993). Giménez's Rossini recordings include Don Ramiro, Narciso (*Il turco in Italia*) and Almaviva, the role of his Metropolitan début in 1996.

ELIZABETH FORBES

Gimpel, Bronislav (*b* Lemberg, 29 Jan 1911; *d* Los Angeles, 1 May 1979). American violinist. He studied first with his father, Adolf Gimpel, then with Moritz Wolfstahl in Lwów, Robert Pollack at the Vienna Conservatory (1922–6) and finally with Flesch (1928–9). In 1926 he was invited to play Paganini's famous Guarneri and this was followed by command performances before the King of Italy and Pope Pius XI. He was a prizewinner in the 1935 Wieniawski Competition. He led orchestras in Königsberg (1929–31), Göteborg (1931–6) and Los Angeles (1937–42); he also founded and conducted the Hollywood Youth Orchestra. After serving in the US Army (1942–5), he resumed his career in the USA and Europe. He was leader of the American Artist Quartet, and a member of the New Friends of Music Piano Quartet and the Mannes Piano Trio (1950–56). He toured Europe as a soloist from 1947 to the mid-1960s, held a masterclass in Karlsruhe (1959–61) and was leader of the Warsaw Quintet (1962–7). From 1967 to 1973 he was professor at the University of Connecticut and leader of the New England String Quartet. His many recordings cover most of the solo and chamber music repertories. Particularly impressive is his album of Bach's solo works.

Gimpel played with flair and effortless technique. His fiery temperament matured and mellowed in later years. His vibrato was intense and his interpretations authoritative. For a time he performed large-scale concertos such as Beethoven's or Mendelssohn's without a conductor.

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BORIS SCHWARZ/MARGARET CAMPBELL

Gimpel, Jakob (*b* Lemberg [now L'viv], 16 April 1906; *d* Los Angeles, 12 March 1989). American pianist and teacher of Polish birth. Having graduated from the Lwów (formerly Lemberg) Conservatory at the age of 15, he went to Vienna and became a pupil of Steuermann, also taking private lessons in composition from Berg. He made his Vienna début in 1923. Before World War II Gimpel toured with the violinists Erica Morini and Nathan Milstein, and also with his younger brother, Bronislav. He emigrated to the United States in 1939, settling in Los Angeles. One of the first pianists to record for the newly founded company Vox, he also made widely admired discs for Columbia. In 1954 he resumed playing in Europe. Gimpel gave concerts with the Palestine SO (later the Israel PO) from its inception and maintained a busy career until the time of his death. He taught at the California State University at Northridge from 1971 to 1986. Especially effective in large-scale works, Gimpel never quite achieved the reputation he deserved. A dynamic and authoritative player in Beethoven's 'Emperor' Concerto and Brahms's D minor Concerto, he was equally at home in less familiar works by such composers as Reger and Szymanowski. He had a thoroughly schooled and well-controlled virtuoso technique which, allied to an ability to phrase with sophistication, ensured that his performances were invariably distinguished.

JAMES METHUEN-CAMPBELL

Ginastera, Alberto (Evaristo) (*b* Buenos Aires, 11 April 1916; *d* Geneva, 25 June 1983). Argentine composer. His original creative achievement established Ginastera in a position at the forefront of the leading 20th-century composers of the Americas.

1. Life. 2. Style and works.

1. Life. Born to Argentine parents of Catalan and Italian descent, Ginastera showed an early inclination towards music, receiving his first formal training at the age of seven. Five years later he enrolled in the Williams Conservatory, graduating in 1935 with a gold medal in composition. The following year he entered the National Conservatory of Music, studying harmony with Athos Palma, counterpoint with José Gil and composition with José André. An auspicious opportunity came in 1937 when Juan José Castro conducted the first performance of an orchestral suite from his ballet *Panambí* at the Teatro Colón. This performance, which took place while Ginastera was still a student, revealed a work of rhythmic verve and orchestral brilliance, establishing his reputation as an Argentine composer of significance. A year later he completed his professional training at the National Conservatory, receiving the Professor's Diploma for his *Psalm cl*, submitted as a graduation piece.

One year after the successful première of his complete ballet *Panambí* in 1940, Lincoln Kirstein, director of the American Ballet Caravan, commissioned a second choreographic work, *Estancia* (1941). Even though Kirstein's troupe disbanded in 1942, postponing the staged production of the ballet for the next ten years, Ginastera extracted an orchestral suite from its score which was received warmly on its 1943 performance. The fresh spontaneity of shorter pieces of the early 1940s, such as *Malambo* (1940), *Cinco canciones populares argentinas* (1943) and *Obertura para el 'Fausto' criollo* (1943), contributed to his growing stature as one of the most technically adept and musically eloquent composers associated with the nationalist movement.

His teaching career began in 1941 when he joined the faculties of the National Conservatory and the San Martín National Military Academy. On 11 December of that year he married Mercedes de Toro, with whom he had two children. His circumstances in Argentina remained stable until 1945, when the Peronist regime forced his resignation from the National Military Academy for signing a petition in support of civil liberties. He took advantage of a Guggenheim grant (received in 1942 but postponed during the war) to travel to the USA with his family, where he remained from December 1945 until March 1947. There he visited Juilliard, Harvard, Yale, Columbia and Eastman music schools and heard performances of his works by the NBC Orchestra, Pan American Union and League of Composers. He benefited from the guidance of Copland, whom he had previously met in 1941, participating in his Tanglewood composition course, absorbing his stylistic influence and forging a close personal friendship.

In 1948 he played a fundamental role in founding the Argentine section of the ISCM, and he organized and became director of the conservatory of music and theatre arts at the National University of La Plata. His String Quartet no.1 of that year figures as one of his most powerful musical statements, fusing abstract folk music segments with traditional constructive principles and contemporary techniques. In 1951 the ISCM selected this work for performance at its 25th festival in Frankfurt. This marked Ginastera's first trip to Europe, where he also participated in meetings of the International Music Council of UNESCO. Following this exposure he travelled frequently abroad, receiving performances on ISCM programmes in Oslo in 1953 (Piano Sonata no.1), Stockholm in 1956 (*Pampeana no.3*), Rome in 1959 (String Quartet no.2) and Madrid in 1965 (*Cantata Bomarzo*).

In Argentina he faced further difficulties with the Perón government. In 1952 he was forced to resign his directorship at La Plata and did not regain his post until 1956, the year following Perón's defeat. Despite the professional difficulties of those years, his creative output flourished, and he produced three superbly crafted works, the Piano Sonata no.1 (1952), *Variaciones concertantes* (1953) and *Pampeana no.3* (1954), that earned him great recognition. While outside commissions alleviated some of the financial strain, he still needed to compose film music to support himself. It should be noted, however, that this cinematic output (1942–58) both preceded and postdated the Perón years (1946–55), and there is considerable evidence to suggest that, under Copland's influence, he regarded film composition as a vital communicative media.

In 1958 he earned a full professorship at La Plata, but resigned later that year when asked to organize and direct the faculty of musical arts and sciences at the Catholic University of Argentina. There he served as dean (1958–63), developing a progressive music programme that offered advanced degrees in composition, musicology, sacred music and education. In 1958 he composed the String Quartet no.2 in which he combined a masterful synthesis of previous styles and techniques with early incursions into serialism. At its première by the Juilliard String Quartet it was hailed as the culmination of the First Inter-American Music Festival. From this point forward his international reputation was assured. Brilliant first performances of his Piano Concerto no.1 and *Cantata para América mágica* at the Second Inter-American Music Festival consolidated his artistic stature. He now composed almost exclusively by commission.

When the Latin American Centre for Advanced Musical Studies at the Instituto Torcuato di Tella was founded in 1962, Ginastera was asked to assume its leadership. The following year he resigned all other university posts to devote his full attention to this endeavour and to composing. Under his direction (1963–71), the di Tella music centre promoted avant-garde techniques, offering young Latin American composers two-year fellowships to study with a distinguished faculty that included Copland, Messiaen, Xenakis, Nono and Dallapiccola. His own music of the period also assumed experimental directions. His grand opera *Don Rodrigo* (1963–4) incorporated serialism, structural symmetry, microtones and extended vocal techniques. The New York City Opera selected this work to inaugurate its new performance venue at the New York State Theatre at Lincoln Center; its spectacular performance there on 22 February 1966 engendered an overwhelming critical response and established Ginastera's reputation as a major opera composer. The success of *Don Rodrigo* sparked a new commission for *Bomarzo* (1966–7) from the Opera Society of Washington. Its first performance met with ebullient praise; however its explicit eroticism provoked heated

controversy. The municipality of Buenos Aires cancelled a production of the opera that was scheduled to take place later that year, and Ginastera responded by refusing to allow performances of his works until the ban was rescinded.

A troubled period in his life ensued, with a difficult marital situation leading to a separation from his wife in 1969. Distraught and unable to work, he was overwhelmed by unfinished commissions, particularly for his third opera, *Beatrix Cenci*, whose first performance was scheduled to take place at the Kennedy Center to inaugurate its new opera house. A deep and enduring bond with the Argentine cellist Aurora Nátola rekindled his creativity in time to complete the work, which was well received despite its difficult genesis. In September 1971 he married Aurora, settling permanently with her in Switzerland and devoting his time entirely to composition.

During his last 12 years he composed prodigiously, creating some of his most innovative works, including the monumental *Turbae ad passionem gregorianam* (1974), along with a significant body of cello music. He died with many commissions unfulfilled, though he did complete seven of the eight symphonic frescoes of his final *Popol vuh* (1975–83), bequeathing the work in a performable state. He was a member of the National Academy of Fine Arts of Argentina (1957), the Brazilian Academy of Music (1958), the American Academy of Arts and Sciences (1965) and the American Academy of Arts and Letters (1968). He received honorary doctorates from Yale (1968) and Temple University (1975). He was awarded the grand prize of the Argentine National Endowment for the Arts in 1971 and the UNESCO International Music Council music prize in 1981.

2. Style and works. Traditional studies have divided Ginastera's output into three stylistic periods: firstly 'objective nationalism' (1934–47), in which he referred directly to Argentine folk materials with traditional tonal means, secondly 'subjective nationalism' (1947–57), in which he integrated sublimated symbols in forging an original Argentine style, and thirdly 'neo-Expressionism' (1958–83), in which he combined magic surrealism with dodecaphony and avant-garde procedures. Even though Ginastera formulated this periodization himself, he did so in the late 1960s, thus excluding a large body of later works from consideration. If we accept his schemata without revision, his third period would encompass almost 30 works composed over a period of 26 years. Moreover, careful examination of the repertory reveals that his late style is far from monolithic. Beginning with *Puneña no.2* (1976), Ginastera applied complex post-serial techniques to recreate the spirit of the Americas as exemplified in its collective indigenous heritage. It is therefore reasonable to add a fourth period, 'final synthesis' (1976–83) to account for this unique blending of tradition and innovation.

Although Ginastera's officially numbered catalogue begins with his ballet *Panambí*, he started composing in the early 1930s. His unrelenting sense of self-criticism, however, caused him to withhold or destroy many works. According to a recent inventory of the Paul Sacher Archives, where his original manuscripts are housed, 25 early surviving pieces remain unnumbered (Kuss and Handschin, 25–7). Of these, the *Impresiones de la Puna* for flute and string quartet (1934), has recently been reinstated and stands as a charming example of his youthful style. Despite its unabashed affiliation with Impressionism, it prefigures definitive features of his subsequent works including the identification of nationalism with a determined geographical region (in this case, the *puna*, or plateau of the Andes), the iconic representation of localized instrumental prototypes (most notably the indigenous *kena*, referentially invoked by the flute), and the unification of musical works through recurrent motivic cells (here, the three-note Andean formula that serves as an opening motto).

The point of departure for understanding Ginastera's early style is the system of musical codes that Argentine composers formulated during the late 19th century to convey their national identity. Some of the most characteristic formulas associated with this system include melodies based on vernacular scales, rhythms rooted in stylizations of Argentine dances, textures imitative of idiomatic guitar writing, voicings in 3rds modelled on Iberian folk polyphony, and harmonies derived from bimodal relationships. Before Ginastera, many nationalist composers concentrated on cultivating intimate miniatures based on Argentine folk genres, and he continued in this tradition with his earliest repertory, which is dominated by solo piano pieces and songs. His *Cinco canciones populares argentinas* stylized the *chacarera*, *triste*, *zamba*, *arrorró* and *gato* genres. He openly modelled this song cycle on the post-Romantic vocal works of Carlos López Buchardo (1881–1948), to whom he dedicated the collection and whose *Cinco canciones argentinas al estilo popular* (1935) are suggested by its title. Yet even within these early works Ginastera exceeded traditional expectations in passages employing bold polytonal juxtapositions, non-functional parallel progressions and dissonant pandiatonic harmonies.

From his earliest works he showed a remarkable ability to forge new symbols expressive of Argentine musical identity. In doing so he drew his inspiration from the *gauchesco* tradition that upheld the gaucho (horseman) as an idealized national emblem. He created a powerful image of this figure with a chord derived from the open tuning of the gaucho's guitar strings. The resulting sonority, *E–A–d–g–b–e′*, evokes a sound image of the instrument, while embodying a second folk identity as a reordered form of the Argentine minor pentatonic scale, E–G–A–B–D.

A second potent symbol that Ginastera constructed was the *malambo*, a competitive choreographic genre in which a gaucho affirmed his strength and virility by challenging his opponent with increasingly vigorous dance steps. Few memorable representations of the *malambo* existed in the art music literature prior to Ginastera's works, and the original Argentine folk models were distinguished more for their choreographic display than for their musical interest. What mattered most to him, however, was the abstract idea of the dance, and his original characterizations of it will remain among his enduring contributions. In representing the *malambo*, he associated its characteristic foot-tapping motion (known as *zapateo*) with six rapid quavers per measure, evoking an image of the gaucho's moving feet. Upon this pattern he superimposed codified dance rhythms of genres such as the *gato* and *zamba*, accelerating and intensifying this rhythmic complex with percussive Bartókian ostinatos.

Two of his early orchestral works, *Estancia* and *Obertura para el 'Fausto' criollo*, relate to Argentine

nationalism through their reference to *gauchesco* literary sources. The *Estancia* ballet incorporates sung and spoken passages from the Argentine epic poem *Martín Fierro* (1872). It evokes profoundly nationalist sentiments by combining these eloquent verses with ballet scenes that portray the changing times of day on an Argentine ranch. Abundant stylizations of gaucho music (including the guitar chord and *malambo*) enhance Ginastera's nationalist representation, whose effect is produced less by the integration of such elements than by their evocative power and cumulative effect. The *Obertura para el 'Fausto' criollo* is a humorous work based on the poem *Fausto* (1866), which tells of a gaucho's misadventures when he visits Buenos Aires and stumbles upon a performance of Gounod's *Faust* at the Teatro Colón. To portray this comic situation, Ginastera's music interweaves memorable passages from Gounod's opera with Argentine folk features; as in the original *gauchesco* poetry, his juxtaposition of urban and rural contradictions is witty, sophisticated and ingeniously arranged.

During his second stylistic period, Ginastera elaborated abstract musical forms with complete technical mastery. In his String Quartet no.1 and Piano Sonata no.1 he evolved specific musical prototypes for each movement, the possibilities of which he explored throughout his career. A work generally opened with a bithematic sonata movement whose initial motivic cells generated melodic, harmonic and formal processes. He cast his second movements into mysterious scherzos that echoed sublimated *malambo* rhythms using evanescent pianissimo effects. He balanced the chromatic intensity of his expressive third movements with diatonic *malambo* finales which achieved an unprecedented vigour through their increasing use of irregular beat patterns and changing metres.

Ginastera counterbalanced his concern for strict construction by enhancing the improvisatory freedom of his music. His *Pampeana no.1* (1947) and *Pampeana no.2* (1950) both bear the subtitle 'rhapsody' and feature extended solo cadenzas. All three *Pampeanas* and the *Variaciones concertantes* share an expressive melodic prototype that embellishes a central reiterated pitch and uses irregular declamatory rhythms (ex.1, cello). This musical idea exemplifies the very essence of his 'subjective nationalism'. Although the theme itself is wholly original, it embodies Ginastera's assimilation of improvised vernacular idioms, and, as such, represents his own rhapsodic utterance rooted in Argentine tradition. During this period he distilled Argentine folk music references down to their bare symbolic essence; at the same time, he accorded such symbolic structures an extended formal function. He endows the arpeggiated opening chord (ex.1, harp) with multiple structural roles. Delineating the guitar's open strings, it generates the harmonic milieu of the work, establishes E as the pitch centre and summarizes the other main key areas of the work as B, D, A and G, thus projecting its linear properties onto the long range tonal structure.

Ex.1 *Variaciones Concertantes* op.23, opening

Adagio molto espressivo ♩ = 56

CELLO

HARP

The composers of the Second Viennese School provided important models for Ginastera's adaptation of dodecaphony during his third stylistic period. His *Cantata para América mágica* (1960), for soprano and 53 percussion instruments, reveals the influence of Webern. Its fourth movement is palindromic, repeating its materials in retrograde after arriving at a central 12-note cluster. It uses a symmetrical series reminiscent of Webern, with its second hexachord a transposed retrograde of the first. Tritones and minor 2nds dominate the row, with the latter most often transcribed as major 7ths or minor 9ths, resulting in a pointillist sonic effect. Ginastera's free use of the series, his preference for multiple 12-note rows and his predilection for opera, however, reveal his affinity with Berg. Schoenberg also influenced Ginastera's stylistic development, in his use of *Klangfarbenmelodie* in *Milena* (1971) and String Quartet no.3 (1973), and in his addition of a soprano to the latter ensemble, specifically recalling Schoenberg's String Quartet no.2. In general, Expressionism dominated his aesthetic outlook of the period, while he enhanced its intensity with microtones, clusters, indeterminacy, polymetre and unusual sound effects.

His three operas portray a grim, pathological world, inhabited by violent, grotesque and tormented characters, and exemplified by the portrayal of incest, torture, execution and patricide in *Beatrix Cenci*. Ginastera's talent for matching his theatrical situation with a corresponding sonic equivalent, usually orchestral, produces an intensely dramatic effect. All three operas employ atonality, serialism, microtones, spatial effects and extended vocal techniques; they differ, however, in their progressive development of his musico-dramatic conception. The first opera, *Don Rodrigo*, has an architectonic design that has been widely discussed (Ginastera, 1964; Suárez Urtubey, 1965; Orrego-Salas, 1967; Kuss, 1980). It uses three balanced acts, organized symmetrically into exposition, crisis and dénouement; each act is further subdivided into three scenes retaining the same dramatic progression. In *Bomarzo* Ginastera refers to tripartite internal divisions, but creates an overriding sense of expansion through his use of 'clusters' (massive sound columns), 'clouds' (suspended sound mobiles) and 'constellations' (erupting sound cascades). In *Beatrix Cenci* he significantly departs from symmetrical structures and enhances musico-dramatic unity through an enrichment of aleatory, colouristic and cinematic effects. After the success of his *Turbae ad passionem gregorianam*, a theatrical concert version of the Passion story, Ginastera conceived of a fourth opera, *Barabbas*, based on a biblical theme and relying on continuous music within each act. This project was left incomplete.

Ginastera's fascination with the dramatic also inspired the large body of concertos he composed during the

period, including one for harp (1956–65), one for violin (1963), two for piano (1961, 1972) and two for cello (1968, rev. 1977; 1980–81). He highlighted the talents of the orchestral principals in the second movement of his Violin Concerto, entitled *Adagio per 22 solisti*, which he conceived 'as an homage to the soloists of the New York Philharmonic'. Throughout his concertos he brought virtuosity to the foreground by creating innovative first-movement structures which begin with bravura cadenzas and conclude with brilliant studies or variations, each of which features a formidable technical challenge. He applied avant-garde techniques to the traditional conception of the concerto, collaborating closely with the performers upon whom the success of his works depended.

Following his second marriage he created fresh, lyrical pieces in honour of Aurora as his new companion, collaborator and interpreter. He relaxed the austerity of previous dramatic works in favour of a new intimacy, in which he set exquisite love poetry, including that of García Lorca (String Quartet no.3, 1973) and Neruda (*Serenata*, 1973). Programmatic references involve plays on the word 'aurora' in *Variazioni e Toccata sopra 'Aurora lucis rutilat'* (1980) and other works. He entwined such amorous symbolism deeply into his cello compositions. The slow movement of his Sonata (1979) alludes to love motifs drawn from his operas and contains an expressive melodic setting of the word 'amor' from his String Quartet no.3 (ex.2). In his Cello Concerto no.2,



Ex.2 Sonata for Cello and Piano op.49, 2nd movt, bar 13

created for Aurora on their tenth wedding anniversary, he adds romantic epigraphs to a reworking of his earlier Sonata, interweaving veiled references to the cello theme from the third movement of Brahms's Piano Concerto no.2 into the newly composed first movement.

Ginastera's final compositions form a consummate synthesis of his creative trajectory. With the exception of his Guitar Sonata (1976, rev. 1981), which musically refers to the gaucho, he departed from specifically Argentine folk models and aligned himself with a pan-continental Americanism. As he explained in an interview (Tan, 1984, p.7):

> I am evolving . . . This change is taking the form of a . . . reversion . . . to the primitive America of the Mayas, the Aztecs, and the Incas. This influence in my music I feel as not folkloric, but . . . as a kind of metaphysical inspiration . . . what I have done is a reconstitution of the transcendental aspect of the ancient pre-Columbian world.

He verged on an aesthetic breakthrough in works such as his Piano Sonata no.2 (1981), which prefigures a new fusion of indigenous and post-serial styles with its cellular ostinatos, percussive rhythms, chromatic clusters and irregular metres. His visionary *Popol vuh*, based on the Mayan creation story, embarked on a new integration of 'primitive' melody and kaleidoscopic sound colour. This final synthesis closed the circle he began with his earliest numbered work, *Panambí*, which likewise conjoined indigenous elements with what were then radical references to Stravinsky and serial technique. As a composer who delighted in symmetry, he personally came to embody his own aesthetic by returning at the end of his life to the wellsprings of his earliest inspiration.

WORKS

DRAMATIC

op.	
1	Panambí (ballet, 1, F. Errico, after Guaraní legend), 1934–7; Buenos Aires, Colón, 12 July 1940
8	Estancia (ballet, 1), 1941; Buenos Aires, Colón, 19 Aug 1952
31	Don Rodrigo (op, 3, A. Casona), 1963–4; Buenos Aires, Colón, 24 July 1964
34	Bomarzo (op, 2, M. Mujica Láinez), 1966–7; Washington DC, 19 May 1967
38	Beatrix Cenci (op, 2, W. Shand and A. Girri), 1971; Washington DC, 10 Sept 1971
—	Barabbas (op, after M. de Ghelderode), 1977, inc.

ORCHESTRAL

op.	
1a	Panambí, suite, 1935–7; Teatro Colón Orch, cond. J.J. Castro, Buenos Aires, 27 Nov 1937 [from ballet Panambí, op.1]
—	Concierto argentino no.1, pf, chbr orch, 1936, withdrawn
8a	Estancia, suite, 1941; Teatro Colón Orch, cond. F. Calusio, Buenos Aires, 12 May 1943 [from ballet Estancia, op.8]
—	Symphony no.1 ('Porteña'), 1942, withdrawn
9	Obertura para el 'Fausto' criollo, 1943; Chile SO, cond. J.J. Castro, Santiago, Chile, 12 May 1944
—	Symphony no.2 ('Elegíaca'), 1944, withdrawn
17	Ollantay, 3 sym. movts, 1947; Teatro Colón Orch, cond. E. Kleiber, Buenos Aires, 29 Oct 1949
23	Variaciones concertantes, chbr orch, 1953, Asociación Amigos de la Música Orch, cond. I. Markevitch, Buenos Aires, 2 June 1953
24	Pampeana no.3, sym. pastoral, 1954; Louisville SO, cond. R. Whitney, Louisville, 20 Oct 1954
25	Harp Concerto, 1956–65; N. Zabaleta, Philadelphia Orch, cond. E. Ormandy, Philadelphia, 18 Feb 1965
28	Piano Concerto no.1, 1961; J.C. Martins, National SO, cond. H. Mitchell, Washington DC, 22 April 1961
30	Violin Concerto, 1963; R. Ricci, New York PO, cond. L. Bernstein, New York, 3 Oct 1963
31a	Sinfonía 'Don Rodrigo': see CHORAL AND SOLO VOCAL
33	Concerto per corde, str orch, 1965; Philadelphia Orch, cond. Ormandy, Caracas, 14 May 1966
34a	Music from Bomarzo, suite: see CHORAL AND SOLO VOCAL
35	Estudios sinfónicos, 1967; Vancouver SO, cond. M. Davies, Vancouver, 31 March 1968
36	Cello Concerto no.1, 1968, P. Olefsky, Dartmouth SO, cond. M. di Bonaventura, Hanover, NH, 7 July 1968; rev. 1977, A. Nátola-Ginastera, National SO, cond. M. Rostropovich, Washington DC, 31 Jan 1978
39	Piano Concerto no.2, 1972; H. Somer, Indianapolis SO, cond. K. Schermerhorn, Indianapolis, 22 March 1973
44	Popol vuh, 1975–83; St Louis SO, cond. L. Slatkin, St Louis, 7 April 1989, inc. [7 of 8 movts completed]
46	Glosses sobre temes de Pau Casals, str orch, str qnt, 1976; Interamerican Youth Str Orch, cond. A. Schneider, San Juan, Puerto Rico, 14 June 1976
48	Glosses sobre temes de Pau Casals, orch; 1976–7; National SO, cond. Rostropovich, Washington DC, 24 Jan 1978 [version of op.46]
50	Cello Concerto no.2, 1980–81; Nátola-Ginastera, Buenos Aires PO, cond. S. Wislocki, Buenos Aires, 6 July 1981
51	Iubilum, sym. celebration, 1979–80; Teatro Colón Orch, cond. B. D'Astoli, Buenos Aires, 12 April 1980

CHORAL AND SOLO VOCAL
(selective list)

op.	
—	El arriero canta, chorus, 1937, withdrawn
3	2 canciones (F. Silva Valdés), 1v, pf, 1938; Buenos Aires, 25 Aug 1939
4	Cantos del Tucumán (R. Jijena Sánchez), 1v, fl, hp, 2 Amerindian drums, vn, 1938; Buenos Aires, 26 July 1938
5	Psalm cl, chorus, boys' chorus, orch, 1938; Teatro Colón Orch and Chorus, cond. A. Wolff, Buenos Aires, 7 April 1945
10	5 canciones populares argentinas (trad.), 1v, pf, 1943; Buenos Aires, 17 July 1944

11 Las horas de una estancia (S. Ocampo), 1v, pf, 1943; Montevideo, 11 June 1945
14 Hieremiae prophetae lamentationes, chorus, 1946; Lagún Onak Chorus, cond. Castro, Buenos Aires, 21 July 1947
27 Cantata para América mágica (pre-Columbian text), S, perc orch, 1960; R. Adonaylo, National SO, cond. Mitchell, Washington DC, 30 April 1961
31a Sinfonía 'Don Rodrigo' (Casona), S, orch, 1964; S. Bandin, Spanish National Orch, cond. R. Frühbeck de Burgos, Madrid, 31 Oct 1964 [from op Don Rodrigo, op.31]
32 Cantata Bomarzo (Mujica Láinez), T/Bar, nar, chbr orch, 1964; R. Murray, National SO, cond. W. Hendl, Washington DC, 1 Nov 1964
34a Music from Bomarzo, suite, chorus, orch, 1970; rev. orch, S/cl, 1970 [from op Bomarzo, op.34]
37 Milena (cant., F. Kafka), S, orch, 1971; P. Curtin, Denver SO, cond. B. Priestman, Denver, 16 April 1973
40 String Quartet no.3: see CHAMBER AND SOLO INSTRUMENTAL
42 Serenata (P. Neruda), Bar, solo vc, wind qnt, 2 perc, hp, db, 1973; J. Díaz, Nátola-Ginastera, Chbr Music Society of Lincoln Center, cond. Ginastera, New York, 18 Jan 1974
43 Turbae ad passionem gregorianam (Vulgate Bible, Liber usualis), T, Bar, B-Bar, chorus, boys' chorus, orch, 1974; Mendelssohn Club Chorus, Philadelphia Orch, cond. R. Page, Philadelphia, 20 March 1975

CHAMBER AND SOLO INSTRUMENTAL

— Piezas infantiles, pf, 1934, withdrawn
— Impresiones de la Puna, fl, str qt, 1934
2 Danzas argentinas, pf, 1937
— Sonatina, hp, 1938
6 3 piezas, pf, 1940
7 Malambo, pf, 1940
12 12 Preludios americanos, pf, 1944
13 Duo, fl, ob, 1945
15 Suite de danzas criollas, pf, 1946, rev. 1956
16 Pampeana no.1, rhapsody, vn, pf, 1947
18 Toccata, Villancico y Fuga, org, 1947
19 Rondó sobre temas infantiles argentinos, pf, 1947
20 String Quartet no.1, 1948; Mozart Qt, Buenos Aires, 24 Oct 1949
21 Pampeana no.2, rhapsody, vc, pf, 1950
22 Piano Sonata no.1, 1952
26 String Quartet no.2, 1958, rev. 1968; Juilliard Str Qt, Washington DC, 19 April 1958
29 Piano Quintet, 1963; Chigiano Qnt, Venice, 13 April 1963
40 String Quartet no.3 (R. Alberti, F. García Lorca, J.R. Jiménez), S, str qt, 1973; B. Valente, Juilliard Str Qt, Dallas, 4 Feb 1974
41 Puneña no.1, fl, 1973, inc.
45 Puneña no.2, vc, 1976
47 Sonata, gui, 1976, rev. 1981
49 Sonata, vc, pf, 1979
51a Fanfare, 4 tpt, 1980 [from orch work Iubilium, 1979–80]
52 Variazioni e Toccata sopra 'Aurora lucis rutilat', org, 1980
53 Piano Sonata no.2, 1981
54 Piano Sonata no.3, 1982

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DEBORAH SCHWARTZ-KATES

Gindron, François (*b c*1491; *d* ?Lausanne, after 1560). Swiss composer and clergyman. He spent his life at Lausanne. He is first mentioned in 1518 as the priest in charge of the cathedral choir (he was a minor cleric and not a canon as some writers have stated). In 1531 he was appointed a church councillor, and he participated in the dispute of October 1536 between Roman Catholic and Reformed theologians at the cathedral. On 16 February 1537 he renounced the Catholic faith in favour of Calvinism. From then on he was comfortably off and took part in civic affairs. In 1552 he was given permission by the Berne authorities, then in control of the region of Vaud, to have a collection of psalms printed. According to the preface to his *Proverbes de Salomon, ensemble l'Ecclésiaste, mis en cantiques et rime françoise selon la vérité hébraïque, par A.D. du Plessis* (Lausanne, 1556; music lost) he was pensioned off by Berne in 1556. A total of five pieces by him appear in publications prepared in Geneva by Simon Du Bosc and Guillaume Guéroult (RISM 1555[14] and 1555[15]).

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PAUL-ANDRÉ GAILLARD

Giner y Vidal, Salvador (*b* Valencia, 19 Jan 1832; *d* Valencia, 3 Nov 1911). Spanish composer. Born into a family of musicians, he had his first lessons from his father, studying later under the organist of Valencia Cathedral, Pascual Pérez y Gascón. From 1875 to 1879 he worked in Madrid, afterwards returning to Valencia where he was an active promoter of music. He played an important part in the foundation of the city's conservatory and was appointed director in 1894 in succession to José María Úbeda. He formed the municipal band and the choral society El Micalet, which in 1928 became the Giner Institute of Music. Giner was responsible for the introduction to Valencia of concert music as it is now understood, and he also tried to create nationalist music by composing operas based on Valencian folk music. Although they were failures he did succeed in writing characteristically Valencian music, notably the symphonic poems *Una nit d'albaes* and *Es chopà … hasta la Moma*, and *L'entrà de la murta*, written for the municipal band in 1903. But it is liturgical music which has pride of place in his output. He composed a requiem in 1878 for the funeral of Queen Mercedes. An even finer requiem setting was written in 1880 after the death of Cristobal Pascual y Genís; this is a work of remarkable vividness and strength.

WORKS
(*selective list*)

STAGE

¿Con quién caso a mi mujer? (zar, 3, Chocomeli), Valencia, Principal, 2 May 1883; El rayo de sol (zar, 3, Nogués), Madrid, Jovellanos, 10 Nov 1875; Sagunto (comic op, 3, Cebrián), Valencia, Principal, 20 Dec 1890; Los mendigos (zar, 3, Guillén), Valencia, Principal, 1896; El soñador (comic op, 3, Danvila), Valencia, Principal, 10 April 1901; El fantasma (comic op, 3, Giner), Valencia, Principal, 13 April 1901; Morel (comic op, 3, Chocomeli), Valencia, Principal, 18 April 1901

CHORAL

Sacred: 18 masses, solo vv, unacc. or with chorus, org, orch; 11 requiem masses, chorus unacc. or with orch; responsories for the dead; motets, hymns, settings of pss, Miserere and Lamentations

Secular: 43 works, incl. La feria de Valencia, 1871; La festa del poble; La trilla, 1896; La tempestad, 1897; Al surcar el lago, 1875; Ecos del Turia

ORCHESTRAL

Sym., on themes from Mercadante's Le 7 parole di nostro signore, 1858; Sym. 'Las fases del campo', 1864; Elegia a Rossini, 1878; 8 sym. poems, incl. Es chopà … hasta la Moma, 1886; Una nit d'albàes, 1881; El festín de Baltasar, 1893

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JOSÉ CLIMENT

Ginés Pérez, Juan. *See* PÉREZ DE LA PARRA, GINÉS.

Gingold, Josef (*b* Brest Litovsk [now Brest], 28 Oct 1909; *d* Bloomington, IN, 11 Jan 1995). American violinist and teacher of Belarusian birth. He moved to New York in 1920 and studied with Vladimir Graffman (1922–7). After his New York début in 1926, he went to Ysaÿe in Brussels (1927–30) and gave many concerts in northern Europe. After his return he became a first violinist in Toscanini's NBC SO (1937–43), leader of the Detroit Orchestra (1943–6) and of the Cleveland Orchestra (with whom he often appeared as a soloist) under Szell (1947–60). He belonged to the Primrose String Quartet (1939–42) and the NBC String Quartet (1941–3).

Gingold taught at Western Reserve University (1950–60) and the Meadowmount School of Music (1955–81). In 1960 he was appointed professor of the violin at Indiana University, establishing a reputation as an outstanding teacher (Laredo, Miriam Fried, Yaron, Silverstein, Hoelscher and Joshua Bell were among his pupils). He gave annual masterclasses at the Paris Conservatoire (1970–81), and was a guest teacher at the Toho Music School, Tokyo. He held the Mischa Elman Chair at the Manhattan School of Music (1980–81). He represented the USA on juries of such international contests as the Queen Elisabeth in Brussels and the Wieniawski in Poland, and helped to found the International Violin Competition of Indianapolis, serving as honorary chairman and president from its foundation in 1982 until 1994. He published useful teaching material and made numerous recordings. Gingold was a distinguished performer with a style of particular sweetness and elegance, and an imposing technical mastery. He played the Martinelli Stradivari made in 1683.

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J. Gingold: 'Golden Years', *The Strad*, c (1989), 968–71

BORIS SCHWARZ/MARGARET CAMPBELL

Ginguené [Guinguené], **Pierre-Louis** (*b* Rennes, 26 April 1748; *d* Paris, 16 Nov 1816). French man of letters, musicologist, theorist and composer. The son of Pierre-François Ginguené, a procurator in the Presidial court of Rennes, and of Anne(-Marie) Gagon, he received a good education in his native city, which included the study of English and Italian language and literature, and lessons in music from Signoretti. He went to Paris in 1772 and became a tutor, and six years later obtained a post in the finance ministry. He was a member of the masonic lodge of the Neuf Soeurs between 1782 and 1784, and in 1786 he married Marie-Anne Poulet, a friend of the future Marquise de Condorcet. He established links with the leading figures of the Revolution, wrote for the *Gazette nationale* and the *Feuille villageoise* (which he also edited), and in 1794 he and five associates founded the *Décade philosophique*. He was imprisoned in St Lazare during the Reign of Terror, but was set free on the fall of Robespierre. He led a very active life as deputy commissioner and then director general of the Instruction Publique, and as a member of the Institut, ambassador to Turin and a member of the Tribunate, from which he was dismissed in 1802 because of his opposition to Bonaparte; he also taught Italian literature at the Athénée. On his death he left a library of some 5000 books, including around 130 works on music, almost exclusively concerned with musical theory and history.

As an enthusiastic lover of Italy and a friend and fervent champion of Piccinni, Ginguené took part in the disputes against the Gluckists. He wrote music criticism for the *Journal de Paris* and the *Mercure de France*, and in 1783 published an interesting article (*Mélophile, à l'homme de*

lettres), in which he expressed his admiration for Piccinni's *Atys*. He also published a *Notice sur la vie et les ouvrages de Nicolas Piccinni* which is a valuable source of information. In 1791 he and Framery co-edited the first volume of the music dictionary of the *Encyclopédie méthodique*, and in 1813 he embarked on the editing of the second volume of this work, which was published in 1818, after his death. He put his name to a number of articles on the history of music, for instance under the headwords 'Angleterre', 'Espagne', 'France', 'Italie' and 'Russie', and on such subjects as 'Cantate', 'Castrato', 'Choeur', 'Concerto', 'Dialogue', 'Expression' and 'Génie'. He also published articles on music in the *Décade philosophique*. He contributed to the study of music (writing, in particular, on Guido d'Arezzo in the 11th century, on the Provençal troubadours and on the birth of music drama) in his *Histoire littéraire d'Italie*, and he published biographical articles on French poets, Provençal troubadours and others (Bernart de Ventadorn, Jaufre Rudel, Guillaume Adhémar, Hoger de Laon, Peire Vidal, Raimbaut d'Aurenga) in the *Histoire littéraire de la France*.

He was passionately devoted to music. In his youth at Rennes he composed *airs* with accompaniment, and in 1784 he published 12 *petits airs* drawn from the novel *Galatée*. For the theatre, he wrote incidental music for *Les confidences à la mode*, *Le bon convive* and *La fille ignorante*. He wrote the libretto for *Pomponin, ou Le tuteur mistifié* (1777, a parody of Piccinni's *Lo sposo burlato*), revised the libretto for Piccinni's *Iphigénie en Tauride* and wrote the words for his *Hymene e l'Hymen* (1799). His other works include a *Traité d'accompagnement pour le clavecin* (*F-Pn*).

As an advocate of liberty who engaged in political activities, Ginguené was not so much a creator as an ideologist and one who opened up paths for others. A poet, a gifted journalist and a highly regarded literary and music critic, he was not only an erudite scholar with a modern mind, a European in advance of his time, and an amateur composer, but also a perceptive musicologist in whom the culmination of the thinking of the philosophers and writers of the Enlightenment may be traced. He set his ideas in the perspective of their historical development, and foreshadowed new trends in art.

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only those relating to music

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MICHELLE GARNIER-BUTEL

Gintzler, Simon (*fl* 1547). German lutenist. He was court musician to Cristoforo Madruzzo (1512–78), Cardinal and Prince-Bishop of Trent and administrator of the diocese of Brixen. Gintzler's dedication to Madruzzo of his *Intabolatura de lauto* (Venice, 1547[22], 2/1589) suggests that he may have been in the cardinal's service for some time. Gintzler was one of the few German lutenists to use Italian tablature. He put great emphasis on legato playing and carefully indicated that a note should be held by placing a small 'x' after its figure. In common with most Italian lutenists, he indicated use of the right-hand forefinger by a dot beneath the figure. He composed six ricercares and intabulated 19 motets, six madrigals and six chansons, by Arcadelt, Jachet of Mantua, Jacquet de Berchem, Josquin, Lupus, Mouton, Senfl, Verdelot, Willaert, Sandrin and Villiers (the six ricercares and one motet ed. in DTÖ, xxxvii, Jg.xviii/2, 1911/*R*). The ricercares, called *Priambeln* by Gerle (1552) and *Fantasiae* by Phalèse (1552), are primarily in imitative counterpoint, with interspersed passage-work and sections of homophony. The vocal transcriptions are full-voiced and moderately embellished. He was clearly concerned to use all the techniques at his disposal in order to create expressive works.

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HANS RADKE

Ginzburg, Grigory (Romanovich) (*b* Nizhniy Novgorod, 17/29 May 1904; *d* Moscow, 5 Dec 1961). Russian pianist and teacher. He had known the pianist and pedagogue Goldenweiser for some years before becoming his pupil at the Moscow Conservatory, and it was in the latter's home that he heard such pianists as Rachmaninoff, Skryabin and Medtner. Ginzburg graduated from the conservatory in 1924, and was an instructor there from

1929, being promoted to professor in 1935. His first success as a pianist came at the inaugural Chopin Competition in Warsaw in 1927, in which he was awarded fourth prize. In 1946 he was made Honoured Art Worker of the RSFSR.

Unlike many musicians of his generation, Ginzburg used his consummate mastery of the instrument solely as the tool with which to express the subtleties of the music he was playing. He eschewed special effects and outbursts of temperament in favour of presenting the music with the utmost lucidity and tonal beauty. He had a naturally communicative tone that was ideally suited to the bel canto works of Chopin and Liszt. Fortunately, he warmed to the recording process and his many discs, particularly those of Liszt, convey his immaculate artistry in all its glory. He made a few virtuoso transcriptions for piano that also demonstrate his taste and sense of style. His discs with Goldenweiser of Rachmaninoff's two suites for two pianos, opp.5 and 17, are memorably idiomatic and stand as significant documents.

JAMES METHUEN-CAMPBELL

Ginzburg, Lev Solomonovich (*b* Mogilev-na-Dnepre, Belorussia, 15/28 Jan 1907; *d* Moscow, 22 Nov 1981). Soviet cellist and musicologist. In 1931 he graduated from the Moscow Conservatory, where he studied the cello with Semyon Kozolupov, music history with Valentin Ferman and Konstantin Kuznetsov, and chamber music with Aleksandr Gedike. He completed his postgraduate studies in 1937, and in the following year took the *Kandidat* degree with a dissertation on Boccherini; he was awarded the doctorate in 1947 for his work on the early history of the cello. At the Moscow Conservatory Ginzburg taught the cello (1936–68) and the history and theory of performance; he was appointed senior lecturer in 1940 and professor in 1950. Ginzburg wrote books on several string players, including Casals, Rostropovich, Maréchal, Ysaÿe and Tartini, and produced a four-volume history of cello playing. He taught in the West and did much for international cultural relations.

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IGOR BÉLZA/LYUDMILA KORABEL'NIKOVA

Ginzburg, Semyon L'vovich (*b* Kiev, 23 May 1901; *d* Leningrad, 4 April 1978). Russian musicologist and historian. After taking private lessons with the conductor M.I. Chernyakhousky, he studied cello at the Baku Music School with V.S. Dobrokhotov and played in an orchestra (1916–18). From 1918 he studied musicology at the Institute for the History of the Arts in Petrograd with Asaf'yev, S.K. Bulich and Karatïgin and the cello and the viola da gamba with Yu.G. Van-Oren (1919–22); he also attended Glazunov's ensemble class at the conservatory and completed a degree in history and philology at Petrograd University (1918–23).

From 1919 Ginzburg taught at music schools and colleges (including the Institute of Dramatic Arts, 1924–6), and he was appointed research fellow at the Institute for the History of the Arts in 1922, a post he retained until 1930. In 1925 he joined the faculty at the Leningrad Conservatory, where he was appointed senior lecturer in 1928 and professor in 1935 and served as department chair, 1940–62. During this time he was also a lecturer at Leningrad University (1927–30), curator of the museum of the Leningrad PO (1929–32), head of the department of musical culture and technology at the Érmitazh, artistic director of the historical concerts at the Érmitazh Theatre (1932–5) and research fellow at the Institute for Theatre and Music (1938–40; 1946–8). He retired in 1978.

During the 1920s and early 30s Ginzburg was an active member of the Leningrad Association of Contemporary Music and played a significant role in the concert life of Leningrad as a cellist, playing in chamber concerts with I.A. Braudo and N.I. Golubovskaya. From 1927 he co-edited with Asaf'yev the six collections issued by *Novaya muzïka*. A prolific author (his complete list of writings contains 336 items), he contributed to various newspapers and journals and edited many scholarly collections, books and translations. He is known particularly for his book on the music history of the peoples of the USSR (1940–52), researched during the 1930s.

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YELENA ORLOVA/LARISA KAZANSKAYA

Giocoso (It.: 'jocular'; adjective from *gioco*, a game). A designation of mood often found qualifying some tempo mark as in *allegro giocoso*. But it also appears alone as a tempo designation in its own right.

Gioia [Gioja], **Gaetano** (*b* Naples, *c*1760; *d* Naples, 30 March 1826). Italian dancer and choreographer. By 1775 he was a principal dancer at the Teatro Regio, Turin. He appeared there regularly up to 1778 and in 1784–9, but also danced in Florence (1776, 1779–80), Lucca (1779), Rome (1781, 1787) and Naples (1783, 1785). He made his choreographic début at Turin in 1789, then worked in Venice and at La Scala, Milan. He was subsequently principal choreographer and dancer at the major theatres of Naples (1793, 1795–6), Milan (1793–4), Florence (1798–9), Turin (1799) and Genoa (1800). A period in Vienna from 1800 exposed him to important new stimuli, notably the instrumental music of resident composers, the new lighting techniques and stage effects of the *Zauberopern* and acquaintance with the younger choreographer Salvatore Viganò. Gioia returned to Italy in 1802; his prodigious output amounted to some 95 different ballets in more than 220 productions.

Gioia's works show the cross-fertilization between opera and pantomime ballet. Several of his early ballets follow a common 18th-century practice of borrowing plots from successful Italian and French operas. At least two, *Nina, o La pazza per amore* (1794) and *Gli Orazi e i Curiazi* (1798), also used music drawn exclusively from their operatic models (Dalayrac and Cimarosa), arranged for orchestra. The scores of most of his ballets, however, were compilations, often containing music from the newest operas. Among the composers of original scores for Gioia was Pietro Romani. Gioia's ballets were important models for Italian operas of his and the following generation. His themes were among the first to inspire librettos of vocal works. One of the earliest was Generali's *Cesare in Egitto* (1816, Turin), based on Gioia's most famous choreography (1807, Naples). At least three of Donizetti's operas, *Gabriella di Vergy* (1826), *Otto mesi in due ore* (1827) and *Elisabetta al castello di Kenilworth* (1829), owe their plots to similarly titled ballets by Gioia.

The realistic acting technique of dancers in Gioia's ballets influenced the expressive art of such outstanding young singers as Pasta and Malibran; and his use of large numbers of dancers and spectacular scenic effects gave audiences a taste for visual extravagance matched only when grand opera conquered Italian stages in the 1850s.

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KATHLEEN KUZMICK HANSELL

Giordani, Carmine (*b* Cerreto, *c*1685; *d* Naples, 1758). Italian composer. He was enrolled in the Conservatorio della Pietà dei Turchini in Naples on 9 May 1701, as a pupil of Gennaro Ursino and Nicola Fago. In 1712 he became deputy organist of the royal chapel, a post he held for the rest of his life, and in the same year wrote part of the music for *La vittoria dell'amor coniugale*, which was performed at the Teatro S Bartolomeo. There is no evidence to connect Carmine with Tommaso Giordani.

WORKS

La vittoria dell'amor coniugale (op), Naples, 1712, *I-Nc*

Cantata, S, bc, *GB-Lbl*; Pianger vidi (cant.), S, *Lcm*; Terrestre paradiso (cant.), S, *I-Mc*; Nei giorni tuoi felice (duet, P. Metastasio: *Olimpiade*), S, A, 4 insts, *Mc*; other arias, *Nc*

Credo, 5vv, insts, *GB-Ob*; Dormi benigne Jesu, motet, 4vv, vns, bc, org, *I-Mc*; Quem vidistis pastores, motet, 4vv, chorus, str, bc, org, *Mc*; other motets, *Nc*

CHRISTOPHER HOGWOOD

Giordani [Giordano], **Giuseppe (Tommaso Giovanni)** [Giordaniello] (*b* Naples, 19 Dec 1751; *d* Fermo, 4 Jan 1798). Italian composer. The son of Domenico Giordani (*d* Naples, 31 March 1770) and Anna Maria Tosato, he was a pupil at the Conservatorio di S Maria di Loreto, Naples, where his teachers were Gennaro Manna, Sacchini, P.A. Gallo and Fenaroli, and where his fellow students included Cimarosa and Zingarelli. In 1774 he was appointed supernumerary *maestro di cappella* of the Tesoro di S Gennaro, Naples, taking over from Manna and becoming a leading figure in the city. As well as composing sacred music during this period, he was probably involved in teaching, as is attested by a manuscript counterpoint manual, attributed to him, set out in the customary form of a dialogue between pupil and teacher.

On 25 May 1779 Giordani married the singer Emanuela Cosmi (*b* Naples, March 1754), by proxy, in the collegiate church of Foggia; known as 'La Positanella', she was active in companies touring the south of Italy. Fétis's claim that Giordani's operatic début was in Pisa in 1769 or 1771, with *L'astuto in imbroglio*, remains undocumented. In the autumn of 1779 he inaugurated the Teatro della Palla a Corda, Florence, with *L'Epponina*. During the 15 years between this work and his *Betulia liberata* (1796) he composed almost 40 works, including *opere serie*, *opere buffe* and oratorios, totalling about 80 performances. In 1780 he was admitted to the Accademia Filarmonica of Modena, and subsequently that of Parma. Apart from some brief visits to Naples and Rome, he then concentrated his activity on the principal cities of northern Italy, making Bologna his centre. In the spring of 1788 he inaugurated the Teatro Comunale in Faenza with *Cajo Ostilio*.

Giordani's *La distruzione di Gerusalemme*, produced in Lent 1787 (repeated in Lent 1790), apparently the first *dramma sacro* to be staged in a theatre, was an enormous success, and was hailed by the *Gazzetta di Napoli* (13 March 1787) as 'vigorous and apposite music'. Goethe, who was present at the performance, recorded his impressions in his *Italienische Reise* (part ii, Naples, 9 March 1787), describing it as a type of spectacle almost indistinguishable from secular opera and almost equally as florid.

On 14 February 1789, after the successful production of *La disfatta di Dario* at La Scala, Milan, Giordani was elected *maestro di cappella* of Fermo Cathedral; he also took up the post of organist on 4 August. On 4 November 1791 he assumed the same responsibilities at the oratory church of Santo Spirito. A revival of his *La morte di Abele* (trial run 26 September 1790) and *La distruzione di Gerusalemme* (after 20 August 1791) inaugurated the local Teatro dell'Aquila. For his opera *Ines de Castro* (1793, Venice) Giordani adopted the conventions of late 18th-century *opera seria*, with more complex and more cohesive dramatic unities and the introduction of passages for the chorus. He then worked in the Marches, devoting himself principally to composing oratorios and sacred music. His inspired and intense *Le tre ore di agonia di N.S.G.C.* (1793, Fermo) was widely performed.

Giordani enjoyed a high reputation in his day. His works were heard in the leading Italian theatres and abroad, in Lisbon, Madrid and Dresden. His music is characterized by a sound compositional technique, inventiveness and formal precision; in his *opere serie* graceful cantabile passages alternate with fluent bel canto virtuosity. The authorship of the popular song, *Caro mio ben*, attributed to both Tommaso and Giuseppe Giordani, remains unresolved.

WORKS

OPERAS

dg - *dramma giocoso* dm - *dramma per musica*
fa - *farsa* int - *intermezzo*

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Il Demetrio (dm, 3, P. Metastasio), Modena, Corte, carn. 1780

Erifile (dm, 3, G. de Gamerra), Genoa, S Agostino, carn. 1780, *D-Ds*, *I-PAc*

La Nitteti (dm, 3, Metastasio), Livorno, S Sebastiano, carn. 1781, *I-Pl*, *P-La*

Gl'inganni scambievoli (int, 2), Rome, Valle, carn. 1781

La fiera di Brindisi (commedia per musica, 3, G. Palomba), Naples, Fondo, sum. 1781

Lo sposo di tre, e marito di nessuna (commedia per musica, 3, A. Palomba), Naples, Fondo, sum. 1781; rev. of P. Anfossi and P.A. Guglielmi, 1763

Il convito (fa, 2, G. Palomba), Naples, Fondo, carn. 1782

La Principessa di Tingi (ballo eroico pantomimico, P. Franchi and G. Traffieri) and La vendemmia, ossia La contadina impertinente (ballo comico, Franchi and Traffieri), Naples, S Carlo, 30 May 1782, in G. Insanguine: Calipso

L'acomate (dm, 2), Pisa, Prini, 21 April 1783; rev. as Elpinice (dm, 3), Bologna, Zagnoni, aut. 1783

Pizzarro nelle Indie, o sia La distruzione del Perù (dm, 3), Livorno, Armeni, aut. 1783

Osmane (dm, 3, Sertor), Venice, S Benedetto, carn. 1784, *P-La* (inc.)

Tito Manlio (dm, 3, G. Roccaforte or M. Noris), Genoa, S Agostino, carn. 1784

La vestale (dm, 3, ? L. Romanelli), Bologna, Zagnoni, carn. 1785, *I-FERd** (qnt only)

Ifigenia in Aulide (dm, 3, ? L. Serio), Rome, Argentina, carn. 1786

L'impegno, o sia Chi la fa l'aspetti (fa, 2), Rome, Capranica, carn. 1786

Alciade e Telesia (dm, 2, E. Manfredi), Bologna, Zagnoni, carn. 1787, *FERd**

Fernando nel Messico (dm, 3, F. Tarducci), Rome, Argentina, carn. 1787, *FERd**, *B-Bc*

Li ripieghi fortunati (farsetta, 2), Rome, Capranica, carn. 1787

Il corrivo (commedia per musica, 2, G.M. Diodati), Naples, Nuovo, spr. 1787

Li tre fratelli ridicoli (fa, 2), Rome, Capranica, 1788, *I-Bc*

Cajo Ostilio (dm, 3, Manfredi), Faenza, Comunale, spr. 1788, *Fc*

Scipione (dm, 2, E. Giusti), Rovigo, aut. 1788

Ariarate (dm, 3, F. Moretti), Turin, Regio, carn. 1789, *P-La*

Cajo Mario (dm, 3, Roccaforte), Lodi, Nuovo, aut. 1789

La disfatta di Dario (dm, 3, N. Morbilli), Milan, Scala, carn. 1789, *I-FERd**, *F-Pn*, *I-Nc*

Aspasia (dm, 3, Sertor), Venice, S Benedetto, carn. 1790
Nicomede (dm, 3, Manfredi), Genoa, S Agostino, carn. 1790, *FERd**
Medonte, re di Epiro (dm, 2, de Gamerra), Rome, Argentina, carn. 1791, FERd* (Act 1 only)
Don Mirtillo contrastato (dg, 2), Venice, S Cassiano, aut. 1791, *FERd** (Act 1 only)
Atalanta (dm, 3, C. Olivieri), Turin, Regio, carn. 1792, *FERd**
Ines de Castro (dm, 3, C. Giotti), Venice, Fenice, carn. 1793, *FERd**, *Gc, Vnm*
Doubtful: L'astuto in imbroglio (ob), Pisa, 1771, cited by Fétis; Il ritorno di Ulisse (A.G. Moniglia), Mantua, Ducale, 26 Dec 1782
Arias, duets and trios in *A-SL, Wgm; CH-BM, E, Gc, N; D-BFb, Dl, DO, HR, Hs, MÜs, SWl, WRtl; DK-Kc, Kk; HR-Dsmb; I-Bc, BRc, BZtoggenburg CHc, CHf, FOc, FZc, MAC, Mc, Nc, OS, PAc, PEsp, PS, Raf, Rc, Rsc, Sd, Tf, Tn, VEss, Vnm; US-LAum*

ORATORIOS

La fuga in Egitto, 1775, *I-Nc* (pt 2 inc.)
Passio per il Venerdì Santo (after St John's Gospel), 1776, *FERd**
Il ritorno delle sacre reliquie della vergine e protomartire S Agata, Catania, 1783, cited in Policastro (1950)
La morte d'Abelle (2, P. Metastasio), Iesi, Pubblico, Sept 1785, *FERd**, *Mc*; sinfonia ed. U. Gironacci and I. Vescovo in Monumenti musicali marchigiani, i (Milan, 1990)
La distruzione di Gerusalemme (azione sacra, 2, C. Sernicola), Naples, S Carlo, Lent 1787, *CH-N, I-Mc, PAc, FERd** (pt 2)
La risurrezione, 1788, *Mc*
Le tre ore di agonia di N.S.G.C., *Fermo*, 1793, *D-Bsb, I-Ad, Bsf, FERd, Fn, Mc, MOe, Nc, OFma, Rc, Ria, Rsc, RPTd*
Isacco figura del redentore (2, Metastasio), Camerino, Publico, ? 18 May 1794, *FERd** (pt 2 only)
Il figliuol prodigo (componimento sacro, 2), Ascoli Piceno Cathedral, 1795, *FERd* (str pts only, some autograph), *Mc*, dated 1793
La Betulia liberata (2, Metastasio), Ancona, Fenice, 8 May 1796, *FERd**
Saul, cited in *Atti di Nicola Ferrari* (MS, 1798, *FERas*)

CANTATAS, OCCASIONAL WORKS

Licenza, in P. Guglielmi: Enea e Lavinia, Novara, spr. 1789
Leandro ed Ero, cited in *Atti di Nicola Ferrari*
Oh Dio Fileno, S, orch, *FERvitali*

SACRED

MSS, autograph in I-FERd, unless otherwise stated; mostly for SATB, accompanied by organ or orchestra

Masses: 10 missa brevis, 1 in *CH-E*, 1 in *I-Bc*, 1 in *CHf*, 1 in *LU*, 1 in *Nc*, 1 in *Sd*; Requiem, c, str (inc.)
Mass sections: Gratias; 2 Domine Deus, 1 in *Sd*; 3 Cr (inc.), 1 in *Mc*; Libera me Domine
85 offs: 11 in *D-MÜs*, 24 in *I-MAC*; 7 ed. in U. Gironacci and I. Vescovo (1987)
Psalms: 4 Dixit; 4 Domine, 1 in *D-MÜs*; Lauda Jerusalem; 3 Laudate pueri, 1 in *CH-E*; Qui habitat in adjutorio
Hymns: Laudibus cives; 10 Tantum ergo, 1 in *I-Bsf*; TeD, dated 1788; TeD, *BRs**; Veni Creator Spiritus, copy also in *MAC*
Canzoncine per i Venerdì di Marzo: Per le piaghe; Gesù caro al fin tu sei; Sommo ben dell'alma mia
Motets: Clamate mortales; Dirae molestae sortis; *A*♭ Lirae dulces resonate, D, 1773; Lirae dulces resonate, B♭ Tubae sonorae et clarae, 1773
Lamentations, incl. Quomodo sedet, ed. in Gironacci and Vescovo (1987); Miserere; Christus; Haec dies; lit; vespers; 27 responsories; 7 lit lauretanae, 1 in *D-MÜs*, 2 in *I-Mc*; 4 Mag, 1 inc.; 2 Salve regina, 1 in *CH-BM*; Stabat mater, *D-MÜs*; Veni sponsa; Victimae paschali (inc.)

INSTRUMENTAL

3 sonate, hpd, vn (Florence, before 1787); 3 sonatas, D, E♭, F, kbd, *I-Ad*; 2 sonatas, C, F, kbd, *PEsp*
Conc., C, hpd, orch, *LU*; 4 notturni, vn, va, vc, *Gl*; 6 trios, 2 vn, b, *Rc* (vn 1 only), *Fn* (vn 2 only); Divertimento, F, fl, hpd/(vn, b), *LU*

PEDAGOGICAL

Prattica della musica, cioè Dell'arte del contrapunto, *I-Nc*

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M. Marx-Weber: 'L'intenzione delle "Tre ore di agonia di N.S.G.C." di Giuseppe Giordani', *Quaderni musicali marchigiani*, iv (1997), 25–42

UGO GIRONACCI

Giordani, Tommaso (*b* Naples, *c*1730–3; *d* Dublin, Feb 1806). Italian composer, active in the British Isles. All the members of his family were singers, apart from himself and his brother Francesco, a dancer. About 1745, under the management of their father, Giuseppe (unrelated to the composer Giuseppe Giordani known as Giordaniello), the Giordani family formed a small opera troupe and, with a few other singers, travelled across Europe. After performing at Ancona and Pesaro (1745), Senigallia and Graz (1747), Frankfurt and Salzburg (1750), Amsterdam (1752) and Paris (1753), they were invited by John Rich to perform four burlettas in the 1753–4 season at Covent Garden. On 17 December 1753, at the première of the first of these, *Gli amanti gelosi* (with words by Tommaso's father and music attributed to Cocchi), the singing of Tommaso's sister, Nicolina, caused a sensation; she was nicknamed 'La Spiletta' after her role. The family performed again in London in 1755 and 1756. Tommaso's name is not mentioned, although he composed the music to the burletta *La comediante fatta cantatrice*, given in January 1756. He may have arranged music and played the harpsichord in the theatre band while the rest of the family was on stage.

The family was in Dublin late in 1764, having been invited to perform at the Smock Alley Theatre, and remained in Dublin for three years, during which time Tommaso's career as an opera composer was launched. His first major composing venture in Dublin, however, proved a miscalculation; failing to understand the satirical nature of the work, Giordani mistakenly 'improved' the simple airs of *The Beggar's Opera* by 'italianizing' them. But his next three comic operas, *Don Fulminone*, *The Enchanter* and *The Maid of the Mill*, all produced between January and March 1765, were better received. The following season Giordani remained at Smock Alley, although the rest of the family transferred to the Theatre Royal, Crow Street. For Smock Alley he composed two operas: *Love in Disguise*, which was written by a Trinity College student, Henry Lucas (the performance was attended by a crowd of Trinity students); and *L'eroe cinese*, apparently the first *opera seria* to be staged in Ireland. Giordani then moved to Crow Street, where his *Phyllis at Court* was performed in 1767. Charges of plagiarism, however, drove him back to London.

By early 1770 Giordani was very active with the Italian Opera at the King's Theatre. Over the next 13 years he composed the entire music to three operas, collaborated in a pastoral, *L'omaggio* (1781), and arranged, adapted and added new overtures or airs to a number of Italian pasticcios. He also directed many operas at the King's

Theatre and contributed incidental music to plays, including the songs to Sheridan's *The Critic* at Drury Lane (25 October 1779). Giordani's activities were not confined to the theatre. He composed many songs for Vauxhall Pleasure Gardens, several sets of canzonets, and a large number of instrumental works which show a partiality for combinations involving keyboard. His quintets (op.1) for keyboard and strings are among the earliest in this genre. The number of pieces that Giordani wrote for younger, less experienced players is also noteworthy

In summer 1783 Giordani returned to Dublin, where he joined the male alto Michael Leoni in a series of concerts at the Rotunda. With Leoni he then rented a theatre in Capel Street, calling it the English Opera House, and put on a season of 'English' operas, with librettos mostly by minor Irish writers and the music by himself. He composed the music for seven staged musical works and adapted music for another half-dozen pieces for an outwardly successful season, which opened, on 18 December, with *Gibraltar* and *The Haunted Castle*. Yet the smallish size of the theatre meant that Leoni and Giordani failed to meet their expenses, and the venture ended in bankruptcy in July 1784.

The following season Giordani worked at Smock Alley under Richard Daly; he moved to Crow Street in 1787 when Smock Alley closed, and became musical director there the following year. (In 1784 he had married one of the daughters of Tate Wilkinson, the manager of the theatre.) Giordani had several successes at both theatres, but seems to have given up composing after writing his comic opera *The Cottage Festival* (1796). The exact date of his death is unknown, but the minutes of the Irish Music Fund (of which he had been president since 1794) record, on 24 February 1806, the payment of five guineas for his funeral. Giordani's gifts as a prolific and versatile composer were sufficient for him to be respected in London and to dominate the Dublin musical scene for many years. He wrote in the prevailing italianate style, with expressive and inventive melodies, his best written with specific singers in mind. He was also a sensitive orchestrator. Generally, though, he was a somewhat indifferent composer, and was frequently accused of plagiarism. The authorship of the popular song *Caro mio ben*, attributed to both Tommaso and the unrelated composer Giuseppe Giordani, remains unresolved: Tommaso's father, Giuseppe, has also recently been posited as the author.

WORKS

DRAMATIC

some music published in Dublin or London shortly after performance

DBCS – *Dublin, Theatre Royal, Crow Street*
DBEOH – *Dublin, English Opera House, Capel Street*
DBSA – *Dublin, Smock Alley*
LCG – *London, Covent Garden*
LDL – *London, Drury Lane*
LKH – *London, King's Theatre, Haymarket*
LLH – *London, Little Theatre, Haymarket*

La comediante fatta cantatrice (comic op), LCG, 12 Jan 1756
Don Fulminone, or The Lover with Two Mistresses (comic op), DBSA, 7 Jan 1765
The Enchanter, or Love and Magic (comic op), DBSA, 17 Jan 1765
The Maid of the Mill (comic op, 3, I. Bickerstaff, after S. Richardson, J. Fletcher and W. Rowley), DBSA, 26 March 1765
Love in Disguise (comic op, H. Lucas), DBSA, 24 April 1766
L'eroe cinese (os, 3, P. Metastasio), DBSA, 7 May 1766
Phyllis at Court (comic op, 2, R. Lloyd after C.-S. Favart), DBCS, 25 Feb 1767
The Elopement (pantomime), LDL, 26 Dec 1767
Il padre e il figlio rivali (comic op), LKH, 6 Feb 1770
Acis and Galatea (cant., G. Farranio), London, New Rooms, Tottenham Street, 1777
Il re pastore (os, 3, Metastasio), LKH, 30 May 1778
Il bacio (comic op, 2, C.F. Badini), LKH, 9 April 1782
Gibraltar (comic op, R. Houlton), DBEOH, 18 Dec 1783
The Haunted Castle (afterpiece, W.C. Oulton), DBEOH, 18 Dec 1783
The Enchantress, or The Happy Island (musical entertainment, A.M. Edwards), DBEOH, 31 Dec 1783
The Happy Disguise (comic op, Oulton), DBEOH, 7 Jan 1784
Genius of Ireland (masque), DBEOH, 9 Feb 1784
The Dying Indian (musical entertainment), DBEOH, 11 March 1784
Orfeo ed Euridice (burlesque op, Houlton), DBEOH, 14 June 1784
The Hypochondriac (afterpiece, A. Franklin), DBSA, 4 Jan 1785
The Island of Saints, or The Institution of the Shamrock (pantomime, Messink), DBSA, 27 Jan 1785
Calypso, or Love and Enchantment (serio-comic op, Houlton), DBSA, early April 1785
Perseverance, or The Third Time the Best (musical interlude, 2, Oulton), DBCS, 12 March 1789
The Distressed Knight, or The Enchanted Lady (comic op), DBCS, 12 Feb 1791
The Ward of the Castle (comic op, 2, Mrs Burke), LCG, 24 Oct 1793
The Cottage Festival, or A Day in Wales (comic op, L. MacNally), DBCS, 28 Nov 1796
Collaborations: L'omaggio (pastoral, 3), LKH, 5 June 1781, with G.B. Bianchi, V. Rauzzini; The Contract (comic op, 2, R. Houlton), DBSA, 14 May 1782, with P. Cogan and I.A. Stevenson; To Arms, or The British Recruit (musical interlude, 1, T. Hurlstone), LCG, 3 May 1793, with W. Shield and Stevenson
Adaptations (mostly new accs. or new ovs., songs and finales; orig. composer named if substantial part of his music retained): Gli amanti gelosi, DBSA, 23 Nov 1764, most music by B. Galuppi; The Beggar's Opera, DBSA, 2 Jan 1765; J.A. Hasse: Artaserse, LKH, 25 April 1772, collab. M. Vento; Hasse: Antigono, LKH, 8 March 1774, collab. Vento and T. Traetta; A. Sacchini: Armida, LKH, 8 Nov 1774; G. Paisiello: Le due contesse, LKH, 4 Nov 1777; J. Hook: The Lady of the Manor, DBEOH, 25 March 1784; T.A. Arne: Love in a Village, DBSA, 30 Oct 1784; Shield: Robin Hood, or Sherwood Forest, DBSA, 13 Dec 1784; S. Arnold: Gretna Green, DBSA, 7 Jan 1785; Shield: Fontainbleau, or Our Way in France, DBSA, 29 Jan 1785; Arne, after H. Purcell [Weldon]: The Tempest, DBCS, 26 Nov 1789; Arnold: The Battle of Hexham, DBCS, early Dec 1789; S. Storace: The Haunted Tower, DBCS, 18 Feb 1790; Storace: The Siege of Belgrade, or The Turkish Overthrow, DBCS, 14 Dec 1791
Numerous songs and ovs. in pasticcios and comic ops (many written specially), incl.: Le vicende della sorte (1770); Il trionfo d'amore (1773); La marchesa giardiniera (1775); La frascatana (1776); Il geloso in cimento (1777); La vera costanza (1778); Alessandro nelle Indie (1779); L'Arcifanano (1780); Il barone di Torre Forte (1781); Ezio (1781); The Silver Tankard (Arnold, 1781); I viaggiatori felici (1781); Silla (1783); Love in a Village (1791); Inkle and Yarico (1791)
Songs in plays, incl.: The Way to Keep Him (comedy, 3, A. Murphy), LDL, 24 Jan 1760; The Critic (farce, 3, R.B. Sheridan), LDL, 29 Oct 1779; The Musical Lady (farce, Williams, after G. Colman the elder), DBEOH, 4 March 1784

OTHER VOCAL

all printed works published in London

op.	
6	Six duettini italiens (*c*1773)
11	Six Canzonets, 1v, pf/hp (1775)
13	Six Italian Canzonets, 1, 2vv, pf/hp (1775 or 1776)
15	Eight English Canzonets, 2vv, pf/hp/hpd (1776)
16	Six English Canzonets, 1v, pf/hp (1777)
20	At the Close of the Day: the Hermit, a favourite English Ballad, 1v, pf/hp (1778)
22	A Fourth Sett of English Canzonetts, 1v, pf/hp (*c*1780)
28	Six English Canzonets, 1v, pf/hp (1781)

Six Favorite Songs The Words taken from the Reliques of Ancient English Poetry (*c*1785)
Six Canzonets, 1v, pf (1795)
Occasional works (music lost unless pubd): Isaac (orat, Metastasio), Dublin, Fishamble Street Music Hall, March 1767; The Castle Ode (G.E. Howard), Dublin, Rotunda, 1 Aug 1769; Cant. for the farewell of A. Heinel, London, 1773; Elliott's Wreath, or Gibraltar

Preserved (cant., R. Houlton), Dublin, Rotunda, 26 Sept 1783; Ode on the Prince of Wales attaining his Majority (Houlton), Dublin, Rotunda, Sept 1783, ov. arr. pf (London, n.d.); Ode on the Passions (W. Collins), Dublin, Theatre Royal, Crow Street, 21 March 1789; TeD for the Recovery of George III, Dublin, Francis Street Chapel, April 1789; Ky and Gl, Dublin, 24 March 1792

Collections of favourite songs and cants. sung at Vauxhall (1772–9); other songs pubd singly and in 18th-century anthologies; canzonets etc., *GB-Lbl*

INSTRUMENTAL

all the printed works were first published in London, unless otherwise stated; many were also published in Paris, Berlin or Frankfurt with conflicting opus numbers

op.	
—	A Select Ov. in 8 parts, D (*c*1767) [ov. to The Elopement]
[1]	Sei quintetti, hpd, 2 vn, va, vc (1771), 3 ed. in RRMCE, xxv (1987)
2	Six Quartettos, 4 for str qt, 2 for fl, vn, va, vc (1772)
3	Six Chamber Concerto's, fl, 2 vn, bc (*c*1773)
4	Six Sonatas ... dedicated to Mrs Hobart, hpd/pf/org, vn (*c*1773)
5	Six Sonatas, hpd, vn (*c*1773)
7	Six Duets, 2 fl (before Sept 1775)
8	Sei quartetti, str qt (*c*1775)
9	Six Easy Solos, fl, bc (1774)
10	VI Sonatas, hpd/pf/org (1775)
12	Six Trios, fl, va, vc (1775)
14	Six Concerto's, pf/hpd, 2 vn, bc (1776)
—	Cadences for the Use of Young Practitioners, hpd/pf/org (1777)
17	Six quatuor, hpd, fl, vn, b (1778)
—	Six Trios ... selected from the Favorite Songs in the Italian Operas, fl, vn, bc (1779)
—	A Second Set of Six Sonatas, 2 fl/(fl, vn) (*c*1779)
18	Six Duettos, 2 vc (*c*1780)
19	Six Concertos, fl, 2 vn, bc (*c*1780)
21	Six Duettos, 4 for vn, vc, 2 for 2 vn (*c*1780)
23	A second Sett of Six Concertos, hpd/pf, 2 vn, bc (1779)
24	Six Sonatas, hpd/pf, vn/fl (*c*1779)
—	A First Sett of three Duetts, hpd/pf (*c*1780)
—	A Second Sett of three Duetts, hpd/pf (*c*1780)
—	Fourteen Preludes in all the Different Keys, hpd/pf (*c*1780)
—	A Favourite Overture in 8 parts, E♭ (c1780)
—	Six Solos, gui, hpd, and one Trio, gui, vn, b (*c*1780)
—	Six Marches, Six Quick steps and Two Concertos Militaire, hpd/pf (1780)
25	Twelve Progressive Lessons ... composed for the Improvement of Young Practitioners, hpd/pf/org (1780)
27	Six Sonatas, hpd/pf, vn (1781)
30	Three Sonatas, pf/hpd, fl/vn, b viol/va (1782)
—	A Duetto, pf/hpd (1783)
—	Six Sonatinas, pf/hpd, vn (1783)
—	Six Progressive Lessons, hpd/pf (1784)
—	Four Favorite Duettinos, hpd/pf (1784)
31	Three Sonatas, pf/hpd, vn, vc (*c*1785)
32a	Three Favourite Sonatas, hpd/pf, vn (1786), spurious [1st pubd as J. Schobert, op.20]
32b	Six Grand Lessons, hpd/pf, vn (*c*1785)
33a	Three Concertos ... Third Set, hpd/pf, 2 vn, bc (1786)
33b	Fourteen Preludes or Capricio's and Eight Cadences, pf/hpd/hp/org (*c*1785)
34	Three Sonatas, hpd/pf, vn (1788)
—	A Third Set of Six Duetts, 2 fl (before 1789)
—	Countess of Antrim's Minuet (Dublin, after *c*1790)
—	Lady Letitia MacDonell's Minuett (Dublin, after *c*1790)
35	Six Sonatas, pf, vn (1794)

Arrs. of various pieces pubd, incl.: Haydn's Quartet's and Symphonies, arr. pf 4 hands (*c*1775); favourite fl concs., vn concs. and op ovs.; music for 2 hpd, *D-Dl*, cited by Eitner attrib. Giuseppe Giordano

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BDA; BurneyH; EitnerQ; FiskeETM; LS; SartoriL

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IRENA CHOLIJ

Giordano, Umberto (Menotti Maria) (*b* Foggia, 28 Aug 1867; *d* Milan, 12 Nov 1948). Italian composer. The son of a chemist who intended him for the career of a fencing master, he devoted himself to music against his parents' will. In 1882 he was admitted to the Naples Conservatory, where his teachers included Paolo Serrao and Giuseppe Martucci.

While still a student he entered a one-act opera, *Marina*, for the Sonzogno competition of 1889. Although short-listed among the 73 submissions it was awarded only sixth place (the winner being Mascagni with *Cavalleria rusticana*). Nonetheless Sonzogno thought sufficiently well of it to commission from Giordano a full-length opera, *Mala vita* (1892, Rome), based on a novella of low-life in Naples by Salvatore Di Giacomo (see illustration). With its wealth of local colour and strong story line it proved highly successful in Austria and Germany, where it began a temporary vogue for operas in a Neapolitan setting. In Italy it was found too shocking, and five years later Giordano revised it as *Il voto*, without beneficial results. However, following Ricordi's example with Puccini, Sonzogno provided Giordano with a monthly stipend against the composition of his next opera. This was *Regina Diaz* (1894, Naples), intended for the celebrations of Mercadante's centenary. The subject (essentially that of Donizetti's *Maria di Rohan*) failed to inspire the composer; and the opera was withdrawn after the second performance. As a result, Edoardo Sonzogno decided to withhold Giordano's retainer, but he was persuaded otherwise by Alberto Franchetti, who ceded the libretto of *Andrea Chénier* to his younger colleague.

That same year Giordano settled in Milan, where he married Olga Spatz-Wurms, whose family owned the hotel in which Verdi regularly stayed during his last years – a circumstance which enabled the younger composer to make his acquaintance and receive from him valuable advice. The success of *Andrea Chénier* (1896, Milan) established Giordano in the front rank of the *giovane scuola*. He then returned to a long-cherished project of an opera based on Sardou's *Fedora*, which was launched at Sonzogno's Teatro Lirico in 1898, with Caruso as the tenor lead. This too was destined to remain in the repertory. A third triumph, though more temporary, followed with *Siberia* (1903, Milan), after which Giordano's fortunes declined. *Marcella* (1907, Milan), a story of love and renunciation across the class barrier, failed, as did *Mese Mariano* (1910, Palermo), in which Giordano returned to Di Giacomo with a plot which anticipates to



Scene from Act 1 of Giordano's 'Mala vita', Teatro Argentina, Rome, 1892: engraving from 'Il teatro illustrato' (May 1892)

a surprising extent that of Puccini's *Suor Angelica*. Following an old suggestion of Verdi's that he write an opera showing Napoleon *en pantoufles* he turned to Sardou's comedy *Madame Sans-Gêne* (1915, New York). Owing to the outbreak of war the première was given in his absence with a cast that included Geraldine Farrar, Giovanni Zenatello and Pasquale Amato; the conductor was Toscanini. But this too made little impression. Together with Franchetti he wrote an operetta, *Giove a Pompei* (1921, Rome), his own contribution having been mostly composed 20 years earlier.

Then came an unexpected success, *La cena delle beffe* (1924, Milan), written to a libretto by Sem Benelli, adapted (with the help of Giovacchino Forzano) from his own gruesome play set in Florence during the reign of Lorenzo the Magnificent. Held by some to be Giordano's dramatic masterpiece, the opera is still occasionally revived. His last work for the stage was the one-act *Il re* (1929, Milan), a lighthearted moralistic fantasy by Forzano composed as a vehicle for the coloratura soprano Toti Dal Monte. Under Toscanini it enjoyed a certain vogue during the 1930s with Maria Caniglia and Lina Pagliughi as well as Dal Monte. A ballet, *L'astro magico*, remained unperformed, while an opera to a libretto by Forzano on the subject of Rasputin never materialized. The compositions of Giordano's last years consisted mostly of songs and a few occasional pieces, among them incidental music for a play, *Cesare*, by Forzano and even a fanfare (1943) for the Italian radio news programme.

Although he showed no great individuality as a melodist, Giordano handled the late Romantic, emotionally vehement idiom of the *giovane scuola* with ease and fluency, being particularly skilful in weaving into his scores elements of local and historical colour – Neapolitan dance rhythms (*Mala vita* and *Mese Mariano*), French Revolutionary songs (*Andrea Chénier* and *Madame Sans-Gêne*), Russian folk music (*Fedora* and *Siberia*), 18th-century pastiche (*Chénier*), pseudo-Chopin piano music, Swiss *ranz des vaches* (*Fedora*) and Tuscan street song (*La cena delle beffe*). Musically his operas are loosely organized, with sparing use of recurring themes. His grandest work (his own favourite) is *Siberia*, which achieved the rare distinction of a performance at the Paris Opéra in 1911, having won the approval of Fauré and Bruneau. In his later operas the somewhat crude scoring gives way to a more refined technique, which yields telling results in *La cena delle beffe*, even if the subject could be thought to require a more astringent musical vocabulary. His stage sense is always sure, and his vocal writing unfailingly effective. *Andrea Chénier* owes its place in the repertory to the opportunities it offers to a star tenor, while *Fedora* endures as a grateful vehicle for the 'mature' prima donna. Several of his songs were recorded by leading artists of the day, such as Claudia Muzio and Beniamino Gigli. A certain curiosity value attaches to his teaching editions of well-known orchestral scores, including all of Beethoven's symphonies, which use only treble and bass clefs throughout, with each instrument notated at sounding pitch.

WORKS

STAGE

Marina, (op, 1, E. Golisciani), *c*1889, unperf.

Mala vita (op, 3, N. Daspuro, after S. Di Giacomo), Rome, Argentina, 21 Feb 1892; rev. as Il voto, Milan, Lirico, 10 Nov 1897

Regina Diaz (op, 2, G. Targioni-Tozzetti and G. Menasci, after Lockroy: *Un duel sous le cardinal de Richelieu*), Naples, Mercadante, 5 March 1894
Andrea Chénier (dramma istorico, 4, L. Illica), Milan, Scala, 28 March 1896
Fedora (op, 3, A. Colautti, after V. Sardou), Milan, Lirico, 17 Nov 1898
Siberia (op, 3, Illica), Milan, Scala, 19 Dec 1903; rev. Milan, Scala, 7 Oct 1947
Marcella (op, 3, L. Stecchetti, H. Cain and J. Adenis), Milan, Lirico, 9 Nov 1907
Mese Mariano (op, 1, Di Giacomo), Palermo, Massimo, 17 March 1910
Madame Sans-Gêne (op, 3, R. Simoni, after Sardou and E. Moreau), New York, Met, 25 Jan 1915
Giove a Pompei (op, 3, Illica and E. Romagnoli), Rome, Pariola, 5 July 1921, collab. A. Franchetti [Giordano's part mostly composed by 1901]
La cena delle beffe (poema drammatico, 4, S. Benelli), Milan, Scala, 20 Dec 1924
L'astro magico (ballet), 1928, unperf.
Il re (novella, 1, G. Forzano), Milan, Scala, 12 Jan 1929
Cesare (incid music, G. Forzano), 1939

VOCAL

O salutaris hostia (Thomas Aquinas), T, pf, 1900; Inno del decennale (G. Gabriel), chorus, orch, 1933; La festa degli alberi, chorus, pf, 1938; Bone pastor, chorus, 1944; Serenata, Tarantella e Ceruli, v, orch, 1944; Kyrie, chorus, 1946, unpubd; Mensa regalis, chorus, org, 1951; Serenata malinconica, 1951
Songs (1v, pf): Come farfalla, 1891; Amor di madre, 1900; Alla mia bambina, 1904; Crepuscolo triste (R. Carugati), 1904; Canzone guerresca, 1906; Campane di Natale, 1909; At even, 1913; Per non soffrire (P. Scoppetta), 1917; 6 liriche (Scoppetta, D. Rago, R. Pagliara), 1919; L'april che torna a me, 1932; Inno del decennio (Gabriel), 1932; Lamento, 1941; Volo tra i fiori, 1941; Che fai tu, luna, in ciel, 1950

INSTRUMENTAL

Orch: Delizia, sym., 1886, unpubd; Ov., 1888, unpubd; Scherzo, str, 1888, unpubd; Zampugnata pugliese, 1910; Piedigrotta; Largo e fuga, hp, org, str, 1948
Chbr and solo inst: Mazurka, pf, 1882; Melodia, zither, 1886, unpubd; Idillio, pf, 1890; Gerbes de feu, pf, 1890; Str Qt, 1890, unpubd; Suite, str qt, 1890, unpubd; Natale dei bambini, pf, 1897; Coktail, pf, 1906; Microbi, pf, 1916; Melodia, ob, 1942

Principal publisher: Sonzogno

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Musica e scena, iii (1926) [Giordano issue]
R. Rinaldi: *Musica e verismo: critica ed estetica di una tendenza musicale* (Rome, 1932)
R. Giazotto: *Umberto Giordano* (Milan, 1949)
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JULIAN BUDDEN

Giorgetti, Ferdinando (*b* Florence, 25 June 1796; *d* Florence, 22 March 1867). Italian composer and violinist. He began violin lessons with G.F. Giuliani at the age of five. In 1811 he became a chamber musician to Elisa Buonaparte, accompanying her retinue to Spain and France, where he is said by Fétis to have modelled his style of playing on that of Rode. He returned to Florence in 1814 and, because of a paralysing illness, gave up his concert career and turned to composition, studying harmony with Disma Ugolini. His music was admired in Germany, where it was published by Breitkopf & Härtel and reviewed in the *Allgemeine musikaliche Zeitung*. Modelling his instrumental style on Haydn, Mozart and Beethoven (which earned him the nickname 'Tedescone'), he was one of the initiators of the movement, centred in Florence, to make the German Classics more widely appreciated in Italy. However, he also published a *Lettera* (Florence, 1828) defending his friend Rossini against the attacks of Eleuterio Pantologo. He was appointed to teach the violin and viola at the Florence Istituto Musicale in 1839; and in 1840, with Luigi Picchianti, he founded the first Italian music magazine, the *Rivista musicale fiorentina*. In 1850 he and his pupil Giovacchino Giovacchini started a series of instrumental concerts, attended by the publisher G.G. Guidi and the critics Basevi and Picchi, later leaders of the Florentine musical revival.

Giorgetti composed a considerable amount of chamber music, as well as sacred works and an oratorio. He also published a *Metodo per esercitarsi a ben suonare l'alto viola* (Milan, ?1856). The most genuine and personal qualities of his style are to be found in the unhackneyed and charming popular touches that give it fluidity and spontaneity, especially in the three quartets and two sextets.

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SERGIO MARTINOTTI

Giorgi, Geltrude. *See* RIGHETTI, GELTRUDE.

Giorgi, Giovanni (*b* 1st half of 18th century; *d* June 1762). Italian composer and priest. He is said to have come from Venice. In September 1719 he succeeded G.O. Pitoni as *maestro di cappella* of S Giovanni Laterano, Rome. He had a high reputation for his superior musical abilities. In January 1725 he went as *mestre de capela* to the court at Lisbon.

Giorgi's early work was done chiefly in Rome. He completed a stylistic transition from the high Baroque to the pre-Classical in his works up to about 1758, which were long assumed lost. Giorgi drew together the various stylistic tendencies of the Roman School, to the point of using short instrumental overtures, whereby precedence is given to individual expression rather than liturgical function. The 16-part *Missa 'Servite Domino'*, on the other hand, still bears the marks of Benevoli's style.

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Editions: Documenta liturgiae polychoralis, xii, xiii, xix, xx, ed. L. Feininger (Rome, 1961–70)
Documenta maiora liturgiae polychoralis, vi–ix, xi, ed. L. Feininger (Rome, 1961–3, 1969)
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Laetentur coeli, 4vv, ed. R. Ewerhart, *Die Motette*, i (Cologne, 1956)
Offertoria, facs. with Preface by S. Gmeinwieser (Trent, 1979) [only of part of the work]

33 masses, 2, 4, 8, 16vv, some with insts
145 grad, 2, 4, 8vv, some with insts
137 ant, 2–4vv, some with insts
152 off, 2–4, 8vv, 1 with insts
162 ps, 4–5, 8vv, some with org
49 hymns, 4vv
20 responsories, 4, 8vv, insts
162 motets, 2–4, 8, 16vv
5 seq, 4vv

Lamentations, 8vv
Canon ... in subdiapason, 16vv, *c*1719
5 cant, S, org; madrigali, 5vv
Principal sources: *D-Mbs, Mk, Mm, MÜs, Rp, TRb; I-Bc, Nc, Rf, Rims, Rsg, Rsm, Rvat; P-La, Ln*; full thematic catalogue in Feininger

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SIEGFRIED GMEINWIESER

Giorgi-Belloc, Teresa. *See* BELLOC-GIORGI, TERESA.

Giornovichi, Giovanni [Jarnović, Jarnovicki, Jarnowick; Ivan] **Mane** (*b* Palermo, 26 Oct 1747; *d* St Petersburg, 23 Nov 1804). Italian violinist and composer, possibly of Croatian descent. The bewildering variety of spellings encountered for his name has sometimes led music historians to suggest possible confusion with violinists such as Janitsch and Janiewicz. No such confusion exists, however, in 18th-century records nor in attributions to his works. An early but unsupported tradition holds that he was a pupil of Lolli. The first certain fact of his career is his arrival in Paris in 1770. His public début three years later (25 March 1773) at the Concert Spirituel was so successful that he quickly became the city's favourite violinist, and the publication of his concertos began shortly thereafter. This success was soon followed by stories about his scandalous and quarrelsome behaviour. He gave frequent public performances until 1777, when he probably became leader of the orchestra for Prince Rohan-Guémémee. In 1779 he suddenly left Paris, reportedly under questionable circumstances.

After appearing in Frankfurt he went to Berlin where he was appointed leader of the orchestra to the Crown Prince of Prussia late in 1779. Less than three years later he left because of quarrels with the cellist Duport. He played in Warsaw in September 1782 and early the next year went to St Petersburg where he entered the service of Catherine II. His departure from St Petersburg after some four years seems to have been amicable. In 1786 he went to Vienna and made an excellent impression on such discerning artists as Dittersdorf, Leopold Mozart and Gyrowetz. He was in Moscow in April 1789. Early in 1791 he began to play regularly in London. He was repeatedly successful at Salomon's Hanover Square series and took part in Haydn's first benefit concert (16 May). He also played in Ireland and Edinburgh, and most of the 1792 season he spent in Bath. In 1793 Viotti displaced him as the featured violinist at Hanover Square, but Giornovichi continued to play in the rival Professional Concert. Once again his personality created difficulties. Parke reported that he behaved arrogantly to royalty at the Duke of York's house, and Gerber that he nearly provoked a duel with J.B. Cramer.

Towards the end of 1796 Giornovichi left London. For the next six years he reportedly lived in Hamburg, where he was more active as a billiard player than as a violinist. His musical powers evidently did not decline, however, for in March 1802 he gave a successful concert in Berlin. The following autumn he played in St Petersburg, where he was once again given a place in the court orchestra, probably as leader. He held the position until he died of a stroke, which was apparently suffered during a game of billiards. He was honoured with an elaborate funeral.

Giornovichi was the most popular of the violinists who preceded Viotti in Paris in the 1770s, and he continued to be widely admired for 30 years. Dittersdorf described his performance:

> He draws a beautiful tone from his instrument, and he has pure intonation. He plays an allegro with precision and sings excellently in an adagio. Most beautiful of all, he plays easily, without affectation. In a word, he plays for art, and for the heart.

A report from London in the *Berliner Musikzeitung* (1793) praised his charming style, adding that it was 'bound to please both connoisseurs and amateurs, but the latter perhaps more'. Although Michael Kelly specifically mentioned his powerful tone, the obituary in the *Berliner Musikzeitung* (1804) indicated that his tone, while pleasing, was not strong; this criticism was repeated in a number of early dictionaries. He was apparently active as a teacher: Franz Clement was his pupil in Vienna, and he played a concerto for two violins with a pupil named Taylor in London. But his erratic career, and perhaps his difficult personality, prevented his influence from being strong. He was not regarded as a significant teacher by his contemporaries.

Giornovichi's most important compositions are his violin concertos, which evidently reflect his performing style. Simple in texture and harmony, clear in structure, and charming but limited in expression, they epitomize the later stages of the *galant* style. None is in a minor key. They contain none of the drama, none of the breadth of passage-work, and little of the symphonic character that Viotti brought to the violin concerto. Giornovichi's later concertos, although probably written in the 1780s or early 90s, show only slight advance over the early examples. Within the limitations of his style, however, he had skill, taste and a degree of imagination. He did much to stabilize certain typical aspects of the French violin concerto in the 1770s: he was a pioneer in the use of the *romance*, which quickly became the most characteristic type of slow movement, and he was influential in establishing the rondo as a finale. His first movements reflect the conventions of Classical sonata form more firmly and consistently than those of his contemporaries in the 1770s, excepting only Mozart. There are occasional striking and even forward-looking freedoms in form, such as a solo opening of the first movement (nos.3, 16) and the joining of the second and third movements (nos.7, 13). His concertos did not demand extraordinary technique for their time; despite brilliance, they emphasized elegance, sentiment and order.

Giornovichi's concertos achieved considerable popularity, some appearing in as many as six editions. They continued to be issued even after Viotti had replaced him in the 1780s as the most popular violin composer. By the time of his death, however, Giornovichi's works were distinctly old-fashioned. Later Romantics, from E.T.A. Hoffmann onwards, centred their interest on his eccentric personality, which has served several times as the basis for fiction.

WORKS

VIOLIN CONCERTOS

numbers in parentheses refer to Hummel series (op.: libro), others to Paris–London–Offenbach series; date refers to earliest known edition

no.
1 (I:3) A (1773); without no. (Paris, Lyons and Brussels, n.d.); arr. J.B. Bréval for va, insts. (Paris, *c*1800)
2 (I:4) D (1775)
3 (I:6) G (1775)
4 (I:5) A (1777)
5 (I:1) E (1777)
6 (I:2) F (1779)
7 (II:7) G (*c*1782)
8 (II:8) B♭ (1782)
9 (II:9) G (1782)
10 (II:10) F (1787); arr. Giornovichi in 2 Sonatas, pf/hpd, vn acc. (London, *c*1795)
11 B♭ (1787); Rondeau (Paris, *c*1792)
12 (II:11) D (1787); without no. (Vienna, 1796)
— (II:12) E (1787)
13 A (1789)
14 (III:14) A (1789); arr. Giornovichi in 2 Sonatas, pf/hpd, vn acc. (London, *c*1795)
15 (III:13) E (1789)
16 (III:16) G (*c*1795); as Concerto favori (Paris, n.d.); as Violino concerto (London, n.d.)

Favorite Sonata, F, arr. Giornovichi for pf/hpd, vn acc. (London, 1792)
2 Violin Concertos, A, B♭, arr. Giornovichi for pf, vn acc. (London, *c*1795)
2 Favourite Concertos, F, G, arr. J. Dussek for pf, vn acc. (London, *c*1795); as nos.17–18 (Paris, n.d.; Offenbach, n.d.)
Favorite Rondo, arr. for pf/hpd, vn acc. (London, *c*1795)
Giornovichi's Concerto, F, 1796, arr. J.B. Cramer for pf, insts (London, 1796)
Violin Concerto, A, arr. D. Corri for hpd (Edinburgh, n.d.)
Concerto, arr. Lachnith for pf, 2 vn, b (Paris, n.d.)
Celebrated Concerto, F, arr. S. Dussek for hp/pf, with vn, b ad lib (London, *c*1800)
2 sonates, tirées de 2 concertos, arr. hpd/pf, vn acc. (Offenbach, 1793)
Rondo, arr. Corri for pf (Baltimore, *c*1803)
Variazioni, vn, insts, *I-MOe*; 2 vn concs., F, F, doubtful, *Vnm*

CHAMBER MUSIC

Favorite Duet, vn, vc/2 vn (Paris, *c*1786; London, *c*1788; Amsterdam, *c*1790)
6 duos dialogués, 2 vn (Paris, n.d., Offenbach, n.d.)
6 duos concertans, 2 vn, bk 2 (Paris, *c*1793; London, *c*1795; Offenbach, n.d.)
Original Duet, 2 vn (London, *c*1796)
3 quatuors concertans, 2 vn, va, vc (Hamburg, Berlin and Paris, *c*1800); arr. as 3 duos, 2 vn, op.3 (Hamburg, *c*1800; Paris, n.d.)
Sonate, D, vn, b (Paris, *c*1803)
Favorite Solo, A, vn, vc acc. (London, *c*1806)
6 sonates, 2 vn, vc, *I-Gl*; Trio concertato, 2 vn, vc, *Gl*

MISCELLANEOUS

[6] Airs variés, vn, vc (Berlin and Amsterdam, *c*1782; Paris, *c*1783; Amsterdam, *c*1785); as 6 Favourite Airs from French operas (London, *c*1800)
Mr Jarnovichi's Reel, pf (Edinburgh, *c*1796)
Jolis airs variés, vn, vc (Paris and Lyons, n.d.)
Fantasia in rondo, hpd/pf (Naples, n.d.)
Linen Hall Slow March, Linen Hall Quick March, Linen Hall Quick Step, all arr. P. Cogan for pf (Dublin, n.d.)

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CHAPPELL WHITE

Giorza, Paolo (*b* Milan, 11 Nov 1832; *d* Seattle, 4 May 1914). Italian composer and conductor. He studied music with his father, Luigi Giorza, a baritone and organist at Desio, and counterpoint with La Croix. He wrote a large amount of light music, which was highly popular at the time, and between 1853 and 1866 was in fashion as a composer of ballets, most of which were produced at La Scala. He worked in Vienna in 1856, and in 1863 had great success in London, composing the ballet *La farfalletta* and other dance music there as part of Queen Victoria's Jubilee celebrations. In Paris the next year he was less well received. An attempt at opera at La Scala in 1860, *Corrado console di Milano*, was unsuccessful. In 1866 he composed an *Inno di guerra* for Garibaldi to words by Plantulli, the general's secretary, and Garibaldi was pleased with the result. That year marked the end of Giorza's important creative period. In 1867, because of financial troubles, he went to America, where he toured in Mexico and visited the USA as an opera conductor. He later visited Australia, where he became music director at the International Exhibition in Sydney in 1879. He spent his last years, poverty stricken, in the USA.

Giorza was considered a reformer of the ballet because of his attempts to make his music, often pantomimic and sometimes melodramatic in character, fit the given subject by creating a sense of atmosphere, and he was one of the first composers to be listed with the dancers and choreographers in reports of the ballet. Perhaps his best work was in straightforward popular songs.

WORKS

STAGE

More than 70 ballets, most perf. Milan, many pubd, arr. pf (Milan)
Ops: Corrado console di Milano (os, 3, L. Gualtieri), Milan, Scala, 10 March 1860; Alba Barozzi (A. Ghislanzoni) (Milan, 1884)

OTHER WORKS

Vocal: Cant., for opening of Sydney International Exhibition, 1879; masses, other sacred works; many songs, incl. La bella Gigôgin, polka, with ritornello Dàghela avanti un passo, 1858
Pf: numerous dances, several collections pubd (Milan), incl. Alle dame fiorentine, Alle dame milanesi, Maschere italiane, Petit bouquet, Pierrot o la settimana grassa a Milano; 4 salti

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FRANCESCO BUSSI

Gioseffo da Lucca. *See* GUAMI family, (1).

Giovan Maria da Crema. *See* GIOVANNI MARIA DA CREMA.

Giovannelli [Giovanelli], **Ruggiero** (*b* Velletri, nr Rome, *c*1560; *d* Rome, 7 Jan 1625). Italian composer. He may have been a pupil of Palestrina, although this was not claimed until 1685. His career in Rome is documented from 1583 until his death. From 8 August 1583 until February or March 1591 he was *maestro di cappella* of S Luigi dei Francesi. He and Marenzio composed *intermedi* for Cristoforo Castelletti's comedy *Le stravaganze d'Amore*, performed at the palace of Giacomo Boncompagni, Duke of Sora, in March 1585. For an unknown period beginning in 1587 he directed the music at the Collegio Inglese on a part-time basis. From 1591 (probably 1 April) until 12 March 1594 he served as *maestro di cappella* at the Collegio Germanico. He was a member of the Virtuosa Compagnia dei Musici di Roma which was officially founded in 1585. He was in charge of music for the Oratorio di SS Trinità dei Pellegrini in 1589, and at some point was also *maestro di cappella* of the private chapel of Duke Giovanni Angelo Altaemps. On 12 March 1594 he succeeded Palestrina as *maestro di cappella* of the Cappella Giulia at S Pietro. He took holy orders on 24 November 1595. On 7 April 1599 he became a singer of the Cappella Sistina, and resigned his former position at the Cappella Giulia three days later. From 1598 to 1605 he was frequently absent from the chapel to serve his patron Cardinal Pietro Aldobrandini, whom he accompanied to Ferrara between 1598 and 1599. In 1600 he directed the music at the Aldobrandini church, S Nicola in Carcere. He served as *puntatore* (secretary) of the Cappella Sistina in 1607, as *camerlengo* (treasurer) from 1610 to 1613, and as *maestro di cappella* in 1614. Although he was not re-elected to this position in 1615, he completed the term of his successor, Paolo Facconio, who died in office that year. He retired on 7 April 1624. His works achieved great popularity and were frequently reprinted, both in Italy and abroad.

Giovannelli's madrigals are generally less serious and more influenced by the style of the canzonetta than those of Marenzio. The poets he set most frequently are Tasso, Guarini and Sannazaro. The first two books of five-voice madrigals are characterized by lighthearted texts, clear textures, high tessituras, short and distinctive imitative motifs, strong accents and frequent sectional repetitions. Small-scale symmetries, created by melodic or contrapuntal inversion or by the use of contrasting groups of voices, are quite common. Textural clarity is often enhanced by the combination of two sharply contrasting imitative motifs, one slow and the other fast, or by the use of one slow-moving voice as a foil to the faster movement of the others, a device which is almost a mannerism of these early pieces. Tonal structures are always clear, and are often the basis for the organization of whole pieces. The later five-voice madrigals are influenced by the Ferrarese madrigal of the 1590s. They are shorter, less symmetrical, and less dependent on the formulae of the canzonetta style. The two books of four-voice madrigals contain pieces of a different type. Except for the quasi-dramatic *Caccia de lup'* at the end of the second book, the texts are all from Sannazaro's *Arcadia*, mostly the *sdruccioli* (lines ending with two unaccented syllables). The music is more homorhythmic and declamatory than most madrigals, and there is little text-painting. Phrase ends are emphasized by the distinctive dotted rhythm that concludes each *sdrucciolo* line. Giovannelli also wrote villanellas, canzonettas (both secular and spiritual) and *laude* in the popular styles of his time.

Among his sacred works, the most conservative are the five-voice motets; they are in the style of Palestrina, although they make less use of chant as a source of melodic material than do Palestrina's and their harmonic idiom is more modern. Greater stress is placed on regular accents, and they occasionally use rhythmic patterns not found in Palestrina's works, including *fusae* with independent syllables. They are mostly in minor modes. The eight- and 12-voice motets and masses, which constitute over half of Giovannelli's sacred music, are more modern in style. The motets usually begin with an imitative exposition of a relatively slow motif and proceed to a homophonic texture with fast, declamatory rhythms and frequent alternations of the choirs. They are predominantly in major modes and often use musical figures to interpret individual words of the text. Giovannelli also wrote a small number of pieces in the *stile moderno*, including five motets for two or three voices with basso continuo and several polychoral works with concertante solo voices. The two- and three-voice pieces use some modern ornamentation, but are conservative in other respects. Giovannelli contributed to the reform of the Gradual undertaken at the request of Pope Paul V, but his role in this has often been exaggerated.

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Missa 'Sicut lilium inter spinas', 8vv, *Rvat* (almost identical to Missa 'Vestiva i colli')

Missa 'Vestiva i colli', 8vv, *Rvat* (almost identical to Missa 'Sicut lilium'); ed. in T

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RUTH I. DEFORD

Giovanni Ambrosio. *See* GUGLIELMO EBREO DA PESARO.

Giovanni da Cascia [Jovannes de Cascia, Johannes de Florentia, Maestro Giovanni da Firenze] (*fl* northern Italy, 1340–50). Italian composer. No definitive documentary evidence relating to Giovanni's life has yet come to light. It would seem from the surname 'de Florentia' or 'de Cascia' that he came from the village of Cascia on the Via Cassia near Florence (not to be confused, as it sometimes has been, with the Umbrian Cascia). There is no support for the view that Giovanni was active at Florence Cathedral. This theory can be traced back to the corrupt edition by Galletti of Villani's Florentine chronicle (see Li Gotti, 1947). No documents are extant which prove Giovanni's stay in Florence, but the 'Ser Giovanni degli Organi' who is mentioned about 1360 at the church of Santa Trìnita (Florence) might conceivably be Giovanni da Cascia. A cutler named Giovanni da Firenze is mentioned in the lists of the Laudesi brotherhood of S Reparata (the former Florentine Cathedral) intermittently between 1345 and 1362. It would appear, from the portrait in the Squarcialupi Manuscript, that Giovanni was not a priest.

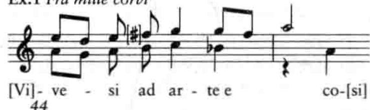
On the other hand, Villani stated that, as a composer, Giovanni competed with Jacopo da Bologna at the court of Mastino II della Scala (*d* 1351) in Verona. Comparison of certain texts by Giovanni and by Jacopo (and also Piero) reinforces this. The songs for 'Anna', who was praised by all three of the above composers, and for a 'Spina' (? from the Malaspina family, linked to Mastino della Scala), known also to Jacopo, must have been composed in Verona. Alternatively, the caccia *Con brachi assai*, set to music by both Giovanni and Piero, would seem, judging by the reference to the river Adda, to have originated within the sphere of influence of the Visconti, with whom Jacopo was already acquainted. Giovanni's *Donna già fu*' (composed in reply to Jacopo's *Posando sopr'un' acqua*) and *Fra mille corvi* are madrigals from the period of Giovanni's competition with Jacopo; *Fra mille corvi* used the same bird metaphor ('crow') as Jacopo's *Vestise la cornachia*. All in all, it would appear that Giovanni was an elder contemporary of Jacopo.

Giovanni's surviving works – 16 madrigals and three cacce – are contained within a total of nine manuscripts. He was the first Florentine composer before Landini whose works also appear in north Italian sources. However, most of the works are in two Tuscan manuscripts (*I-Fn* 26: 18 works, and *Fl* 87: 12 works that begin the chronological sequence of the manuscript). Among the north Italian sources the oldest (*I-Rvat* 215, presumably from the Padua-Verona area) contains two works with anonymous ascriptions, but known to be by Giovanni, and another (*F-Pn* n.a.fr.6771, written *c*1400) contains three works. Prudenzani's *Liber Saporecti* shows that works by him were still being performed up to 1420; two madrigals were named in this connection – *Agnel son bianco* and *Nel meço a sei paon*. *Appress'un fiume chiaro*, quoted by Anonymus 5 (*CoussemakerS*, iii, 392), was sung with a sacred text as a *lauda*. The 'soni multi et ballate' (see Li Gotti, 1947, p.198, note 7), presumably monophonic, mentioned by Villani, do not survive. The autobiographical features of some texts (e.g. *Fra mille corvi* and *O tu, cara sciença*) suggest that Giovanni also wrote some of his own texts.

Giovanni played a decisive part in the consolidation of the style of the Italian madrigal. Among the essential characteristics of this style are the melismas on the first and penultimate syllables of a line (sometimes involving hockets), a rapid syllabic declamatory style in the central part of the line, a schematic marking off of the individual

lines by cadences and the texting of both voices. Several of his pieces have features in common with the anonymous madrigals of the manuscript *I-Rvat* 215, of which at least some are earlier: the older type of tenor that lacks independence, running intermittently in parallel 5ths or octaves with the upper voice; the free treatment of the number of syllables in a line (i.e. taking into account the necessary contractions, as in *Nascoso el viso*: five or six syllables); and, with the exception of canonic sections, the almost invariably simultaneous declamation of syllables in the two voices and the absence of part-crossing (ex.1).

Ex.1 *Fra mille corvi*



The markedly different versions in which certain madrigals survive (see *Appress'un fiume*, *Nascoso el viso*, *O tu, cara sciença*, *Più non mi curo*, *Sedendo a ll'ombra*) are particularly striking and suggest that in the early Trecento madrigal up to Giovanni's time strong improvisatory forces were prevalent. Linked with this, perhaps, is the singular lack of tonal unity; only in exceptional cases are the opening and final notes identical, and in *Nascoso el viso* there is a different final note at the end of each line of the verse. (Differences in readings may also be attributable to uncertainties as to how to interpret the Italian notation, and to a general change in notational habits in later manuscripts.) On the other hand, among progressive elements there are isolated examples of imitation between superius and tenor, especially in melismatic passages. However, it is remarkable that even where free rhythmic imitation occurs in syllabic passages the syllables are not necessarily shifted out of alignment to follow the imitation (ex.2).

Ex.2 *La bella stella*



Exceptionally, in a few madrigals (e.g. *Appress'un fiume chiaro*, *In sul la ripa*, *Togliendo l'una l'altra*) there are textless linking phrases between the lines of verse – a feature otherwise characteristic of Jacopo da Bologna's work. It is not impossible that Jacopo, presumably the younger of the two, influenced Giovanni in this. In the three cacce, Giovanni may perhaps have taken Piero's works as models, yet even here he consolidated the style and form of this typically Italian genre. Villani's description of Giovanni's music as 'mire dulcedinis et artificiosissime melodie' reinforces the view that his works achieved their popularity primarily through their elegant melodic writing.

For a madrigal by Giovanni da Cascia *see* SOURCES, MS, fig.35.

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MADRIGALS

Agnel son bianco, 2vv, P 7, M 22, W 3 (text by ?Sacchetti; see Debenedetti, no.25 and Corsi)
Appress'un fiume chiaro, 2vv, P 8, M 24, 26, W 13 (Senhal: 'Anna'; lauda contrafactum: 'Appresso al volto chiaro')
Deh, come dolcemente, 2vv, P 11, M 32
Donna già fu', 2vv, P 12, M 34, W 10
Fra mille corvi, 2vv, P 14, M 36, W 14 (text inc.; see Jacopo's 'Vestisse la cornachia')
In su la ripa, 2vv, P 16, M 38 (inc. text mentions 'Spina' and alludes to the river Adige)
La bella stella (?L. Anguissola), 2vv, P 18, M 40, W 4 (dated *c*1354 in Gallo, 1987; 1363 in Paganuzzi)
Nascoso el viso, 2vv, P 20, M 42, W 8
Nel meço a sei paon, 2vv, P 24, M 48, 50, W 9 (Debenedetti, no.48; attrib. Jacopo da Bologna in *I-Fl* S Lorenzo 2211)
O perlaro gentil, 2vv, P 26, M 52, 54, W 11 (Senhal: 'Anna')
O tu, cara sciença, 2vv, P 28, M 56, 59, W 12
Per ridda andando ratto, 2vv, P 32, M 66 (canonic ritornello)
Più non mi curo, 2vv, P 35, M 68, 70, W 5
Quando la stella, 2vv, P 38, M 72 (2 ritornelli, one after each stanza)
Sedendo all'ombra, 2vv, P 39, M 74, 76, W 6
Togliendo l'una a l'altra, 2vv, P 42, M 78, W 7

CACCE

Con brachi assai, 3vv, P 44, M 28
Nel bosco sença foglie, 3vv, P 46, M 44 (metrically a madrigal)
Per larghi prati, 3vv, P 49, M 62 (text inc.; see Corsi, 24)

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Giovanni da Foligno. *See* JOHANNES FULGINATIS.

Giovanni da Prato [Giovanni Gherardi] (*b* Prato, *c*1367; *d* Florence, *c*1445). Italian man of letters. He studied under the scientist Biagio Pelacani at Padua University from 1384 to 1388. He wrote several poems in the style of Dante and Boccaccio, but his most important work is an unfinished narrative poem (*I-Fr* 1280, autograph; ed. F. Garilli, Palermo, 1976) which was given the title *Il paradiso degli Alberti* by the first modern editor (A. Wesselofsky, Bologna, 1867/*R*), after the name of the Florentine villa of Antonio degli Alberti in which the story was set. This work, possibly written in about 1425, describes the meetings in 1389 of a group of learned men (Pelacani, Coluccio Salutati, Luigi Marsili, Francesco Landini and others), who discussed various topics and related stories. These meetings included musical entertainment, mainly provided by Landini, who is here celebrated not only as the greatest musician of the time, but also as a renowned intellectual. The third book includes a transcription of the text of Landini's ballata *Or su, gentili spirti* as well as a description of its musical performance. The narrative also refers to the singing of madrigals by Bartolino da Padova, and to the singing of sicilianas.

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F. ALBERTO GALLO/GIANLUCA D'AGOSTINO

Giovanni degli Organi. *See* MAZZUOLI, GIOVANNI.

Giovanni Gherardi. *See* GIOVANNI DA PRATO.

Giovanni Leonardo dell'Arpa. *See* DELL'ARPA, GIOVANNI LEONARDO.

Giovanni [Joan, Giovan] **Maria da Crema** (*b* ?Crema; *fl* 1540–50). Italian lutenist and composer. He is frequently confused with Giovanni Maria Alemanni (Hebreo), Giovan Padovano del Cornetto and other 16th-century musicians. The proximity of his presumed birthplace to Cremona suggests that he may be the Giovan Maria da Cremona who was one of a sextet of Italian viol players heard at the court of Henry VIII in 1540.

His *Intabolatura de lauto ... libro primo* (Venice, 1546/*R*, ed. G. Gullino and R. Smith Brindle, Florence, 1955/*R*; 2nd edition as *Libro terzo*, Venice, 1546) contains 15 ricercares and seven dances (including five passamezzo-saltarello pairs), as well as 25 intabulations of vocal compositions: French chansons by Claudin de Sermisy, Janequin, Willaert and others, Italian madrigals by Verdelot and Arcadelt, and motets by Gombert, Mouton and their contemporaries (two motets are incorrectly ascribed to Josquin). The ricercares are notable for their advanced use of imitation, full three- and four-voice textures, and for the relative absence of lutenistic figuration and ornamentation. Since several of these pieces are ascribed elsewhere to Julio Segni and Francesco da Milano, they may have originally been written for keyboard or instrumental ensemble and arranged by Giovanni Maria for the lute (as Thibault suggested). The *Intabolatura de lautto libro settimo* (Venice, 1548[13]) contains 13 'new' ricercares by Francesco da Milano and 12 that were 'intabulated and adapted for the lute' by Giovanni Maria from ensemble music by Segni. A number of Giovanni Maria's compositions were reprinted in later lute anthologies by Gerle, Phalèse, Matelart and Guillaume Morlaye. Some of his music has been edited in MRM, i (1964) and in R. Darsie: *Giovanni Maria da Crema/Giulio Segni da Modena: The Ricercars for Solo Lute* (Davis, 1996).

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ARTHUR J. NESS

Giovanni Mazzuoli. *See* MAZZUOLI, GIOVANNI.

Giovannini [de Giovannini; first name unknown] (*fl* mid-18th century; *d* ?1782). Italian composer and violinist. According to Gerber, who supplied his date of death, he lived in Berlin in 1740. He wrote eight violin sonatas, the incipits of which are in Breitkopf's catalogue of 1762, and, at the editor's request, contributed seven songs to J.F. Gräfe's *Sammlung verschiedener und auserlesener Oden* (1737–43). It is not known whether or not he was related to the Giovannini mentioned by Marpurg as a cellist and composer in Rome (*Historisch-kritische Beyträge*, i, 1754, p.226).

For two reasons this obscure composer has become an object of more than ordinary historical interest. Firstly, it has been stated (see *GerberNL*) that Giovannini had also appeared in London as the Count of SAINT GERMAIN (perhaps having concealed his identity until he was able to receive the inheritance of his supposed mother, Marie-Anne de Neubourg, who died in 1740). The identity of the two is unlikely, however: during Saint Germain's conspicuous career (which took him to Berlin for some time) the identity with Giovannini, if true, would probably have been discovered, particularly considering the keen contemporary interest in Saint Germain's origin, and the existence of a portrait of Giovannini (engraved by

Thönert; see *GerberL*). No later biographies of Saint Germain have established a connection with Giovannini, nor do any of Giovannini's known works bear a stylistic resemblance to Saint Germain's.

Secondly, in the larger of the two music books (1725) of Anna Magdalena Bach there is a song described as 'Aria di Giovannini'. Spitta held that this music could not be by Bach, an opinion supported by Friedlaender because it would have been Bach's only vocal piece to use the violin clef. (Heuss, however, felt the work to be by Bach because of its excellence.) In view of Giovannini's unimportance his authorship of the work is unlikely; if accepted as his, however, the piece must have been inserted into the book at a later date, presumably by C.P.E. Bach.

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J.H. CALMEYER

Giovannini, Simone (*b* Tuscany, *c*1550; *d* Pistoia, 15 Feb 1621). Italian composer and organist. He was a priest and the brother of Baccio de' Giovannini, a highly respected secretary to the grand dukes of Tuscany and almoner to Maria de' Medici after she moved to France as Henri IV's queen. Simone Giovannini was a Florentine citizen when in March 1578 he was appointed to succeed Vincenzo Ruffo as *maestro di cappella* of Pistoia Cathedral; he was a favourite of the Grand Duchess of Tuscany, Johanna of Austria, who recommended him for this post, and he was also recommended by the Archbishop of Florence, Alessandro de' Medici, later Pope Leo XI. In 1589 he also became organist of the Servite church, Santo Spirito. He held both posts until his death. As a cleric of the post-Tridentine church he was an honorary canon, rector of his own parish, S Liberata, and a founder of the Confraternita di S Sebastiano. As a composer he is known by five *Magnificat* settings for three to six voices (one based on a madrigal by Alessandro Striggio (i), *Ancor ch'io possa dire*), four five-part hymns and three four-part antiphons (all in *I-PS* 216, two of the antiphons also in 215); they were all written for Pistoia Cathedral. They display technical mastery and a notable sensitivity of line. Since they show the unmistakable influence of the Tuscan school, it can be surmised that Giovannini received his musical training in Florence.

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MARY JOAN RYAN

Giovannino da Roma [Giovannino del Violoncello]. *See* COSTANZI, GIOVANNI BATTISTA.

Giovannino del Violone. *See* LULIER, GIOVANNI LORENZO.

Giovenardi, Bartolomeo [Bartolomé]. *See* JOVERNARDI, BARTOLOMÉ.

Gippius, Yevgeny Vladimirovich (*b* Tsarskoye Selo [now Pushkin], 24 June/7 July 1903; *d* 5 June 1985). Russian ethnomusicologist. After studying at the Petrograd Institute of the History of the Arts (until 1924) and with Asaf'yev, he took the graduate degree at the institute (1935). He taught at the Leningrad Conservatory for about ten years from 1929 and as professor at the Moscow Conservatory (1944–9), and was also affiliated to the Soviet Academy's Institute of Ethnography (1946–52) and the Institute of the History of the Arts (1959–63). He was awarded the doctorate of arts in 1958 for his critical edition of the Balakirev folksong collections. From 1973 to 1984 he worked as a scientific consultant with the folklore commission of the Russian Federation Union of Composers. His early fieldwork included notating songs of German colonists in the Leningrad region (1925), recording songs with his wife Zinaida Ewald during five expeditions to the Russian North (1926–30) and studying solo and part-singing styles in the Archangel district.

The 1600 recordings Gippius and Ewald made in the Russian North formed the basis of the Phonogram Archive (founded 1927, affiliated with the Soviet Academy in 1931), which he directed until 1944. During the same period he participated in expeditions to Armenia, Georgia and Uzbekistan and collected in the Belorussian Poles'ye region and the Ryazan region of central Russia. He directed expeditions among the Mari, Mordvinian, Udmurt and Komi peoples (1936–8) and did important stationary recording from students of the Leningrad Institute of Peoples of the North, who provided examples of their indigenous music. During the 1930s he brought together pre- and post-revolutionary recordings of 63 Soviet nationalities; in 1939 this archive moved to the academy's Institute of Russian Literature (Pushkin House) in Leningrad.

Gippius's articles and studies are among the most sophisticated and scientific analyses of traditional music of the USSR. The volume of songs of the Pinega region documents north Russian part-singing, and is probably the finest modern scholarly publication of Russian folk music; his essays in the Balakirev edition are thorough historical and functional investigations of individual Russian folksongs. He also studied music of the non-Slavonic peoples of the USSR and revolutionary songs; in later years he worked on classifying and cataloguing methodologies and on developing unified terminologies and transcription methods. His papers and manuscripts are housed in the Central Museum of Musical Culture in Moscow.

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BARBARA KRADER

Gipps, Ruth (Dorothy Louisa) [Wid(dy) Gipps] (*b* Bexhill-on-Sea, 20 Feb 1921; *d* Eastbourne, 23 Feb 1999). English pianist, composer and conductor. Her music education began at the age of three at the Bexhill School of Music, where her mother was principal. She gave her first performance aged four, and her first composition was published by Forsyth Brothers when she was eight. She gained her performer's ARCM at 15 and in the same year entered the RCM, London. Here she studied composition with Gordon Jacob, R.O. Morris and Vaughan Williams, the oboe with Leon Goossens, and the piano with Arthur Alexander and Kendall Taylor. On leaving college she studied the piano with Matthay. While at the RCM she won a number of prizes for composition, including the Cobbett Prize and the grade five composition prize for her First Symphony (1942). Her tone poem *Knight in Armour* was conducted by Sir Henry Wood on the last night (22 August) of the 1942 Promenade concerts. In 1948 she obtained a DMus at the University of Durham.

While trying to establish herself as a concert pianist Gipps took a position playing oboe and english horn with the City of Birmingham Orchestra (1944–5), whose conductor, George Weldon, encouraged her to undertake conducting work. From this time on her career took a change of direction. She became chorus master of the City of Birmingham Choir and later conductor of the Birmingham Co-Operative Amateur Orchestra. At this time there were very few female conductors, and gaining support often proved very difficult. Undeterred, Gipps decided to set up her own orchestras. In 1955 she founded the London Repertoire Orchestra, which she ran until 1986. In 1961 she formed the professional Chanticleer Orchestra; among the orchestras she conducted were the LSO and the Boyd Neel and Pro Arte Orchestras. Between 1960 and 1991 Gipps worked as a music professor at Trinity College of Music (1960–66), the RCM (1967–77)

and Kingston Polytechnic (1977–9). In 1967 she became chairwoman of the Composers' Guild of Great Britain, in which role she was instrumental in establishing the British Music Information Centre. She was awarded an OBE in 1981.

Gipps's long and varied career reflected her energy and multi-faceted musical ability, yet it was as a composer that she made her most sustained contribution, particularly in the genres of orchestral and chamber music. Her music parallels other British composers who were influenced by the folksong revival and the new Franco-Russian movement. Her style is easily accessible and rich in character, marked by highly melodic tonal and modal themes, chromatically complex harmonic language and vibrant orchestration.

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JILL HALSTEAD (with LEWIS FOREMAN, J.N.F. LAURIE-BECKETT)

Giraldoni, Eugenio (*b* Marseilles, 20 May 1871; *d* Helsinki, 23/24 June 1924). Italian baritone, son of the baritone LEONE GIRALDONI and the soprano and violinist Carolina Ferni (1839–1926). Eugenio was taught by his mother, and he made his début in 1891 as Escamillo at Barcelona. He became well known throughout Italy and in South America and in 1900 was given the role of Scarpia in the world première of *Tosca* at the Costanzi in Rome. He repeated the part later that year at La Scala and in other houses including Covent Garden (1906), but was generally considered to exaggerate the sadism and underplay the refinement of the part. In his single season at the Metropolitan, in 1904, he was also found somewhat coarse in his performances. He nevertheless continued to be in great demand in Europe and South America. He was a widely admired Boris, a part he first sang at Buenos Aires in 1909. He was also Italy's first Yevgeny Onegin in 1900 and Golaud in the Rome première of *Pelléas et Mélisande*. Other roles outside the standard Italian repertory were Hans Sachs, Telramund, Ochs and Rubinstein's Demon. He was considered the best singer of Gérard in *Andrea Chénier* and in 1906 took part in the première of Franchetti's *La figlia di Iorio*. He retired from the stage in 1921 and thereafter taught in Helsinki. His recordings, magnificent in quality of voice, often show him as a colourful stylist too; strangely, they do not include any excerpts from *Tosca*.

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GV (E. Gara and R. Celletti; R. Vegeto)

J.B. STEANE

Giraldoni, Leone (*b* Paris, 1824; *d* Moscow, 19 Sept/1 Oct 1897). Italian baritone, father of EUGENIO GIRALDONI. He studied in Florence, making his début in 1847 at Lodi. After singing in Florence and, from 1855, at La Scala, he created the title role of *Simon Boccanegra* at La Fenice in 1857 and Renato in *Un ballo in maschera* at the Teatro Apollo, Rome, in 1859. He also sang other Verdi roles, notably Count di Luna (*Il trovatore*). In 1877 he sang Rossini's Figaro at La Scala and in 1878 at Cagli he took part in the first performance of Mercuri's *Il violino del diavolo*, written for his wife, Carolina Ferni, a virtuoso violinist as well as a singer. He created the title role of Donizetti's posthumously produced *Il duca d'Alba* at the Teatro Apollo, Rome (1882), and after his retirement in 1885 taught singing in Moscow. A sensitive artist, he had a rich, high-lying voice.

ELIZABETH FORBES

Giraldus Cambrensis [Gerald de Barri, Gerald of Wales] (*b* Manorbier, *c*1146; *d* ?Lincoln, *c*1223). Welsh-Norman ecclesiastic and author. Educated in arts and canon law at Paris, he was archdeacon of Brecon from about 1175 to 1203; from 1184 to 1194 he was also in royal service. After visits to Ireland in 1183 and 1185–6 he wrote a *Topographia Hibernica* (*c*1187) and *Expugnatio Hibernica* (*c*1188). Likewise, after his travels around Wales in 1188 he wrote *Itinerarium Kambriae* (1191) and *Descriptio Kambriae* (1194). His later works include the largely autobiographical *De rebus a se gestis* (*c*1204). His writing is characterized by fascination with detail, vigorous expression of personal opinion and a fondness for controversy and debate.

Both the *Topographia* and the *Descriptio* contain passages referring to music which have been variously translated and interpreted by scholars musicologically untrained or nationalistically motivated, but which have latterly been subjected to more critical examination. The extent of Giraldus's musical training is unknown, so the accuracy of his use of musical terms is not certain, but the passages are nonetheless a unique source of information about the music that they describe. He stated (*Topographia*, III, ix) that Irish instrumentalists were more skilled than any other people; their music was characterized by rapidity of the fingers, ornamented measures or melodies ('crispati moduli') and extremely intricate polyphony or counterpoint ('organa multipliciter intricata'). He referred to the intervals of the strings, which, whether they sounded 4ths or 5ths, always began from 'B mollis' and returned to it; the significance of the note name is not known. He stated that Scotland and Wales imitated Ireland in musical style. Ireland used only two instruments, the harp ('cithara') and the timpán or lyre ('tympanum'); Scotland used these as well as the chorus (a type of wind

instrument, or perhaps, the crwth), and Wales the harp, chorus and pipe ('tibia'). He noted that brass strings (rather than leather/gut) were used; this remark may refer to Ireland, or to Wales, or to all three countries.

In keeping with the affinity that he noted between Irish and Welsh music-making, much of the account of Irish string-playing is repeated verbatim in the *Descriptio* (I, xii). Another passage (I, xiii) describes a Welsh practice of part-singing (for an alternative interpretation *see* RONDELLUS):

When they make music together, they sing their songs not in unison [*uniformiter*], as is done elsewhere, but in parts [*multipliciter*], with many modes [*modis*] and phrases [*modulis*], so that in a crowd of singers . . . you would hear as many songs and differentiations of voices [*discrimina vocum varia*] as you could see heads, coming together finally in one consonance and organic melody [*organicam melodiam*] with the enchanting sweetness of B *mollis*.

He compared this practice with a similar one in northern Britain, where the polyphony was confined to two parts; in both districts the skill was acquired not by training but by long usage. He speculated that since the English south of the Humber did not share the habit, the northerners may have learnt it from the Danes and Norwegians. Hibberd interpreted the passage to mean heterophony for a group of singers, whereas Burstyn suggested controlled improvisation on a known, perhaps traditional, pattern of vertical sonorities.

Aside from these clues regarding practical music-making, later recensions of the Topographia included a lengthy exegetical passage on the effects of music and its earlier practitioners and theorists; in it, Giraldus referred to a practice of funeral lamentation characteristic of both Ireland and Spain, which he called *planctus*.

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ANDREW HUGHES/ANDREA BUDGEY

Giramo [Girolamo], **Pietro Antonio** (*fl* ?Naples 1619–after 1630). Italian composer. In 1620 he contributed to the *festa a ballo Delizie di Posilipo boscarecce, e maritime*, performed at Naples on 1 March to celebrate Philip III's return to health. The prefaces to his *Arie* of 1630 and to *Il pazzo … et Uno hospedale* were also signed in Naples, though the music of the latter volumes was dedicated to Anna de' Medici. In the preface to his 1630 book Giramo stated that he had written its contents under the patronage of the Duke of Crosia, who also took part in its performance. The later volume of *Arie* (not that of 1630 as Ghisi stated) contains variations on the romanesca, Ruggiero, chaconne and other basses for three and four voices. At the end Giramo referred to rules for the performance of such pieces that had appeared in an earlier book, which must be lost, for they are not in the 1630 book. Nearly all the pieces in this latter book have directions for performance such as 'affettuosa', 'allegra' and 'grave'.

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Arie, 3–4vv, bc [libro I, op.2] (n.p., n.d.)
Il pazzo con la pazza [1, 3vv, bc], ristampata, et Uno hospedale per gl'infermi d'amore [1–5vv, bc] (?Naples, n.d.) [comprises 2 separate collections]
3 secular works in 1619[11], 1 in 1620[14]
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JOHN WHENHAM

Girard. Italian firm of music publishers. In 1809 Giuseppe Girard opened a music copyist's business in Naples at Via Toledo 165, and at the end of 1817 he established the Calcografia e copisteria dei Reali teatri. Guglielmo Cottrau (1797–1847) was director from 1824 to 1846. Giuseppe Girard retired in 1826 to be succeeded by his son Bernardo, who in 1827 entered into partnership with Cottrau. When Bernardo died in 1835 Gugliemo Cottrau became a partner of the Girard heirs and continued to do business under the name Bernardo Girard e C. Cottrau's experience and reputation kept the business flourishing, thanks to the cordial rapport he enjoyed with the leading musicians of the time; his French origins possibly account for the good relations the firm enjoyed with the French publishers Troupenas, Latte and Launer, to whom rights were given for some of Bellini's operas and Donizetti's *Lucia*, *Roberto Devereux* and *Betly*. Under Cottrau the firm published *Passatempi musicali* (1835–47), a collection of 129 Neapolitan songs that he edited; the first edition had been published privately in 1826 and reprinted in 1830. Bernard Latte published the collection in a translation by A. de Lauzières, and in 1833 it was sold to the Paris publisher Pacini. By paying an annual fee to the S Carlo, del Fondo and Nuovo theatres, Girard secured the copyright of the operas and ballets expressly written for and performed in those theatres.

On Cottrau's retirement in 1846 he left the management of the firm to his son TEODORO COTTRAU, who became the sole proprietor in 1855. The firm's 1847 catalogue contains 210 pages of titles. Michele Pasinati supervised the music engraving. From 1853 the firm took the name Stabilimento musicale partenopeo (successore di B. Girard e C.).

The firm's 1847 catalogue lists mainly operas, generally in vocal score, written by the most important Italian composers (Rossini, Pacini, Bellini, Donizetti, Mercadante) and works by minor Neapolitan musicians. The

firm also issued a complete edition of Beethoven's piano sonatas and some of his chamber music, the complete works of Chopin, Mendelssohn's *Lieder ohne Worte* and Thalberg's *Oeuvres choisies*. Other music was published in the series *Euterpe drammatica estera: scelta di pezzi vocali delle migliori opere moderne francesi e tedesche con versione italiana*. A journal, *Gazzetta musicale di Napoli*, was published from 1852 to 1868. About 1870, Teodoro Cottrau's interest in publishing declined; in the closing years of the century it was run by Teodoro's brother Felice Cottrau and Nicola Ercole. It is likely that at the beginning of the new century at least a part of the Cottrau material was acquired by the publisher Santojanni. The last catalogue of the archive was published in 1886.

Bernardo Girard's son Federico (*d* 6 April 1877) ran an independent publishing business in the 1860s and 70s. He published more than 1000 titles, generally romanzas and piano pieces.

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STEFANO AJANI/R

Girard, Jan. *See* GERARD, JAN.

Girard, Narcisse (*b* Mantes, 27 Jan 1797; *d* Paris, 17 Jan 1860). French conductor, violinist and composer. He was in Baillot's class at the Paris Conservatoire (winning second prize in 1819 and first prize in 1820), and studied counterpoint with Reicha. He composed several works, including two *opéras-comiques*: *Les deux voleurs* (1841) and *Les dix* (1842). However, it was principally as a violinist and conductor that he made his name. A member of the orchestra of the Opera Buffa and the Théâtre Feydeau, he was one of the group that founded the Société des Concerts du Conservatoire in 1828, together with Habeneck, whom he was to succeed. According to Dandelot (in *La Société des concerts du Conservatoire, 1828–1923*, Paris, 1923), he made his début as a conductor with the orchestra of the Athénée Musical at the Hôtel de Ville. He replaced Grasset as conductor of the orchestra of the Théâtre Italien (1830–32), and was then conductor at the Théâtre-Nautique (1834–5), and succeeded Valentino at the Opéra-Comique (1836–47). Habeneck recommended that Girard succeed him as conductor of the orchestra of the Académie Royale de Musique on 1 October 1846; he remained there until his sudden death in 1860, during a performance of *Les Huguenots*. Girard also continued Habeneck's work with the orchestra of the Société des Concerts du Conservatoire, which he conducted 112 times between 1849 and 1860. In 1843 he was made a Chevalier of the Légion d'Honneur, and on 1 January 1847 he was appointed professor of a new violin class at the Conservatoire, holding that post until his death. He also conducted the orchestras of the Chapelle Impériale (1853), and the Opéra, earning the title of music director of the Académie Impériale de Musique (1855–6).

Despite the forthright opinion of Saint-Saëns, who considered Girard's reputation somewhat exaggerated, and held him responsible for the introduction of many errors of interpretation into works by composers of the past, which had to await Deldevez to recover their original meaning, it may be noted that in continuing the tradition he inherited from Cherubini and Habeneck, Girard gave a modern direction to the repertory of the Société des Concerts du Conservatoire from the early days of his appointment. In particular, he included works by composers of the younger generation such as Berlioz (*La damnation de Faust*, 15 April 1849), Halévy (*Prométhée enchaîné*, 18 March 1849) and Félicien David (a symphony, 1853).

GÉRARD STRELETSKI

Girardeau, Isabella (*fl* 1709–12). Italian soprano. Very little is known of her: Burney thought she was an Italian married to a Frenchman and tentatively identified her with one Isabella Calliari. She was a member of the Queen's Theatre company in London from January 1710 (perhaps October 1709) until spring or summer 1712 and sang in six pasticcios, *Almahide*, *Idaspe fedele*, *Pirro e Demetrio*, *Etearco*, *Antioco* and *Ambleto*, and in Handel's *Rinaldo*, in which she was the original Almirena. This is an exceptionally modest part for an *opera seria* heroine, and neither elaborate nor taxing (the compass is *d′* to *a″*); moreover much of the material was not new. Girardeau was evidently no great virtuoso; but she could not have lacked power, for in *Ambleto* she had 'a noisy song for trumpets and hautbois obligati' (Burney). She is said to have been a bitter rival of Elisabetta Pilotti-Schiavonetti, Handel's first Armida.

WINTON DEAN

Girardi, Alexander (*b* Graz, 5 Dec 1850; *d* Vienna, 20 April 1918). Austrian tenor and comic actor. For over 40 years the much loved, popular favourite of the Vienna theatre, he created roles in more than 50 musical plays and operettas, chiefly at the Theater an der Wien, where he was engaged from 1874 to 1896 and again from 1902 to 1905. He inspired many characters in Johann Strauss operettas, including Blasoni (*Cagliostro in Wien*), Don Sancho (*Das Spitzentuch der Königin*), Marchese Sebastiani (*Der lustige Krieg*), Zsupan (*Der Zigeunerbaron*), Kassim Pasha (*Fürstin Ninetta*) and Müller (*Waldmeister*). For Millöcker he created Andredl (*Das verwunschene Schloss*), Plinchard (*Die Jungfrau von Belleville*), Symon Rymanowicz (*Der Bettelstudent*), Benozzo (*Gasparone*), Piffkow (*Der Feldprediger*) and the title role of *Der arme Jonathan*. Zeller wrote Adam (*Der Vogelhändler*) and Martin (*Der Obersteiger*) for him, while Lehár's *Wiener Frauen*, Eysler's *Bruder Straubinger*, Oscar Straus's *Mein junger Herr*, Kálmán's *Der Zigeunerprimas* and Fall's *Der Nachtschnellzug* contain original Girardi roles. His inimitable humour and expressiveness are preserved in four recordings made in 1903.

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ELIZABETH FORBES

Giraud, François-Joseph (*d* ?Paris, after 1788). French cellist and composer. He held the post of *maître de musique* in Laon before going to Paris, where he was employed as a cellist at the Académie Royale de Musique (1752–76). From 1752 to 1767 he was a cellist in the Paris Opéra orchestra and at the Concert Spirituel. His collection of sonatas for cello op.1 probably dates from the early 1750s. Among its unusual features are continuous multiple stops in some slow movements, and somewhat less adventurous fast movements in which the solo line is sometimes in unison with the continuo. Chromatic bass lines and suspensions are both interesting characteristics of his style.

Between 1752 and 1765 at least seven *grands motets* by Giraud (none of which survives) were performed at the Concert Spirituel, *Regina coeli*, in particular, several times. His other successful genre was the *comédie-ballet*, with *L'opéra de société* receiving more than 20 performances at the Opéra. Noiray considers his most important work to be *Deucalion et Pyrrha*, a one-act ballet composed in collaboration with P.-M. Berton. This work contains in miniature many of the traditional elements of French serious opera as exemplified by Rameau; the storm and the combat with a mythical creature are both vividly depicted.

WORKS
printed works published in Paris

STAGE
first performances in Paris

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L'amour fixé (ballet-pantomime, 1, Vestris [G.-A.-B. Vestri]), Comédie-Français, 14 Aug 1754, lost
Deucalion et Pyrrha (ballet, 1, Saint-Foix), Opéra, 30 Sept 1755 (n.d.), vs (1755), collab. P.-M. Berton
La gageure de village (comédie, 1, C. de Seillans), Comédie-Française, 26 May 1756, excerpts pubd in *Mercure de France* (July 1756)
L'opéra de société (comédie-ballet, 1, A. Gautier de Mondorge), Opéra, 1 Oct 1762, *F-Po*
Acante et Cidippe (pastorale-héroïque, 1, M.-J. Boutillier), Nicolet, 1764 [parody of Rameau: Acanthe et Céphise]

OTHER WORKS

Choral motets (all lost): Regina coeli, 1752; Super flumina Babylonis, 1752; Quam dilecta, 1753; Salvum me fac Deus, 1754; Deus noster refugium, 1755; Exaltabo te, 1758; Cantemus, 1763
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MARY CYR/VALERIE WALDEN

Giraud, Marthe. *See* CARRÉ, MARGUERITE.

Giraud, Suzanne (*b* Metz, 31 July 1958). French composer. She was a student at the Strasbourg Conservatoire before entering the Paris Conservatoire, where her principal composition teachers were Ballif, Constant and Dufourt. She also studied the techniques of electro-acoustic composition and spectral music at IRCAM, the Groupe de Recherches Musicales and with Murail, before she took further studies with Donatoni and Ferneyhough. She was resident at the Villa Medici, Rome, from 1984 to 1986. She has received a number of awards, including the Enesco Prize of the SACEM, and commissions from French Radio and the Ensemble InterContemporain. She taught at the Paris Conservatoire from 1988 until 1993, when she became director of the Conservatoire de Paris 20e Arrondissement.

Most of Giraud's works are written for chamber groups of varying size and configuration; her often unusual choice of instruments, as for example in *Episode en forme d'oubli* and *Le rouge des profondeurs*, enables her to create a noticeable interplay of subtle timbres, a feature reminiscent of, and maybe derived from, the work of Marius Constant. Although she uses strict combinatorial serial techniques, the evocative titles of her compositions suggest that her work is informed by a naturalistic aesthetic, one that is at once dreamlike and exultant.

WORKS
(selective list)

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DANIEL KAWKA

Giraut [Girautz, Guiraut] **de Bornelh** [de Borneill] (*b* Bourney, nr Périgueux, *c*1140; *d c*1200). Troubadour. He was called by his contemporaries the 'maestre del trobadors'. His *vida* (for sources, see Pillet and Carstens, p.203) states that he was born in modest circumstances but managed to acquire a good education, and that he was held in high esteem for the subtlety and perfection of his poems by 'noblemen and by connoisseurs'. His songs show that he travelled widely, visiting virtually every court in southern France and northern Spain. This is confirmed in the *vida*, which reports that in winter he taught in school, and in summer he travelled from court to court accompanied by two singers who performed his songs. From references in two poems (PC 242.33 and 41), it seems likely that he was at some time a participant in the Third Crusade.

77 poems are attributed to Giraut, among them three *tensos* (including *S'ie·us quier conseil*) that are among the oldest examples of this genre. Three of Giraut's poems were cited by Dante in his *De vulgari eloquentia*, indicating the high regard in which he was held even a century after his death. Only four poems have survived with music, of which the *alba*, *Reis glorios*, is probably the best known and justly admired of all troubadour songs in modern times. The distinctive opening and general shape of *Reis glorios* suggest its relation to such 1st-mode plainchant melodies as the hymn *Ave Maris Stella*. Of the remaining poems with music, *S'ie·us quier conseil* is of interest as one of the few surviving examples

of the *tenso* with music: in it, Giraut addressed Alamanda, whom Rieger has identified as the *trobairitz* Alamanda Castelnau (1160–1223). Like *Reis glorios*, the melody for *S'ie·us quier conseil* must have been well known. Bertran de Born apparently used it for one of his poems (PC 80.13), calling it 'el son de N'Alamanda' (the tune of Lady Alamanda). Giraut's popularity is further attested by the fact that two of the surviving melodies later reappear as contrafacta. Musically, his surviving songs depart from the main troubadour tradition of through-composed melodies. Both *Reis glorios* and *S'ie·us quier conseil* are written in clear bar form, and the other two songs also employ melodies with internal repetitions.

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Non posc sofrir qu'a la dolor, PC 242.51 [contrafactum: Peire Cardenal, 'Ar mi posc eu lauzar d'amor', PC 335.7] [facs. in *MGG1*]
Reis glorios, verais lums e clardatz, PC 242.64 [contrafactum: 'Reis glorios, sener, per qu'hanc nasquei', PC 461.215b]
S'ie·us quier conseil, bel' amig' Alamanda', PC 242.69 (*tenso*)

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ROBERT FALCK/JOHN D. HAINES

Girdlestone, Cuthbert M(orton) (*b* Bovey Tracey, Devon, 17 Sept 1895; *d* St Cloud, 10 Dec 1975). English writer on music. He obtained the licence ès lettres at the Sorbonne in 1915 and studied for a year at the Schola Cantorum; he entered Trinity College, Cambridge, in the same year. After serving with the army in France and Egypt he returned to Cambridge in 1919 and began lecturing there in 1922. Four years later he was appointed professor of French in the Newcastle division of the University of Durham, now the University of Newcastle upon Tyne. After his retirement in 1960 he lived at St Cloud, France.

Girdlestone's teaching consistently extolled classical ideals, especially clarity of expression and control of emotion by form. His first book, *Dreamer and Striver: The Poetry of Frédéric Mistral* (London, 1937), vindicated classical qualities in a 19th-century poet, and his first on music, *Mozart et ses concertos pour piano* (1939), concerned 'absolute' music by a supremely classical genius. The neglect of Rameau's music, even in France, and the scant attention it had received from writers outside France led him to write *Jean-Philippe Rameau: his Life and Work* (1957); he also wrote a study of French tragic opera texts of the period of Rameau. He was a Chevalier de la Légion d'honneur.

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ARTHUR HUTCHINGS

Girelli (Aquilar) [Aguilar, Anguilar], **Antonia Maria** (*fl* 1752–73). Italian singer. She apparently began as a dancer in 1752 at the Teatro S Samuele, Venice, but was engaged as a singer in Florence from 1756 to 1757. In 1759 she returned to Venice to sing at the Teatro S Angelo. In 1760–61 she sang in Prague, in Giuseppe Scarlatti's *Adriano in Siria*, and was resident in Prague in 1764–5. The highpoints of her career were her performances in the premières of Gluck's operas *Il trionfo di Clelia* (1763, Bologna), in the title role, particularly impressing Dittersdorf, and *Le feste d'Apollo* (1769, Parma), as well as her contribution (as Silvia) to Mozart's *festa teatrale Ascanio in Alba* (1771, Milan), when Leopold and Wolfgang mentioned her as having had to repeat an aria. But in 1772–3, when she appeared in England (in Vento's pasticcio *Sofonisba* and Sacchini's *Il Cid* and *Tamerlano*), Burney found her intonation 'frequently false', though he commented on her 'spirited and nervous style'. A Barbara Girelli, perhaps her sister, sang in Parma (1758), Reggio nell'Emilia (1760, 1770), Venice (1763–4), Prague (1768–9), Pesaro (1771) and Siena (1771). Her last performance was in Guglielmi's *La sposa fedele*.

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GERHARD CROLL, IRENE BRANDENBURG

Girelli, Santino (*b* Brescia; *fl* 1620–27). Italian composer. According to the title-page of his publication of 1626 he had studied under Lelio Bertani. He seems to have remained in Brescia. He is not known to have held a church appointment, though his surviving output is all of church music. The three collections consist entirely of masses and psalms, suggesting that he was not so

interested in the fashionable small concertato motet. However his psalms of 1620 demonstrate the way the double-choir style was developing at this date. Three of them are written for a first choir of soloists accompanied by the organ, whereas the second choir, marked 'cappella', need not have organ support, though there is an independent second organ part in the basso continuo partbook. Girelli occasionally drew soloists from the second choir as well, as in the *Dixit Dominus*: in this work modern concertato sections alternate with impressive antiphonal or imitative effects involving the whole ensemble.

WORKS

all published in Venice

Salmi brevi di tutto l'anno, con 2 Dixit, 1 Magnificat ... letanie della Beata Virgine, 8vv, bc (org) (1620)

Salmi intieri ... con 1 Dixit e Magnificat, 5vv, bc (org) (1626)

[4] Messe, 5, 8vv, con 1 da morto, con li ripieni delle prime 2, a 5 ad lib, op.3 (1627)

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J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE

Giribaldi, Tomás (*b* Montevideo, 18 Oct 1847; *d* Montevideo, 11 April 1930). Uruguayan composer. A member of a noted musical family, he studied with the cathedral organist Carmelo Calvo, the double bass player Rodolfo Battesini and the band director José Strigelli. His *Parisina*, produced at the Teatro Solís by a visiting Italian company, aroused such enthusiasm that he was awarded a government grant to study at Milan Conservatory. In 1879 he settled in Paysandú, where he wrote his second opera, *Manfredi di Svevia*, again given at the Solís by an Italian company (including Romilda Pantaleoni, Verdi's first Desdemona). His other operas, *Inés de Castro* and *Magda*, remain unproduced; all four are preserved in the Museo Histórico Nacional, Montevideo. A plaque honouring him as the first Uruguayan opera composer was installed in the Teatro Solís in 1930, and two years later a street behind the Museo de Bellas Artes was named after him.

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ROBERT STEVENSON

Girò [Tessieri], **Anna (Maddalena)** (*b* Mantua, *c*1710; *d* after 1747). Italian mezzo-soprano. She is known above all for her professional association with Vivaldi – a relationship suspected, at the time, of carrying over into their private lives, although modern research suggests the opposite. Her father was a wig-maker of French extraction. About 1722 she went to Venice to study singing, living with an elder half-sister, Paolina, who acted as her chaperone. She made her operatic début in Treviso in autumn 1723; her first appearance on the Venetian stage was in Albinoni's *Laodice* (autumn 1724). In 1725 she briefly became a protégée of Alderano IV Cybo, Duke of Massa and Carrara. Her very successful career lasted until 1748, when, after singing in Piacenza at Carnival, she married a count from that city, Antonio Maria Zanardi Landi, and retired honourably from the stage.

Girò sang in over 50 operatic productions. She started, in her early teens, with minor travesty roles, then graduated to seconda donna and soon also to prima donna roles. Vivaldi, for whom she sang (nearly always as prima donna) in over 30 productions from 1726 to 1739, appears to have been her principal mentor. He once declared, with evident exaggeration, that he could not put on an opera without her, but she was well able to operate independently of him, as she proved during his transalpine tour of 1729–31 and again after his death in 1741.

Contemporary commentators paid tribute to Girò's attractive appearance and distinct acting ability, but found her voice a little weak. The amendments to the libretto of Zeno's *Griselda* that Vivaldi instructed Goldoni to make in 1735 were designed to hide her defects and promote her strengths.

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C. Vitali: 'I fratelli Pepoli contro Vivaldi e Anna Girò: le ragioni di una assenza', *Informazioni e studi vivaldiani*, xii (1991), 19–46

MICHAEL TALBOT

Giró [Jiró], **Manuel** (*b* Lérida [Lleida], Catalonia, 5 Sept 1848; *d* Barcelona, 20 Dec 1916). Spanish composer. He received his first musical training at the cathedral school in Lérida, where he studied organ with Miguel Puntí and harmony with Francisco Oliver. Relinquishing a career as a priest, he went to Barcelona in 1870, and to Paris in 1874 for further study. During his 11 years in Paris, many of his works were performed; a *Salve* and *Lamentaciones de Jeremías* for chorus and orchestra, the symphonic suite *Granada*, and the ballet *Divertissement andalous* (at the Opéra in 1883). In 1884 he returned to Barcelona; his opera *Il rinegato Alonso García* was performed there with great success in 1885. Other successful works were a Requiem, written upon the death of his friend Julián Gayarre, the noted tenor, and the opera *El sombrero de tres picos*, based on a novel by Alarcón and performed in Madrid in 1893. His vast output also includes works for chorus, chamber ensemble and piano.

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ANTONIO IGLESIAS

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Girolamo da Udine. *See* DALLA CASA, GIROLAMO.

Giroust, François (*b* Paris, 10 April 1737; *d* Versailles, 28 April 1799). French composer. He was a member of the choir school of Notre Dame from January 1745 until October 1756, where he studied with Louis Homet and Antoine Goulet. As head boy he had two works performed on 17 June 1756: the motet *Lauda Jerusalem* and a *Magnificat*. He was ordained and took minor orders before leaving to become *maître de musique* at Orléans Cathedral.

Giroust also led the Académie de Musique in Orléans. Some programmes survive from the ambitious weekly concerts he led (1764–5 and 1768–9). These usually

included opera extracts (Rameau, Campra, Mouret and others) and a *grand motet* – often by Giroust himself. At least 22 of his motets date from this period, although most survive only in later revisions. His works were first performed at the Concert Spirituel in Paris in 1762. His *Exaudi Deus*, performed four times in 1764, was praised by Rameau, whom Giroust admired greatly. He subsequently wrote a *Dies irae* for Rameau which was played at a memorial service held in Orléans on 15 January 1765. For a contest sponsored by the Concert Spirituel in 1768, Giroust submitted two settings of *Super flumina Babylonis*. There were three finalists, and when Giroust was revealed as the composer not only of the first prize, but also of a specially demanded second prize, there was a great sensation. The second setting was compared with the work of Pergolesi and it seems d'Alembert and others supported it believing it to be by Philidor.

For the next seven years Giroust was the most frequently performed composer at the Concert Spirituel, aside from the director, Dauvergne. In 1769 he became *maître de musique* at Saints-Innocents in Paris. Two years later he married Marie Françoise d'Avantois de Beaumont, a soprano at the Concert Spirituel and Académie Royale who was related to the Archbishop of Paris. They had nine children; Louis XVI and Marie Antoinette stood, by proxy, as godparents to the first child born in Versailles, Louisa Antoinette.

On 17 February 1775 Giroust replaced Gauzargues as *sous maître de chapelle* at the Chapelle Royale in Versailles. He composed many motets for the chapel, together with the Coronation Mass for Louis XVI and a memorial *Missa pro defunctis* for Louis XV. On 16 June 1780 he purchased the position of *surintendant de musique, en survivance*, from de Bury, assuming the post in 1785. He retained the post of *maître de chapelle*, to the chagrin of Le Sueur and others. Some secular works, including masonic entertainments, date from this period.

Giroust stayed in Versailles after the fall of the monarchy in 1792 and, whether from fear or desperation, threw in his lot with the Revolution. He conducted nearly all the Revolutionary ceremonies in the city, and wrote over 50 songs, hymns and occasional pieces for them. Many were to texts by Félix Nogaret, a fellow freemason and radical colleague of Robespierre. The *Chant des versaillais* was performed for the National Convention and circulated throughout the country, becoming his most famous work and one of the best-known tunes of the Revolution (it survives in more than 50 versions and parodies). He suffered some financial hardship during this time, but in May 1793 was given the modest post of *concièrge* at the Château in Versailles, and in 1795 was awarded a government pension. On 13 February 1796 he became the first non-resident composer elected to the Institut de France, joining Méhul, Gossec and Grétry. He was much appreciated by the Commune of Versailles and received many tributes at his death, although later he was criticized for his political turn-around.

Giroust's main legacy is the *grand motet*, of which he was the last master. He followed in the tradition of Du Mont, Delalande and others, but his music is unmistakably late 18th-century in style: light melodies, regular phrases, simple harmonies and clear forms. Most of the motets have 5 or 6 individual numbers which often divide into slow/fast sections. Rounded binary is the commonest form in both solo and choral numbers; less frequent are operatic scene-complexes (e.g. 'Surge Domine' in *Memento Domine David*). Giroust's melodies are typically graceful and lyrical ('Jucundum sit ei' in *Benedic anima*), but there is greater strength in the choral writing. He dropped the *basse-taille* from the traditional five-part French chorus in about 1780, but did not abandon counterpoint, writing fugues such as 'Sic psalmum dicam' in *Ecce quam bonum* as late as 1790. He often combined several themes ('Quia contrivit' in *Confitemini*), or contrasted polyphony with forceful chordal passages or unisons ('Peccator videbit' in *Beatus vir*). He also delighted in orchestral word-painting. The first prizewinning *Super flumina* opens with fluvial murmurings; other subjects include storms (*Diligam te*), racing chariots (*Exaudiat te*) and earthquakes (*Dominus regnavit*). His surviving oratorios, despite their French titles, are all in Latin. The stirring *Passage de la Mer Rouge* was performed in royal, Revolutionary and Restoration times. The Paris Conservatoire acquired almost all of the surviving scores early in the 19th century from his widow, but many Revolutionary works are missing, and most of the masonic works were signed out of the library in the 19th century and not returned.

WORKS

MSS in F-Pn unless otherwise stated

MOTETS

grands motets for solo voice, chorus and orchestra unless otherwise stated; where revisions are indicated only the latest version survives

Lauda Jerusalem, ?1756, rev. 1777; Magnificat [I], ?1756, rev. 1770, inc.; Assumitur virgo, *c*1756–9; Descendat alto divus (for Ste Cecilia), *c*1756–9; O salutaris, 1760 (ed. J. Prim, Paris, 1954); Magnus Dominus, 1762, rev. 1778; Deus judex justus, 1763, rev. 1784; Benedic anima, 1764; Dominus regnavit, 1764, rev. 1778; Exaudi Deus (Ps liv), 1764, rev. 1781; In convertendo, 1764, rev. 1766, 1787; Judica me, 1764, lost; Nisi Dominus, 1764, lost; Notus in Judea, 1764, rev. 1777; TeD, 1764, rev. 1782, inc.

Beatus vir, 1765, rev. 1777; Cantate Domino, 1765, rev. 1774; Confitemini Domino, 1765, rev. 1773; Dies irae, 1765; Levavi oculos, 1765, lost; Miserere mei [I] (Ps lvi), 1765, rev. 1766; Misericordia Domini, 1765, lost; Quam dilecta, 1765, rev. 1779; Quare fremuerunt, 1765, rev. 1778; Quemadmodum, 1765, rev. 1775; 10ème Ode de Rousseau (?'Paroissez, roi des rois', book 1; Ps xciii), 1765, lost; for Saintes Cathedral, 1765, lost; Confitebor tibi (Ps ix), 1767, rev. 1784; Super flumina Babylonis [I], 1767; Judica Domine, 1768; Super flumina Babylonis [II], 1768; Confitebor tibi (from Ps cxxxviii), solo v, *c*1769

De profundis [I], 1770; Domine salvum fac regem, 1770; Exurgat Deus, 1770, rev. 1787; 1772, Diligam te, Domine, 1772; Dixit Dominus, 1772; Confitebor tibi (Ps cx), 1773; Jubilate Deo, 1773; Magnificat [II], 1774, rev. 1777; Deus noster refugium, 1775; Exultate justi, 1775; Iste dies, elevation motet, 1775; Laudate pueri, 1775; O filii [I], 1775; O sacrum convivium, elevation motet, 1775; Tantum ergo, elevation motet, 1775 (ed. A. Lafitte, Paris, 1859); O filii [I], solo v, org, *c*1775; Exultavit cor meum, 1776; In te Domine speravi, 1778; Miserere mei Deus (Ps l), solo v, org, 1778; Regina coeli, 1778; Regina coeli, 2v, org, *c*1778

Ave verum, elevation motet, 1779; Domini audivi, 1779; Ecce panis, elevation motet, 1779; Lauda Sion, elevation motet, 1779; Laudate Dominum de coelis (Ps cxlviii), 1779; Miserere mei Deus (Ps l), 1779; Miserere nostri Domine (from Ps xxx), solo v, *c*1780–90; Audite coeli, 1780; Laudate Dominum quoniam bonus (Ps cxlvi), 1780; Deus deorum Dominus, 1781; Exaudi Deus, deprecationem (Ps lx), 1781; Laudate Dominum in sanctis ejus (Ps cl), 1781; Panis angelicus, elevation motet, 1781; O filii [II], 1782; De profundis [II], 1783; In exitu Israël, 1783; Noli aemulari, 1783; Exaudi Deus (Ps lxiii), 1784; Salve Regina, 1784

Deus venerunt, 1785; Exaudiat te, 1787; Omnes gentes, 1787; Salvum me fac, 1787; Veni creator, 1787; Verbum caro, elevation motet, 1787; Veni de Libano ('Cantique des Cantiques'), 1787; 12 Mag, for Orléans, 1787, lost; Domine, quid multiplicati, 1788; In Domino confido, 1788; Memento Domine David, 1789; Ecce quam bonum, 1790; Exultate Deo, 1790; Coeli enarrant, 1791;

Deus stetit in synagoga, 1791; Miserere mei Deus [II] (Ps lvi), solo v, 1792
Doubtful: Adonaï Domine (parody of Beatus vir); Deus in nomine tuo (from Ps liii); Deus misereatur nostri; Lumen ad revelationem; 9 Mag

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Messe de Girou, doubtful
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SECULAR

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Cantate sur l'amour, before 1769 [text in Brosset, 1911]
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Ariette de reconnoissance villageoise; Ariette de M. Giroust; Overture

REVOLUTIONARY HYMNS AND SONGS
all for solo voice

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Unpubd: Apothéose de Marat et Pelletier, L'arbre de la liberté, Chant des versaillais (with orch, ed. C. Pierre, 1899), Chant pour la fondation de la république, Couplet pour de nouveaux époux (*F-Vam*), Hymne à la Patrie (Gazard), Le reveil des républicains ou Le 18 fructidor (*Pan*), Scène dithyrambique . . . à la manufacture d'armes de Versailles, Serment
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JOHN D. EBY

Girowetz, Adalbert. *See* GYROWETZ, ADALBERT.

Gis (Ger.). G♯. *See* PITCH NOMENCLATURE.

Gisis (Ger.). G𝄪. *See* PITCH NOMENCLATURE.

Gismondi [Resse; Hempson], **Celeste** (*d* London, 11 March 1735). Italian soprano. Acclaimed for her interpretation of intermezzo soubrette roles in Naples between 1725 and 1732, she succeeded Santa Marchesini as partner to the bass Gioacchino Corrado. During that period she created the female roles in all Hasse's intermezzos and in others by Vinci and Sarro. In 1732 she married an Englishman named Hempson who took her to London, where she sang under various names from November 1732 to 1734 in works by Handel and others. She created the role of Dorinda in Handel's *Orlando* and took part in performances of his *Alessandro*, the pasticcio *Catone*, *Tolomeo* and *Deborah* as well as works by Porpora (*Arianna in Nasso*, *Davide e Bersabea* and *Enea nel Lazio*) and Giovanni Bononcini (*Astarto*).

She had a voice of brilliant quality particularly suited to syllabic declamation but also capable of virtuoso passages; arias written for her often parody the emotional heights of serious roles. Dorinda's music calls for a compass from b♭ to b♭''.

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FRANCO PIPERNO

Gismonti, Egberto (*b* Carmo, 5 Dec 1947). Brazilian composer. He began piano studies at the age of six at the Nova Friburgo Conservatory, studying classical music for 15 years. He moved to Rio de Janeiro in 1968, where he successfully participated in the Third Rio International Song Festival. He then went to Paris to study orchestration and analysis with Nadia Boulanger and composition with Jean Barraqué. After his return to Brazil, Gismonti developed a personal style incorporating Arabian and Italian melodies (his family's heritage), classical and contemporary music (especially Villa-Lobos and Stravinsky), traditional national genres (folklore, choro, bossa nova), Brazilian Indian themes and jazz. Influenced by the choro, Gismonti taught himself to play the guitar. He has played, recorded and toured throughout the world with several musicians. Since his first recording in 1969 he has made about 50 albums of his own compositions (most released by ECM Records and EMI-Brazil), in which he plays the piano, guitar, various flutes (including Indian instruments), kalimbas and other instruments, winning several prizes. He has also worked as a producer, arranger or player in several other musicians' recordings. Gismonti's compositions encompass a great diversity of musical elements and forms, both Brazilian and international, and have been written for solo instruments, ensembles, symphony orchestras, dance, theatre, films, exhibitions and poetic anthologies.

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10 str qts, 1987–90
Gui: Salvador, 8-string gui, 1979; 10 guitar studies, 1979–90; Cavaquinho, 1981; Alegrinho (Amarelo), 1989; Dança dos escravos, 1989; Lundu (Azul), 1989
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IRATI ANTONIO

Gistelinck, Elias (*b* Beveren aan de Leie, 27 May 1935). Belgian composer. He studied at the music academy in Harelbeke (trumpet and piano) and at the Brussels Conservatory and Paris Conservatoire. He studied composition with Victor Lepley. From 1961 he was connected with Belgian Radio and Television, of which he was chief producer of BRT 1 until he left in 1994. The influence of jazz is clearly discernible in his work, not superficially in a melody or a rhythm, but quite fundamentally, inflecting all its principal features. This is evident in the Suite for woodwind quintet (1962), the *Five Portraits* for clarinet solo (1965), dedicated to the American clarinet player Bill Smith, and the cantata for Jeanne Lee and 15 instruments on Dove Hazelton's poems (1968). Three outstanding works are *Ndessée ou Blues* on four poems of Leopold Sédan Senghor (Italia Prize 1969), the ballet *Terpsychore and Euterpe*, presented by Flemish Television for the Italia Prize 1972, and *Three Middelheim Sculptures* for jazz trio and wind band (1972). In the 1970s he explored a more tonal idiom, for example in *Funeral Music for Ptah IV* (1975) and *Elegy for Jan* (1976). In Belgium he has been awarded the Fuga and Koopal Prizes. For his entire output he was awarded the Prix de la Fondation de France.

WORKS
(*selective list*)

Orch: Ndessé ou blues, nar, jazz trio, jazz orch, orch, 1969; Composition for Terpsychore and Euterpe, ballet, 1971; The Bees, ballet, 1972; Elegy for Jan, 1976; 3 Movts, jazz qnt, orch, 1985; Vn Conc., 1986; Music for Halloween, 1988; Sinfonietta, chbr orch, 1989; Cl Conc., 1990; Sym. no.1, 1992

Brass: Per Che, nar, b cl, big band, 1967; 3 Middelheim Sculptures, tpt, db, drums, band, 1972; Music for 3 Mixed Groups, brass, perc, 1975

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CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Gistou [Gistow], **Nicolas** (*b* ?Brussels; *d* Copenhagen, 19 July 1609). Danish composer and singer of Flemish origin. He was engaged on 1 May 1598 as an alto for the chapel of King Christian IV of Denmark by Gregorius Trehou, who had been sent to the Netherlands to recruit musicians. He contributed a five-part madrigal in two *partes*, *Quel augellin che canta* and *Ma ben arde nel cor*, to RISM 1606[5] (ed. in Dania Sonans, iii, Copenhagen, 1967) and four five-part dances survive in RISM 1609[30] (ed. in UVNM, xxxiv, 1913; ed. J. Bergsagel, *Music in Denmark at the Time of Christian IV*, ii, Copenhagen, 1988).

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JOHN BERGSAGEL

Gitarre (Ger.). *See* GUITAR.

Giteck, Janice (*b* New York, 27 June 1946). American composer and pianist. She studied at Mills College, California, with Milhaud and Subotnick (BA 1968, MA 1969), at the Paris Conservatoire with Messiaen (1969–70), and at the Aspen School, Colorado, with Milhaud and Charles Jones. She also studied electronic music with Lowell Cross and Anthony J. Gnazzo, Javanese gamelan with Daniel Schmidt and West African percussion with Obo Addy. She gained a second MA, in psychology, at Antioch University, Ohio (1986), and worked part-time as a music therapist (1986–91). Giteck held teaching positions at California State University, Hayward (1974) and the University of California, Berkeley (1974–6), before joining the faculty of the Cornish College of the Arts, Seattle (1979), as a teacher of both composition and women's studies. She was a founder and co-director of the Port Costa Players, a contemporary-music ensemble based in San Francisco (1972–9), and, in 1978–9, music director of KPFA Pacifica Radio, Berkeley. Her awards include grants from the California Arts Council (1978) and the NEA (1979, 1983), and she has received commissions from the San Francisco SO (*Tree*, 1981) and others, including a joint commission from new-music groups in Portland (Oregon), Syracuse and Atlanta (funded by the Meet the Composer/Reader's Digest Consortium Commissioning Program) for the 'performance piece' *The Screamer* (1993) on the theme of love and rage.

Giteck has long been concerned with music as ritual. From the early 1970s her works reflected her interest in the cultures of the Amerindians. *A'agita*, an opera based on Pima and Papago mythologies, was performed by the Port Costa Players throughout the American West and in Europe. In the 1980s she began to pursue the relationship between music and healing, particularly in connection with AIDS. *Om Shanti* (1986), *Tapasya* (1987), *Home* (1989, revised 1992) and *Leningrad Spring* (1991) are part of a 'music and healing series', issued as recordings on CD as a benefit for the support of AIDS patients. (*CC1*, B. Weir)

WORKS
(*selective list*)

Op: A'agita (R. Giteck, after Pima and Papago texts), 3 singer-actors, dancer, 8 inst player-actors, 1976

Orch and inst: Trio, ob, vn, vc, 1964; Pf Qnt, 1965; Str Qt no.2, 1967; Trey, 3 Pieces, pf, 1968; Helixes, fl, trbn, vn, vc, gui, pf, perc, 1974; Breathing Songs from a Turning Sky, fl, cl, bn, vc, pf, perc, lights, 1980; When the Crones Stop Counting, 60 fl, 1980; Ah Ah Sh! Listen, gamelan, vcs, bns, drums, nar, dancer, 1981; Tree, chbr sym., orch, 1981; Loo-wit, va, orch, 1983; Tapasya, va, perc, 1987; Leningrad Spring, fl + pic + a fl, pf + mallets, perc, 1991; Sleepless in the Shadow, fl, ob, sax, bn, va, db, pf, perc, 1993–5; Puja: Songs to the Divine Mother, gui, 1995–6; Agrarian Chants, fl + pic + a fl + b fl, 1997; First Puja: 1997, cathedral bells, 35 perfs./4 perc, 1997

Choral: How to Invoke a Garden (cant., J. Jones), SATB, 10 insts, 1969; Sun of the Center (cant., R. Kelley), male v, fl, cl, vn, pf, 1970; Magic Words to Feel Better, SATB, 1974; Far North Beast Ghosts the Clearing (after Swampy Cree text, trans. H. Norman), chorus, 1978; Pictures of the Floating World, chorus, 10 insts, 1987; Home, chorus 400vv, 23 insts, 1989, rev. 1992 as Home (revisited), 6 male vv, gamelan pacifica, vc, synth; I am Singing (Giteck), women's chorus unacc., 1990; From Childhood (A. Rimbaud), men's chorus unacc., 1992

Vocal: Anew (L. Zukofsky), 1v, pf, 1969; L'ange Heurtebise (J. Cocteau), 1v, pf, 1971; Magic Words (poems), T, S, pf, 1973; Messalina (A. Jarry), male v, vc, pf, 1973; Matinée d'ivresse, monody (Rimbaud), high v, 1976; 8 Sandbars on the Takano River (G. Snyder), 5 female vv, fl, bn, gui, 1976; Thunder like a White Bear Dancing (ritual based on the Ojibwa Mide Picture Songs), S, fl, pf, hand perc, slides, 1977; Callin' Home Coyote: a Burlesque (L. MacAdams), T, steel drums, db, 1978; Om Shanti (Shankaracharaya), S, sextet, 1986; The Screamer, performance piece, S, fl, cl, vn, vc, pf, synth, perc, 1993

Elec: Traffic Acts, 4-track tape, 1969; Peter and the Wolves, trbn + actor, tape, 1978; Hinget and Lakota, 1997
Film scores: Hopi: Songs of the Fourth World, 1983; Hearts and Hands, 1987; Yield to Total Elation, 1998

MSS in *US-NYamc*, *OAm*, Cornish College of the Arts, Seattle

INGRAM D. MARSHALL, CATHERINE PARSONS SMITH

Gitlis, Ivry (*b* Haifa, 22 Aug 1922). Israeli violinist. He began violin studies at the age of five with Karmy, and gave his first public concert when he was eight. At the age of ten he played to Huberman who sent him to study at the Ecole Normale de Musique, Paris, where three years later he won a *premier prix*. After graduating he studied with Enescu, Thibaud and Flesch. In the late 1930s he went to London and during the war he worked first in a munitions factory there and then for the army's entertainment service. After the war he made his débuts with the LPO, the BBC SO and other British orchestras. In 1951 he won the Thibaud Prize. The following year he returned to Israel and made his début there with the Israel PO and the radio orchestra. From the mid-1950s he toured widely and recorded the concertos of Tchaikovsky, Berg, Hindemith and Stravinsky, among others. He performed frequently in Paris, where he first appeared in 1951 and where he later settled. A specialist in 20th-century music, he was noted for his brilliant technique and his vital, rhythmic style.

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WILLIAM Y. ELIAS

Gittern [gyterne] (Fr. *guisterne*, *guitarre*, *guiterne*, *guiterre*, *quinterne*, *quitaire*, *quitarre*; Ger. *Quinterne*; It. *chitarino*, *chitarra*; Sp. *guitarra*). A short-necked lute of the Middle Ages outwardly similar to the 16th-century MANDORE. Like its relative the lute, it had a rounded back but was much smaller, and it had no clear division between the body and neck. This lute-shaped gittern (or 'guitar' – the two words were then synonymous) was displaced in the 15th and 16th centuries by the Renaissance GUITAR, which combined the small size of the gittern with the body outline of the much larger vihuela. Thus the medieval gittern bore much the same relationship to the lute as the Renaissance guitar did to the vihuela. It has since become customary to call the medieval instrument 'gittern' and the later one 'guitar', a useful but artificial distinction.

Confusion over the identity of the gittern has existed since the 19th century. It has been referred to, inaccurately, as the mandore, mandora or mandola (an instrument with a different tuning which became common only around 1570); and the name 'gittern' has wrongly been given to the CITOLE, because the latter's outline resembled that of the (vihuela-shaped) guitar (see Wright, 1977). Consequently, many modern works refer to representations of gitterns as mandoras, and to those of citoles as gitterns.

1. Nomenclature. 2. Structure. 3. History.

1. NOMENCLATURE. All the above names for the gittern derive ultimately from the Greek 'kithara' via the Arabic 'qīṭārā'. The Arabic form gave 'chitarra' in Italian and 'guitarra' in Spanish. The French forms include 'quitarre' (from Arabic or Italian), 'gitere' (perhaps from Catalan), and 'quitaire', which became 'qui(n)terne' (by confusion with the unrelated Latin word *quinterna*, meaning 'fivefold'). By analogy, the form 'guiterne' was created, and this was the standard word until the 16th century. 'Guitar(r)e' (probably from Spanish) also occurs, but is rare. The English and German names were borrowed from French.

When the lute shape was displaced by that of the vihuela there was no immediate change of name: 'guiterre' became popular in French alongside 'guiterne' in the 16th century; and both were finally displaced by 'guitare' in the 17th century (probably because of Spanish influence), with the English and German names following suit. The Italian and Spanish names have not changed since the Middle Ages.

2. STRUCTURE. The back, neck and pegbox are usually made of one piece of wood, as in the 15th-century gittern (hitherto called a mandora) in the Wartburg Collection at Eisenach (see Hellwig, 1974). More rarely, the back was built up from separate ribs (as on the lute); these types occur from the late 15th century onwards. In all gitterns the body and neck blend in a smooth curve or straight line: unlike the lute, there is no sharp corner. The pegbox makes an angle with the neck of 30°–90° and is usually curved, sometimes into a semicircle (the so-called sickle shape) but often into a short, gently curving arc (fig.1). Some pegboxes, especially in English representations, are straight, like those of lutes (fig.2). However, most types of pegbox terminate in a human or animal head, a feature foreign to the lute.

There are three or four strings (or more commonly pairs of strings), sometimes five in the later 15th century (as in the Eisenach instrument). On some instruments (particularly French and English) the strings pass over a movable bridge and are attached to endpins, one for each course, or to a single pin or button; on others (notably in Spain and Italy) they terminate at a fixed frontal stringholder, as on the lute. Italian and Spanish instruments also show a predilection for multiple soundholes and decorative inlays on the belly and fingerboard. Frets are shown in some good depictions of gitterns (notably Italian paintings: fig.3), but they are absent in many good French and English representations. The use of a quill plectrum seems to have been almost universal.

3. HISTORY. The gittern probably entered Europe from Arab countries in the second half of the 13th century, along with other round-backed instruments such as the



1. Unfretted gittern with four double courses of strings: console figure, north tower of Amiens Cathedral, after 1375



2. Unfretted three-string gittern: detail of roof sculpture, St Peter and St Paul, Northleach, Glos., 15th century

lute and rebec. Sachs stated that the lute is called 'qītāra' in North African countries west of Egypt, and Farmer suggested that the kaitara, used in Muslim Spain from the 10th century, was a type of lute, adding that a diminutive of the same word, 'kuwaitira', is still used for a small lute in the Maghrib. Thus it seems likely that the gittern came from the Arabs of the western Mediterranean (for a summary of the evidence see Burzik, 381–5). Tinctoris (*De inventione*, *c*1487) called the gittern 'the instrument invented by the Catalans'. He may have meant that they modified it in some way to create a 'European' type distinct from the Arab one.

This is one possible explanation of a reference to 'guitarra morisca' and 'guitarra latina' ('Moorish' and 'Latin' guitar) by the Arcipreste de Hita (*Libro de buen amor*, *c*1330), and of references to similarly named instruments in Machaut's writings and in records of the French court of 1355–70. Although the differences between these two types are not known, it can reasonably be assumed that the two gitterns illustrated on f.104*r* of the *Cantigas de Santa María* (fig.4) are of the 'Latin' variety, since the players' dress implies that they are not Arabs. However, it has been suggested that another instrument in the same manuscript, with oval belly, long neck and circular (ff.133*r*, 140*v*) or sickle-shaped pegbox (ff.46*v*, 147*r*), is the *guitarra morisca* (*see* CITOLE, fig.3): none of the players is dressed like an Arab, however, and the instrument differs considerably from the gittern in that it has a long neck clearly demarcated from the body and (on ff.46*v* and 140*v*) a raised fingerboard extending on to the belly. There is no more reason to call this instrument a guitar than to call it a plucked fiddle (*vihuela de peñola*).

The earliest datable references to the gittern occur in French literature from around 1270 onwards, but depictions of the instrument become common only after 1300. Johannes de Grocheo, in his treatise *De musica* (*c*1300), called it 'quitarra sarracenica' ('Saracen guitar'), which suggests it was still a foreign novelty in France. This impression is strengthened by the great variety of its French names, which grew fewer as the instrument became common. In England depictions of it and references to it do not become frequent until well after 1300: one looks in vain for gitterns among the instruments appearing in the finely illustrated manuscripts such as the Queen Mary Psalter that were written in the first two decades of the 14th century.

During the 14th century the gittern gained increasing popularity. Whereas there was only one *gitarer* among the 92 musicians named in the accounts for the Feast of Westminster in 1306, the Duke of Brittany is said (in the *Grandes chroniques de France*) to have had in his company 'seven guiterne players, and he himself, so they say, began to play the eighth guiterne' when he left Brest Castle for England in 1348. By then the gittern seems to have ousted its rival, the citole, and to have become enormously popular not only among minstrels but also among the increasing number of amateur musicians of all classes. Small, portable and doubtless easy to play, it seems to have been frequently used in serenading and in visiting taverns, activities that often went hand-in-hand; it is mentioned in this connection in several French and English poems of the period 1350–1410. Machaut (*Prise d'Alexandrie*, *c*1367) mentioned 'guiternes dont on joue par ces tavernes' ('gitterns which are played in taverns'), and Chaucer, in three of the *Canterbury Tales*, referred to the gittern being played by people who frequent



3. Gittern with four double courses of strings: detail from the 'Investiture of St Martin as a Knight' by Simone Martini, fresco, 1317–19 (chapel of St Martin, lower church, S Francesco, Assisi)



4. *Gittern players: miniature from the 'Cantigas de Santa María', Spanish, c1270–90 (E-E b.I.2, f.104r)*

taverns. The parish clerk Absalom in *The Miller's Tale* is a typical example:

> In twenty manere coude he trippe and daunce
> After the scole of Oxenforde tho,
> And with his legges casten to and fro,
> And pleyen songes on a small rubible;
> Ther-to he song som-tyme a loud quinible;
> And as wel coude he pleye on his giterne.
> In al the toun nas brewhous ne taverne
> That he ne visited with his solas,
> Ther any gaylard tappestere was.

Accompanying himself on the gittern, he sings a serenade to the carpenter's wife:

> He singeth in his vois gentil and smal,
> 'Now, dere lady, if thy wille be,
> I preye yow that ye wol rewe on me',
> Ful wel acordaunt to his giterninge.

This association with taverns and serenading is also reflected in French legal documents of the same period concerning the brawls and murders which sometimes ensued, making it obvious that gitterns were common household objects. They are also found in inventories of noble households, such as one belonging to the French King Charles V dated 1373 which includes four gitterns, one in ivory and another decorated with silver and enamel. Another example of the gittern's popularity can be seen in the carvings in the nave of Winchester Cathedral (built 1346–1404), where no fewer than seven of the 21 instruments depicted are gitterns.

In the 15th century the gittern was gradually eclipsed by the lute, which appears with increasing frequency in iconography. There is often confusion between them, both in iconography (it is not always possible to distinguish lutes from gitterns in the less accurate representations) and in documentary references to lute players as gitterners (for example, the celebrated Pietrobono, whose lute-playing was praised by Tinctoris, was usually known by the epithet *dal chitarin*(*o*)).

By around 1487 Tinctoris could remark: 'The *ghiterra* is used most rarely, because of the thinness of its sound. When I heard it in Catalonia, it was being used much more often by women, to accompany love songs, than by men'. He also gave the only information that survives on the gittern's tuning, namely that it was strung like a (four-course) lute, that is, with the intervals 4th–3rd–4th. By this time the vihuela-shaped guitar had begun to appear. It must be this instrument, rather than the vihuela itself, which Tinctoris described in the following quote, since it is much smaller than the lute:

> that [instrument], for example, invented by the Spanish, which both they and the Italians call the *viola*, but the French the *demi-luth*. This viola differs from the lute in that the lute is much larger and tortoise-shaped, while the viola is flat, and in most cases curved inwards on each side.

It is interesting that Tinctoris did not use the name 'guitar' for this new Spanish instrument, but that soon became the practice as the lute-shaped gittern was abandoned in the 16th century.

The gittern and the guitar must have existed side by side for a considerable time, the older instrument steadily losing ground to the newer one. The instruments described as 'quintern' and illustrated in the treatises of Sebastian Virdung (*Musica getutscht*, 1511) and Martin Agricola (*Ein kurtz deudsche Musica*, 1528; *Musica instrumentalis deudsch*, 1529, enlarged 5/1545) are of the old variety. But already in 1530 there was a 'gyterneur suivant le mode espagnole' ('guitarist in the Spanish fashion') in the retinue of Emperor Charles V. Around 1550 a spate of guitar music was published, almost certainly for the new instrument. However, references to the guitar or gittern as a round-backed instrument or small lute are found in the later 16th century, the 17th and even the 18th, suggesting that the lute-shaped guitar was still occasionally used.

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LAURENCE WRIGHT

Giucci, Carlos (*b* Montevideo, 4 Nov 1904; *d* Montevideo, 7 May 1958). Uruguayan composer. His Italian-born father Camilo Giucci had studied with Liszt before settling (*c*1880) in Montevideo, where he founded the Liceo Musical Franz Liszt (1895). Carlos learnt the piano from his mother the Uruguayan pianist Luisa Gallo-Giucci and from the Polish pianist Ignaz Friedmann when he toured Montevideo. He studied harmony, counterpoint and composition with Manuel García de la Lera, Tomás Mujica and Guido Santórsola. In 1937 he began teaching

music at secondary schools. He joined the Uruguayan Folk Society (1945) and the musicology division at the National History Museum (1946). His early works (*c*1920–50) are in the nationalist mould, while his style became more eclectic towards the end of his life.

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LEONARDO MANZINO

Giudice, Cesare del. *See* DEL GIUDICE, CESARE.

Giudici & Strada. Italian firm of music publishers. It was founded in Turin in 1859 by Augusto Giudici (*b* Milan, 1820; *d* Luino, 28 Aug 1886) and Achille Strada (*b* Milan, 10 July 1823; *d* Turin, 2 Nov 1880); both had previously been engravers for Ricordi. They acquired their firm from Antonio Racca, for whom they were both working. During the next three decades they increased production, enlarged the printing department and opened a new hall for exhibition and sales; between 1887 and 1894 the firm also developed a lithographic department. Giudici & Strada is specially known for didactic works for the voice and for the piano (various works by Czerny and the Italian edition of Henri Herz's *1000 esercizi applicati all'uso del dactylion*), transcriptions for the piano and various instrumental combinations, and operas by Cagnoni, Petrella and Flotow. It also published works by Usiglio and Lauro Rossi.

In 1893 Arturo Demarchi merged his own firm with Giudici & Strada; in 1894 he became the sole proprietor and later moved the company to Milan. Under his ownership it published music by Vincenzo Ferroni, Francesco Paolo Frontini, Stanislao Gastaldon, and Antonio Scontrino. Subsequently it was sold to Paolo Mariani, who published vocal scores of works by Smareglia (including *Oceàna*, 1903). From 1920 to 1930 the firm was owned by Luigi Stoppa; when it closed in 1930 part of its repertory was taken over by other editors, the rest was lost.

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STEFANO AJANI

Giuliani, Francesco ['Il Cerato'] (*b* Arzignano, nr Vicenza; *fl* 1619–29). Italian composer. The title-pages of his two publications describe him merely as 'Il Cerato d'Arzignano Vicentino' ('Il Cerato' may be an academic name). These publications are *Sacri concerti*, for from one to four voices and continuo (Venice, 1619), and *Celeste ghirlanda di 40 concerti*, for solo voice and continuo (Venice, repr. 1629; date of 1st edn unknown). Giuliani was therefore one of the many minor north Italians who in the early 17th century contributed to the repertory of the small-scale *concertato* motet, in particular the solo motet.

JEROME ROCHE

Giuliani, Giovanni Francesco (*b* Livorno, *c*1760; *d* Florence, after 1818). Italian composer and conductor. He studied in Florence with Pietro Nardini (violin) and Bartolomeo Felici (counterpoint), and from 1783 to 1798 led the orchestra at the Teatro degli Intrepidi there. He also lectured in music and declamation at the Accademia di Belle Arti in Florence, where one of his pupils was the composer Ferdinando Giorgetti. He was apparently based in Florence for the rest of his life.

Giuliani is one of the few lesser Italian masters of the late 18th century who was able to make a living as an instrumental composer in his own country and was not forced either to travel elsewhere or to compose church and theatre music, although he did write a two-act intermezzo and three ballets. The principal characteristics of his instrumental music are, on the one hand, a marked influence from Haydn and, on the other – at least as far as his solo concertos are concerned – excessive Classical rigour, on the model of Nardini's works, from which Giuliani was only occasionally able to free himself.

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Il generoso perdono (ballet, G. Bossi), in P. Anfossi: La maga Circe, Siena, Accademia degli Intronati, carn. 1792

Chi ha più giudizio più ne adoperi (int, 2, C. Mazzini), Florence, Intrepidi, carn. 1794

OTHER VOCAL

6 duetti notturni, S, S, hp/hpd/chit francese (Florence, 1796)

INSTRUMENTAL

Concs.: 3 for hpd, orch, op.2 (n.p., 1784); 3 for hpd, orch, op.4 (n.p., n.d.); 1 for hpd, insts, op.12 (Florence, n.d.); Vn Conc., D (London, n.d.); Vn Conc., B♭ (London, n.d.); Vn Conc., F (Paris, n.d.)

Syms.: D, *CH-N*; E♭, *I-Tf*

Qnts: 3 for fl, 2 ob/vn, va, vc (Florence, 1785); fl, 2 vn, va, vc, op.13 (Florence, 1797)

Str Qts: 6 (Florence, 1783); Quatuor périodique no.1 (Offenbach, 1784); 6 as op.2 (London, 1786); 6 as op.7 (London, 1787); 3 as op.10 (Florence, 1797)

Other qts: 6 for 2 mand, va, lute, *Ls*; 6 for 2 mand, fl, vc, *Ls*; 6 for 2 mand, fl, va, *Ls*; 6 for mand, vn, va/vc, lute, *A-Wgm*

Trios, duos and sonatas: 3 Sonatas, vn, va, vc, op.8 (Florence, 1796); 6 Sonatas, hpd, vn, vc (London, n.d.); 3 Sonatas, hpd, vn obbl, op.9 (Florence, 1796); 6 Duets, vn, vc, op.3 (London, n.d.); 6 Duets, op.8 (London, n.d.); 6 duos concertants, 2 vn (Paris, n.d.); 6 Duets, 2 vn (?Florence, 1791), 3 Duos, 2 vn, op.1 (Berlin, n.d.); 3 Duets, 2 vn (Florence, n.d.); 6 Sonatas, pf, op.6 (London, n.d.)

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LUDWIG FINSCHER/GIACOMO FORNARI

Giuliani, Mauro (Giuseppe Sergio Pantaleo) (*b* Bisceglie, nr Bari, 27 July 1781; *d* Naples, 8 May 1829). Italian guitar virtuoso and composer. He studied the cello and counterpoint, but the six-string guitar became his principal instrument early in life. As there were many fine guitarists in Italy at the beginning of the 19th century

(Agliati, Carulli, Gragnani, Nava etc.), but little public interest in music other than opera, Giuliani, like many skilled Italian instrumentalists, moved north to make a living. He settled in Vienna in 1806 and quickly became famous as the greatest living guitarist and also as a notable composer, to the chagrin of resident Viennese talents such as Simon Molitor and Alois Wolf. In April 1808 Giuliani gave the première of his guitar concerto with full orchestral accompaniment, op.30, to great public acclaim (*AMZ*, x, 1807–8, col.538). Thereafter he led the classical guitar movement in Vienna, teaching, performing and composing a rich repertory for the guitar (nearly 150 works with opus number, 70 without). His guitar compositions were notated on the treble clef in the new manner which, unlike violin notation, always distinguished the parts of the music – melody, bass, inner voices – through the careful use of note stem directions and rests. Giuliani played the cello in the première of Beethoven's Seventh Symphony (8 December 1813) in the company of Vienna's most famous artists, including Hummel, Mayseder and Spohr, with whom he appeared publicly on many subsequent occasions. He became a 'virtuoso onorario di camera' to Empress Marie-Louise, Napoleon's second wife, in about 1814. He returned to Italy in 1819, heavily in debt, living first in Rome (*c*1820–23) and finally in Naples, where he was patronized by the nobility at the court of the Kingdom of the Two Sicilies until his death. Towards the end of his life he was renowned for performances on the lyre guitar.

Giuliani had two talented children, Michel (*b* Barletta, 17 May 1801; *d* Paris, 8 October 1867), who became a noted 'professeur de chant', succeeding Manuel Garcia at the Paris Conservatoire, and Emilia (*b* Vienna, 1813; *d* ?after 1840), a famous guitar virtuoso who wrote a well-known set of preludes for guitar op.46.

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3 gui concs., opp.30, 36, 70; ed. (Milan, 1973)

Chbr: gui, str qt, opp.65, 101–3; gui, fl/vn, opp.24a, 25, 52–3, 63, 74–7, 80–82, 84–6, 126–7, 6 works without op. no.; gui, pf, opp.68, 93 (with Hummel), Grand duo concertant (with Moscheles; known also as Moscheles's op.20), 1 work without op. no.; 2 gui, opp.66–7, 130, 137, 5 works without op. no., 5 works posth. pubd

Solo gui: Sonate, op.15; Grand ouverture, op.61; 12 variation sets, opp.6, 9, 20, 38, 49, 64, 88, 91, 97, 104, 112, 118; 2 character studies, opp.46, 148; 3 Sonatinas, op.71; most ed. T.F. Heck, Le pupitre, xlvi (Paris, 1973) and R. Chiesa (Milan, 1974–94); 31 works without op. no., 15 works posth. pubd

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THOMAS F. HECK

Giuliano Bonaugurio da Tivoli. *See* TIBURTINO, GIULIANO.

Giulini, Carlo Maria (*b* Barletta, 9 May 1914). Italian conductor. He studied the viola under Remy Principe and composition under Alessandro Bustini at the Accademia di S Cecilia, Rome, and then conducting under Bernardino Molinari. After early experience as a viola player in the Augusteo Orchestra, Rome, under conductors who included Furtwängler, Klemperer and Walter, he made his début there in 1944, conducting Brahms with the same orchestra (renamed the orchestra of the Accademia di S Cecilia), and was appointed musical director for Italian Radio. He broadcast several lesser-known operas by Scarlatti, Malipiero and others, and in 1950 made his theatre début at Bergamo in *La traviata*. The same year he formed and conducted the Milan Radio Orchestra; a broadcast the following year of Haydn's then little-known *Il mondo della luna* brought him to the attention of Toscanini and De Sabata, who engaged him at La Scala, where he succeeded the latter as principal conductor in 1953. There he conducted a number of works new to the repertory, including Monteverdi's *L'incoronazione di Poppea* (in Ghedini's edition), Bartók's *Bluebeard's Castle*, and the first stage performance in Italy of Stravinsky's *The Wedding* (with choreography by Tatiana Gsovsky). Giulini was also closely associated at this time with Maria Callas (in *Alceste* and *La traviata*), and with the producers Luchino Visconti and Franco Zeffirelli. He gained further notable successes at the Aix-en-Provence and Holland festivals, as well as the Maggio Musicale Fiorentino.

Giulini first appeared in Britain at the 1955 Edinburgh Festival with the Glyndebourne Opera in *Falstaff*, but it was the Visconti production of *Don Carlos* for the Royal Opera House centenary in 1958 that made his name in Britain as an outstanding conductor of Italian opera. That year he first conducted the Philharmonia Orchestra in London, beginning an association which, during the 1960s, brought memorable performances of such works as Verdi's Requiem. He developed his repertory slowly and carefully, waiting until the 1960s to conduct Bach and the symphonies of Mozart and Beethoven. After the 1967 Covent Garden production of *La traviata* (also with Visconti), Giulini announced his intention to leave opera and concentrate on the concert repertory. He was principal guest conductor of the Chicago SO from 1969 to 1978, principal conductor of the Vienna SO from 1973 to 1976 and chief conductor of the Los Angeles PO from 1978 to 1984. In 1982 he returned to opera, conducting *Falstaff* in Los Angeles, London and Milan, performances which were less vivacious than in 1955, but exceptionally refined and contemplative.

When he first became internationally known in the 1950s, Giulini was sometimes compared to Toscanini for his combination of lyrical warmth and rhythmic dynamism, and for his ability to achieve precision in complex operatic textures (notably in the ensembles of *Falstaff*). But Giulini never had the aggressive drive of Toscanini, and his tempos, which were always expansive, have



Carlo Maria Giulini, 1981

become more so over the years. Opinion has been divided about his slow tempos, but there is widespread acknowledgement of the exceptional mellowness of his interpretations, the richness of his string textures and the seriousness of purpose with which he inspires both instrumentalists and singers. Of his later appearances, which became increasingly rare during the 1990s, his concerts with the European Community Youth Orchestra in 1994 were particularly admired. Giulini's recordings include two much praised performances of Verdi's Requiem (the first made in 1964, the second, with broader tempos, in 1989), *Don Carlos*, *Rigoletto* and *Il trovatore*, Mozart's *Don Giovanni* and *Le nozze di Figaro*, and, with the Los Angeles SO, symphonies by Beethoven, Brahms, Schumann and Tchaikovsky.

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ROBERT PHILIP

Giulini, Johann Andreas Joseph (bap. Augsburg, 15 Oct 1723; *d* Augsburg, 21 Aug 1772). German composer. The son of an Augsburg businessman and language teacher, he studied at St Salvator, the Jesuit Gymnasium in Augsburg, and then attended the theological seminary at Pfaffenhausen in Swabia, taking priestly vows in 1749. Even as a student his compositions attracted attention. After joining the choir of Augsburg Cathedral, he became vicar-choral and, in 1755, cathedral Kapellmeister, a post he held for 17 years. He wrote the music for school dramas for St Salvator, some of the texts of which have survived (*D-As*, *DI*), as well as symphonies (Brook), sacred arias and much sacred music (masses, vespers, litanies, psalms, etc.), in which 'the late Baroque contrapuntal style merges with what are sometimes early classical melodic and harmonic aspects to form an organic unity' (Krautwurst, 1984). His *Canticum Zachariae* (in *D-Mbs*), a masterpiece of counterpoint, was performed regularly in Augsburg Cathedral during Holy Week from 1767 to 1797. His manuscript works (mainly in *A-ST*, *CH-E*, *D-As*, *EB*, *Mbs*, *OB*, *WEY*) show that he favoured a strict, academic style of church music. He was a sound theorist and an excellent teacher, especially of singing and composition; his pupils included F.F. Cavallo, later Kapellmeister at Regensburg Cathedral, Johann Michael Demmler, cathedral organist at Augsburg, and Johann Chrysostomus Drexel, later music director and Kapellmeister at Augsburg Cathedral.

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ADOLF LAYER/HERMANN ULLRICH

Giulio Romano. *See* ROMANO, GIULIO (ii).

Giunta [Giunti; Zonta; Junta; Juncta; de' Giunti Modesti]. Italian family of booksellers and printers. They originated in Florence and were active from the late 15th century until well into the 17th, and had branches in Venice, Rome, Lyons and Spain.

The Venetian branch was founded by Luc'Antonio Giunta (1454–1538), who became a bookseller soon after his arrival in 1477 and in 1489 began to publish, using various printers, notably Johann Emerich of Speyer (*fl*




Tēpe aduētus hymni. 7 2

Onditor alme syderuz:
eterna lux credētiū:chri-
ste redēptor omnium: exaudi preces supplicū.
Ad laudes hymn⁹.
Ox clara ecce intonat: obscura que-
qz increpat: pellantur eminus somnia: ab
ethere christus promicat.

Two facing pages from Luc'Antonio Giunta's 'Cantorinus' (Venice, 1513), with black notes printed on red staves

1487–1506), who excelled in liturgical books. Giunta began printing on his own in 1499. The firm prospered greatly, notwithstanding various financial and other disasters, including a fire of 1557 which destroyed the company's plant and much of its stock. By then, Luc'Antonio's sons Giovan Maria (*d c*1569) and, principally, Tommaso (1494–1566) were in charge. After Tommaso's death the direction passed to Giovan Maria's son, also called Luc'Antonio (*d* 1602), and thereafter to the latter's sons, Tommaso (*d* 1618) and Giovan Maria (*d c*1632), but after 1618 they left the management of the firm to a distant cousin, Bernardo di Filippo di Benedetto Giunta (*d* 1648). When Bernardo returned to Florence in 1644, Tommaso's heirs continued the firm until 1657, when it passed to Niccolò Pezzana, whose heirs continued to print with the Giunta device until 1801.

Throughout the life of the firm liturgical books made up a large proportion of its production; no competitor produced them in such quantity, or with greater taste and skill. Those intended for choir use were so carefully edited, at first by the Franciscan friar Francesco de Brugis, that their musical texts have scarcely been superseded. Luc'Antonio's editions of the *Graduale romanum* (1499–1501) and *Antiphonarium romanum* (1503–4), printed by Emerich with new music and text types and large woodcut initials, were unrivalled in quality and size. The similarly splendid *Psalterium*(1507) was printed in Giunta's workshop at his own expense. His *Cantorinus* (1513), a compendium of chants 'for beginners', was equally reliable in its readings. These volumes were reprinted by Giunta many times, and sometimes by rival printers, as were the numerous liturgical books intended for the clergy and new types of books for choirs. About half the liturgical books contain at least some music, normally with black notes printed on a red staff in separate impressions. The *Breviarium romanum* of 1571 was the first book to incorporate the liturgical changes ordered by the Council of Trent, and was the liturgical model for post-Tridentine liturgical books. Virtually all are examples of fine printing, usually adorned with handsome woodcuts and decorative initials (see illustration).

The elder Luc'Antonio was the only member of the Venetian branch who was concerned with polyphonic music. In 1520 he cooperated with Andrea Antico in the production of eight books of frottolas, chansons and motets, using Antico's woodcuts for the notes and staves (including RISM *c*1516², *c*1517¹), frottolas by Tromboncino and Cara, and anthologies of chansons and motets. Giunta's collaboration in some of these is signalled only by his printer's mark, a Florentine lily with the initials L.A.Z. (Luc'Antonio Zonta).

The first Giunta to collaborate with Antico was Antonio, who printed for Antico the *Liber quindecim missarum* (Rome, 1516; for illustration *see* ANTICO, ANDREA). Antonio's father, Jacomo di Biagio Giunta (1478–*c*1528), a nephew of Luc'Antonio, financed several volumes in Rome, including two of 1518 made with Antico's woodcuts and cooperation – the second and third books of *Canzoni sonetti strambotti & frottole*, both printed by Giacomo Mazzocchi. In 1522 Giunta financed the printing of the *Missarum decem clarissimis*

musicis compositarum ... liber primus printed by Giovanni Giacomo Pasoti. This was printed in two impressions, like the eight or more books that Giunta sponsored in 1526, most of them reprints of Petrucci volumes: *Canzoni frottole & capitoli ... libro primo de la Croce*, three volumes of masses by Josquin, and the four volumes of *Motetti de la corona*. These all have colophons that identify the printers as Pasoti and Valerio Dorico. The second edition of the *Motetti de la corona, libro tertio*, also printed for Giunta by Pasoti and Dorico, was dated April 1527, shortly before the Sack of Rome. Music printing in Rome resumed in 1530; the last music book to bear Giunta's mark was *Canzoni frottole & capitoli ... libro secondo de la Croce*, printed by Dorico in 1531.

Filippo Giunta (1456–1517) established a bookselling and printing business in Florence which became very successful but never printed books of music. In 1563 Filippo di Bernardo Giunta (1533–1600) was obliged to commission Rampazetto in Venice to print Giovanni Razzi's *Laudi spirituali* because Florence lacked a music press. In 1571 and 1573 petitions by Filippo's brothers Jacopo and Bernardo, for exclusive rights to print music and to sell certain music editions in Tuscany, were denied by the grand duke. In 1602 Filippo's son Modesto (*c*1577–1644) reprinted Galilei's *Dialogo della musica antica e moderna*. In 1605 Filippo's heirs printed a catalogue of works for sale which included a long list of musical editions, none of which were published by them.

Around 1521 Giovanni di Filippo Giunta, thereafter Juan de Junta (*c*1485–1561), established the family in Spain. He printed works with music in Burgos: a *Baptisterium* (1527) and reprints of Martínez de Bizcargui's *Arte de canto llano* (1528 and 1535); and in Salamanca: *Manuale secundum consuetudinem ecclesie Salmanticensis* (1532). His son Felipe printed a *Missale romanum* (Burgos, 1580). Tommaso di Bernardo (*d* 1624) and Giulio, probably his uncle (*fl* 1583–1618), worked in Madrid, using from 1594 the imprint 'Typographia Regia' or 'Imprenta Real'. They published numerous liturgical books, including a sacramentary for use among the Amerindians of the New World (1617) and a few volumes of polyphony, including Philippe Rogier's *Missae sex* (1598), Victoria's *Missae, Magnificat, motecta* (1600) and *Officium defunctorum* (1605), Alonso Lobo's *Liber primus missarum* (1602) and Stefano Limido's *Armonia espiritual* (1624). After Tommaso's death his widow Teresa managed the Typographia Regia, which in 1628 printed López de Velasco's *Libro de missas, motetes, salmos, Magnificats, y otras cosas*.

The Lyons branch of the firm was founded by Jacques (Jacopo di Francesco) Giunta (1487–1564), who was sent there around 1520 for that purpose by his uncle, Luc'Antonio. Jacque Giunta's heirs employed the excellent printer Corneille de Septgranges for several liturgical books, including three with music: *Missale ad usum romanum* (1550), *Missale sacri ordinis S. Ioannis Hierpsolymita*(1553) and *Missale iuxta ritum sancte ecclesie Lugdunensis* (1556).

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THOMAS W. BRIDGES

Giuranna, (Elena) Barbara (*b* Palermo, 18 Nov 1898; *d* Rome, 31 July 1998). Italian composer and pianist. She studied the piano with Guido Alberto Fano at the Palermo Conservatory and composition with Camillo De Nardis and Antonio Savasta at the Naples Conservatory, before taking a course in advanced composition with Ghedini at the Milan Conservatory. She taught at the Rome Conservatory from 1937, at first theory of music and *solfeggio*, then, from 1942 to 1970, harmony, counterpoint and fugue. Between 1948 and 1956 she was music consultant to RAI in Rome. In 1982 she was elected a member of the Accademia di S Cecilia.

Her stage works, like the opera *Jamanto*, demonstrate her strong leaning towards traditional *verismo*. In her earlier compositions she favoured a descriptive, programmatic mode of writing in the manner of Respighi; indeed, works such as the symphonic poems *X legio* and *Patria* are clearly conditioned by the political and cultural climate of the 1930s: in them, Zanetti, writing in 1985, identified 'the entire baggage of fascist celebratory rhetoric and ingenuous striving after a pseudo-Roman epic style'.

Toccata and her Concerto for Orchestra bear witness to her interest in the possibilities of neo-classicism, and her later works exhibit a more eclectic modernism. She also worked as an editor of 18th-century music.

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(*selective list*)

Stage: La trappola d'oro (ballet), 1929; Jamanto (op, 3, Giuranna), Bergamo, Novità, 1941; Mayerling (op, 3, V. Viviani), Naples, S Carlo, 1960; Hosanna (op, 1, C. Pinelli), Palermo, Massimo, 1978

Choral: 3 cori, male chorus, 1940; 3 canti alla Vergine, S, female chorus, small orch, 1949; Missa sinite parvulos, children's chorus, hp, org, 1992; other choral works and songs for v, pf

Orch: Notturno, 1923; Apina rapita dai nani della montagna, suite after A. France, small orch, 1924; Marionette, 1927; X legio (Poema eroico), sym. poem, 1936; Toccata, 1937; Patria, sym. poem, 1938; Conc. for orch, 1942; Episodi, wind, brass, timp, pf, 1942; Conc. for orch no.2, 1965; Musica per Olivia, small orch, 1970

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ANTONIO TRUDU

Giuranna, Bruno (*b* Rome, 6 April 1933). Italian viola player, son of BARBARA GIURANNA. He studied the violin under Emanuele and Corti and the viola under Principe and Leóne at the Rome Conservatory, where he graduated in both instruments. He made his solo début in 1954 under Karajan in Ghedini's *Musica da concerto*. He established an international reputation as a soloist in the standard viola repertory and as a viola d'amore player, touring widely in Europe, the USA, Africa and the Orient, and gave the first performances of works by Lengley, Ghedini, Testi and Zafred. He was a member of the ensemble I Musici, 1952–9, and in 1960 became a founder-member of the Italian String Trio. He taught at the Milan Conservatory (1961–5), the Detmold Hochschule für Musik (1969–72), and was a professor at the Rome Conservatory (1965–72); from 1966 to 1972 he held masterclasses at the Accademia Musicale Chigiana, Siena. After playing with the Végh Quartet from 1978 to 1980, he became director of the Padua Chamber Orchestra in 1983 and a professor at the Berlin Hochschule the same year. In 1985 he formed a string trio with Mutter and Rostropovich. He plays a viola by Carlo Tononi dated 1690. (D. Blum: 'Alto Artistry', *The Strad*, xcix (1988), 386–9)

PIERO RATTALINO/MARGARET CAMPBELL

Giuseppino. *See* CENCI, GIUSEPPE.

Giustini, Lodovico (Maria) (*b* Pistoia, 12 Dec 1685; *d* Pistoia, 7 Feb 1743). Italian composer, organist and harpsichordist. He was from a family of Pistoiese musicians: his uncle Domenico Giustini composed a mass for 12 voices and chorus in 1615 (in *I-PS*), and a great-uncle, Francesco Giustini, spent 50 years as a singer in the cathedral choir from about 1607. Lodovico's father, Francesco, was organist of the Congregazione dello Spirito Santo. Lodovico himself was elected to membership on 21 July 1695 and succeeded his father as organist on 10 July 1725, remaining in the post until his death. This congregation was affiliated to the Jesuits and Lodovico also acted as organist at their church, S Ignazio (now the Chiesa dello Spirito Santo). His position incorporated the duties of music master of the Jesuit seminary, the Collegio dei Nobili, for which he probably provided compositions; performances of a cantata in 1724 and an oratorio and cantata in 1739 are documented. Two other oratorios are known: *La fuga di S Teresia* (text by Luigi Melani, music lost) was given in the Palazzo Melani in 1726, and a pasticcio for which Giustini wrote the recitative and several arias, *Il martirio di S Jacopo, protettore della città di Pistoia* (libretto by F.M. Aldobrandi, music in *I-PS*), was performed in July 1727 (see Grundy Fanelli, 1998). In 1728 Gaetano Berenstadt and others performed the Lamentations that Giustini composed jointly with G.C.M. Clari (music lost).

In 1730 Giustini's name was put forward by Gian Gastone dei Medici for the post of organist at S Maria dell'Umiltà, but he failed to win on the voting. He was, however, elected as cathedral organist in 1734, working until his death under the *maestro di cappella* Francesco Manfredini, who was related to Lodovico (their mothers were members of the Spampani family). Lodovico also played the harpsichord in many oratorio performances in the city, probably on a regular basis for the Oratorian church of S Prospero.

Giustini's fame rests entirely on his set of 12 *Sonate da cimbalo di piano e forte detto volgarmente di martelletti* op.1 (Florence, 1732, facs. Cambridge, 1933, and Florence, 1982), which are *sonate da chiesa* in four or five sections alternating slow and fast tempos. These are the earliest known pieces written especially for the piano, and as such were to stand alone for 30 years. They exploit the capabilities of the instrument, using gradations of tone from the softest *piano* (in the Alemanda of Sonata no.9) to a strong *forte* (in the Dolce of no.6). Giustini showed pre-Classical trends in his choice of harmony (e.g. the Italian 6th), firm tonality with wide-ranging modulations, and some attractive melodies.

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JEAN GRUNDY FANELLI

Giustiniana [justiniana, vinitiana, viniziana] (It.). Term used broadly in the 15th century for a kind of song related to the poetry and singing of LEONARDO GIUSTINIANI; it re-emerged in the 1560s for a specifically (and programmatically) Venetian style of three-voice light madrigal.

In the 15th century the word is never associated with any known music. Giustiniani's own performances were

famous but their music was evidently unwritten. Surviving polyphony for poetry ascribed to him (but by no means generally agreed to be his) begins with Ciconia's *Con lagrime bagnandome nel viso* and his innovative *O rosa bella*. Although certain stylistic patterns can be seen here (Fallows, 1992), the earliest clearly characterized genre is in the four *justiniane* printed in Petrucci's *Frottole libro sexto* (RISM 1506[3], nos.2–5, identified in Rubsamen, 1957; ed. Disertori, 1964, pp.248–63): two of these have texts from poems associated with Giustiniani, and one is a florid rearrangement of a song first found in the 1460s. They all have unusually florid discantus lines and a disarmingly dissonant approach to cadences, both features quite apart from what is otherwise in Petrucci's frottola collections or indeed in earlier known polyphony.

The later tradition is first found in Girolamo Scotto's three-voice collections of *canzoni napoletane*, 1565[12] and 1566[7], and most specifically in his *Primo libro delle justiniane a tre voci* (1570[17] and later reprints; ed. M. Materassi, Milan, 1985), as well as in Andrea Gabrieli's *Greghesche et iustiniane a tre voci* (1571). While these are in one sense just a Venetian response to similar Neapolitan genres (see Einstein), they may have roots in the earlier tradition, with its text repetitions, stuttering and coarse counterpoint (see Rubsamen). This genre also carried names like *canzone alla venetiana* and GREGHESCA, continuing to the first decade of the 17th century.

See also VILLANELLA.

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DAVID FALLOWS

Giustiniani [Giustinian], **Leonardo** (*b* Venice, *c*1383; *d* Venice, 10 Nov 1446). Italian poet, humanist and statesman. From one of Venice's leading families, he studied in Padua soon after 1400, married Lucrezia di Bernardino da Mula in 1405, joined the Maggior consiglio of Venice in 1407, and was appointed *procuratore* of S Marco in 1444. As a pupil of Guarino Veronese and Gasparino Barzizza he was in touch with many leading humanists.

His Italian poetry can be divided into four main genres: the devotional *laude* (see Luisi), for which there is some music, albeit without any distinctive style; the *strambotti*, heavily contested in authorship and with no known musical settings; the extended love poems in his *Canzoniere* (ed. in Wiese, *Poesie*, 1883, based on *I-Fn* Pal.213; necessary completions from *F-Pn* it.1032 are in Wiese, 'Zu den Liedern', 1883), apparently the basis for the unwritten singing to the lute for which he was famous in his own day (see Pirrotta, 1972); and the shorter and perhaps earlier poems included in the posthumous *Il fiore delle … canzonette del … Lunardo Iustiniano* (Venice, *c*1472 and 12 later editions; those not also found in the *Canzoniere* are ed. Wiese, 1885). This last volume contains all the poems ascribed to Giustiniani that survive in polyphonic settings before about 1480; but of its 30 poems at least four are definitely spurious, so many writers have doubted the authority of the others (the case for accepting them is outlined in Fallows). All his poetry has a relaxed and informal style that betokens a new direction in Italian literature; much use is made of Venetian dialect, 'translated' into more formal Italian for the manuscripts used in the only available modern edition of his *Canzoniere*.

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DAVID FALLOWS

Giustiniani, Vincenzo (*b* Chios, 13 Sept 1564; *d* Rome, 28 Dec 1637). Italian writer on music. His father, the Genoese governor of Chios, brought the family to Rome after the Turks conquered the Aegean island in 1566. There he made a fortune in banking, which gave his son the means to pursue a lifelong passion for art. Giustiniani was one of the most discerning patrons of his time: an early supporter of Caravaggio and Poussin, he also published one of the first illustrated guides to an art collection, the *Galleria Giustiniana* (Rome, 1631). Here he assembled engravings of the statues on display at his villa in Bassano di Sutri (now Bassano Romano), near Viterbo.

Giustiniani's importance for music rests on his *Discorso sopra la musica* of 1628, which describes musical trends in Italy during the previous half century. While it is concerned primarily with Rome, such leading centres as Ferrara and Florence are not forgotten. His narrative places changes in musical style as early as 1575, the result of interactions between performers, composers and patrons. The *Discorso* thus provides an important corrective to modern historiographical obsessions with Florence and the year 1600. It also offers a glimpse of how a sophisticated layman, rather than a trained theorist, perceived the developments unfolding around him. Finally, Giustiniani made music historically contingent, linking its mutability with that of taste and custom. The only source of the work (in *I-La*), part of a larger collection of Giustiniani's writings, was copied in 1640. It remained unpublished until the 19th century (ed. S. Bongi, Lucca, 1878; pr. in A. Solerti: *Le origini del*

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ROBERT R. HOLZER

Giusto (It.: 'just', 'exact'). A word found in musical contexts most often within the complicated concept TEMPO GIUSTO. But it has other uses: Liszt and several other composers of his time used *giusto* for a return to the normal tempo after a section marked *a piacere*, and Schubert designated the controlled tempo in the finale of his 'Trout' Quintet with the marking *allegro giusto*.

See also TEMPO AND EXPRESSION MARKS, §4.

Givenci, Adam de. *See* ADAM DE GIVENCHI.

Giyenko, Boris Fyodorovich (*b* Vladikavkaz, 26 July/8 Aug 1917). Russian composer. He studied with B. Nadezhdin at Tashkent Conservatory where he taught from 1945 (professor from 1981). He has received a number of awards including People's Artist of Uzbekistan (1988). Although Russian by nationality, Giyenko has lived and worked in Uzbekistan and this is reflected in his musical thinking. He has written a manual of orchestration for Uzbek traditional instruments and has composed romances to words by Uzbek poets. His often sumptuous style combines Western formal traditions with typical elements of Uzbek folk music.

WORKS
(*selective list*)

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RAZIA SULTANOVA

Gizzi, Domenico (*b* Arpino, 12 March 1687; *d* Naples, 14 Oct 1758). Italian male soprano and singing teacher. According to tradition he studied in his home town with M.T. Angelio, then moved to Naples to complete his training at the Conservatorio di S Onofrio. He was a singer in the Treasury of S Gennaro, Naples, from 1700 to 1707 and again from 1717 to 1736. In 1706 he was appointed singer of the Neapolitan royal chapel, a post he held throughout his career. From 1717 he was often absent from the choir for artistic reasons: on 17 November 1718 he requested three months' leave to sing at the Teatro Pace in Rome; on 16 December 1719 he set off for Messina, where he remained until May 1720; on 7 October he left for a stay of four months in Rome; and on 12 September 1724 he asked permission to 'perform in the coming November and Carnival' at the Teatro S Cassiano in Venice. In August 1725 he was singing in Florence, in February 1728 he petitioned for leave to sing in Genoa, and in August 1728 he requested permission to remain in Venice to sing until Carnival 1729. His reputation reached its height during the 1720s when he sang in several of the leading Italian opera houses. Between 1722 and 1724 and again in 1726 he took part in operas at the Teatro Alibert (Teatro delle Dame after 1726), Rome. In 1725 he was one of the singers in the first production of Porpora's *Didone abbandonata* at Reggio nell'Emilia. In 1728 and 1729, his name appeared in the cast of operas by Porpora and Leo at the Teatro S Giovanni Grisostomo, Venice. Throughout this period he was also active as a singing teacher. His most famous pupil was the castrato Gioacchino Conti, who made his début at Rome in 1730 and who took the name of 'Gizziello' in honour of his master.

Gizzi seems to have spent his last years in comparative obscurity. On 20 December 1752 and 26 April 1758 he was a member of the examining commission for new entrants to the Neapolitan royal chapel. The surviving account books of the chapel (now in *I-Na*) show that he was awarded a pay rise on 16 February 1744, and they also state his date of death.

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MICHAEL F. ROBINSON/PAOLOGIOVANNI MAIONE

Gizziello. *See* CONTI, GIOACCHINO.

Gjevang, Anne (*b* Oslo, 24 Oct 1948). Norwegian mezzo-soprano. She studied in Oslo, Rome and Vienna, and made her début at Klagenfurt in 1972 as Baba the Turk. She was successively a member of the companies in Ulm (1973–7), Bremerhaven (1977–9) and Karlsruhe (1979–80). Her Bayreuth début in 1983 as Erda led to engagements at Covent Garden and the Metropolitan Opera in the same role. In Zürich (1985–90) her repertory included Carmen, Ulrica, Maddalena (*Rigoletto*) and Isabella (*L'italiana in Algeri*). She created the role of Lady Macbeth in Bibalo's *Macbeth* at Oslo in 1990. A versatile singer-actress, Gjevang is also an impressive concert singer. Her distinctive voice, with its northern contralto colouring, can be heard in recordings ranging from *Messiah* and Mozart's *Mitridate* to Mahler's symphonies nos.3 and 8 and Nielsen's *Saul og David*.

ANDREW CLARK

Gjoka, Martin (*b* Tivari, Montenegro, 20 April 1890; *d* Shkodra, 3 Feb 1940). Albanian composer and choral conductor. Born allegedly to a noble family, he studied music at the ecclesiastical college of Shkodra. Later Palok Kurti and Frano N'doja taught him to play the piano, violin and flute, and initiated him to Bach, Handel, Mozart and Beethoven. Already destined for an ecclesiastical career, he graduated from the Salzburg seminary

in 1912 where he also studied music with Pater Hartmann. Reportedly back in Albania in 1913, he worked as a schoolteacher, also founding (1917) and conducting a chorus and orchestral ensemble. He worked hard to develop the music departments of the Rozafa (founded 1918) and Bogdani (founded 1919) art societies in Shkodra, and as a teacher sought to replace foreign school songs with Albanian ones.

Gjoka was one of the most important musical figures in pre-socialist Albania. His example was influential to the following generation of Shkodran composers (including Jakova, Daija, Harapi and Zadeja) and even after the 1967 ban on religion his name was still mentioned, although his membership of the Franciscan order was scarcely mentioned. Gjoka's surviving works usually adhere to a rather simple compositional technique, usually based on simple, homophonic textures. His melodies, for instance in the instrumental diptych *Dy lule mbi vorr të Skanderbegut* ('Two Flowers on Scanderberg's Grave'), occasionally allude to Shkodran urban song.

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(selective list)

STAGE

Juda Makabe (op, 3 pts, Gj. Fishta), 1915–?19, unfinished; Shqiptarja e qytetnueme [The Civilized Albanian Woman] (?op, Fishta), after 1929, only sketches extant

VOCAL

Masses: In honorem Nativitatis BMV, op.9, before 1913; Mass, ATB, org, 1913; Requiem, SATTB, hmn, 1914; Da pacem Domine, AB, hmn, 1915; In honorem BMV matris boni consilii, AB, hmn, 1915; Refugium peccatorum, AB, hmn, 1915; In solennitate immaculatae conceptionis BMV, SATB, hmn, 1915; Mass, e, SATB, hmn, 1918; Auxilium Christianorum, ABar, hmn, 1937; Popullore, G, ST; Dominicalis secunda, mater amabilis, AT, hmn; In honorem St Antonii de Padua, e, 4vv, hmn; In honorem annunt. BMV, vv, hmn

Other sacred vocal: Ave Maria, B♭, op.5a, SATB, hmn/pf, before ?1910; Ave Maria, e♭, op.7, T, pf, before ?1910; Tantum ergo, A♭, op.6, SATTBarBB, ?1910 or before; Ave Maria, C, Bar, hmn/pf, 1910; 6 Litanies: no.1, C, nos.2–3, G, 3vv, no.4 'Sul 42 del Leybach', C, 1v, pf, no.5, D, 1910, no.6, B♭, 2vv, 1910; Ave Maria, E♭, 2vv, hmn, 1913; Tota pulchra, Bar, hmn/pf, 1913; Tota pulchra, E♭, 2vv, hmn, 1913; Non vos relinquam orphanos, Bar, hmn, 1916; Propitius esto Domine, 1v, hmn, 1916; Psalm cli (Quemadmodum desiderat), Bar, hmn, 1916; Tantum ergo, A♭, SATBarB, hmn, 1916; Quid retribuam Domino, 7vv, hmn, 1919; Tantum ergo, e, ATB, orch, 1933; Tantum ergo, e, 1v, TTBB, 1936; Iste confessor, 3vv, 1937; Tu es sacerdos, 3vv, 1937; Super flumina, B♭, 4vv, hmn, 1939; other undated motets, incl. further settings of Ave Maria, Tota pulchra

Secular vocal: Wo ist der Friede? (F. Eichendorff), Bar, pf, 1917; Atmes [Fatherland] (?N. Mjeda, ?H. Mosi), 1v, pf, version for S, Ca, B, pf; Gruja Shqyptare [Albanian Woman], A; Hymni i gimnazit Françeskan [Hymn of the Franciscan High School], 4vv, version for 4vv, orch; Kângë shkolle [School Songs], 1v; Kangët t'melodramit t' Kshnellave [Songs from the Christmas Melodrama], vv, pf, hmn; O, ata të lumt që dhanë jetën [Happy those that Gave their Life], male chorus; Peshkatari [The Fisherman], 1v, fl, pf; I d'buemi [Persecuted] (Fishta), 1v; Shqyptarët dhe muzika [Albanians and Music], inc.; Shqypnisë [To Albania] (?Fishta), STTB; Të nisunit enji bariut [The Departure of a Shepherd], 1v

INSTRUMENTAL

Marsch!, D, ?pf, 1910; Saffo, hmn, 1910; Atdhee e gjuh Shqyptare [Albanian Fatherland and Language], pf, before 1912; Liria [Freedom], pf, before 1912; Marsh për v'dekun: nji pomëndim t' 26it Fruer [Funeral March: a Remembrance of the 26th February], hmn, 1916; Dy lule mbi vorr të Skanderbegut [Two Flowers on Scanderbeg's Grave], fantasia, 2 fl, 2 cornets, 2 bombardon, 3 trbn, str qnt, pf, 1919; Dy lule mbi vorr të Skanderbegut, small orch, 1922, arr. large orch; Rapsodi mbi kânga popullore shqype [Rhapsody on Albanian Folksongs], band, ?1922; Album për harmonium, 24 pieces, ?inc.; Pastorale no.1, 2 fl, cl, t sax, 2 vn, vc, db, hmn; Përmbi lume e Babilonit [By the Rivers of Babylon], vn, hmn, inc.; Të ura a Shalës [At the Bridge of Shala], vn/fl, pf, ?lost; frags., lost works

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GEORGE LEOTSAKOS

Gjoni, Simon (*b* Shkodra, 28 Oct 1927; *d* Tirana, 31 Oct 1991). Albanian conductor and composer. Self-taught in theory and solfège, he joined various Shkodran choruses and wind bands, composing songs of lasting popularity. He then went to Prague, where he studied at the Conservatory (1952–3) and the Academy of Musical Arts (1953–8). On his return to Albania, he was appointed conductor at the Tirana Theatre of Opera and Ballet, where he was responsible for the Albanian premières of a number of operas, including *Il barbiere di Siviglia* (1958) and *Pagliacci* (1962). He subsequently served as conductor of the Tirana RSO (1963–5), director of the Jordan Misja Art Lyceum, Tirana (1965–8), and director of music at Fier (1972–81). As a member (from 1981) of the Union of Albanian Writers and Artists he wrote music criticism for the periodicals *Drita* and *Nëntori*. He taught chamber music at the Tirana Music Academy from 1985 until his death.

Gjoni's orchestral works were among the most successful composed in Albania during the 1960s and 70s. His imaginatively orchestrated *Albanian Symphonic Dances* use folksong material as a pretext for bold dramatic gestures, while his Symphony no.1 is memorable for its thorough assimilation of classical form and its clearcut, memorable themes.

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(selective list)

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Vocal-orch: Dielli i së ardhmes qesh mbi ne [The Sun of our Future Smiles upon us], mixed chorus, orch, 1956; Pranvera jonë [Our Spring] (I. Kadare), T, Bar, mixed chorus, orch, 1960; Suite no.1, no.2 (Myzeqeja folksongs), T, mixed chorus, orch, 1969; Ushto këngë e gjemo hap i klasës punëtore [The Song Resounds and the Tread of the Working Class Thunders] (cant., trad.), mixed chorus, orch, 1972; Suite no.1, no.2 (Partisan songs), mixed chorus, orch, 1984

Orch: Kujtime nga atdheu im [Memories of my Fatherland], tone poem, 1955; 8 Albanian Sym. Dances, 1961–9; Sym. no.1, E♭, 1969–72; Sym. Suite no.1, 1974; Shqipëria ne festë [Albanian Festival] (Sym. Suite no.2), 1975–6; Pjesë [Piece], vn, str, 1983; Sym. no.2, f, 1981–5; Festë popullore në fshatin tonë [Folk Feast in our Village] (Sym. Suite no.3), ?1983; Sym. Dance, ?1984; Përse mendohen këto male [Why are these mountains so pensive?], 1985; Lart frymen e aksioneve [Keep High the Spirit of Voluntary Work], ov., 1985

Chbr: Album, 12 pieces, pf, 1979; 3 Preludes, pf, 1979; Album, 10 pieces, pf, Romanca, 2 fl, ob, 2 cl, bn, hn, 1987; Pf Trio, 1988–9

Songs (1v, pf unless otherwise stated): Floriri i bardhë [The White Florin], after 1944; Flamuri i fitorës [The Banner of Victory]; Lule borë [Anemone] (Z. Pali), S, T, pf/orch, 1949; Sulmuesja e tisazhit [The Textile Factory Girl] (D. Shuteriqi), 1950; Poema e rapsodit [The Rhapsode's Poem] (A. Banushi), B, vc, pf, 1960; Lufton shqipja e plagosur [The Wounded Eagle Fights On] (H. Minarolli), T, pf, 1961; O bjeshqë male kreshniqe [Ye Proud Albanian Highlands] (Banushi), before 1978; Album më [10] romancat [Album with [10] Songs] (Banushi, S. Mato, L. Cukalla), 1978

[incl. O bjeshqë male kreshniqe]; Moj jelek praruar [O Gold-Embroidered Waistcoat] (trad.), before 1979; Album më [10] romancat [no.2] (various texts), 1984

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GEORGE LEOTSAKOS

Glachant, Antoine-Charles (*b* Paris, 19 May 1770; *d* Versailles, 9 April 1851). French composer and violinist, son of Jean-Pierre Glachant. He received his early training from his father. In 1790 he became orchestra director of the Théâtre du Délassement-Comiques, an opera house where young artists obtained performing experience. There in the same year his first works, the operas *Pharamond* and *L'homme à la minute*, were performed. Glachant had left the theatre in disappointment by 1791, and joined the military campaign in Belgium in 1792. By 1795, when he married, he had settled in Arras as commander of the third company of the Corps des Mille Canonniers de Paris, and later (1813) became commander in charge of the Arras defence. There in 1806 he helped to found a music conservatory which maintained a close relationship with the Paris Conservatoire, and in 1812 he founded an active amateur music society which later became the Philharmonic Society. He also attempted further theatre pieces – *Le mannequin vivant*, which was well received at its Paris performance in 1796 but was never published, and *Les deux dragons*. In about 1823 he moved to Paris where he led the orchestra at the Théâtre Français and witnessed the success of his duos and quartets at the *soirées* organized by Baillot. He returned in 1830 to Arras where he continued his previous work until his retirement to Versailles in 1846.

Glachant's chamber works are the most important of his creations. It is particularly in his duos and quartets that he seemed at ease and able to express, with individuality, the ideas of a man well trained in French style yet influenced by Italian virtuosity and the harmonic and formal techniques of the Mannheim school. In this respect his style reflects that of his compatriots Gossec, Le Duc, Vachon and Blasius. His duos are all in three movements; two of these works follow the French tradition and the other the Italian. Certain passages are quite difficult to perform and melodies are often long and Romantic in concept. His string quartets attempt to balance attractive themes and dance rhythms with an independent movement of instrumental parts. His harmony frequently ventures beyond the simple and direct modulations used by most French quartet composers of this period.

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VOCAL

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L'homme à la minute (oc, 2, Valcour), Paris, Délassement-Comiques, 1790

Les deux dragons (oc, 1), Arras

Doubtful: Le mannequin vivant, ou Le mari en bois (oc, 1), Paris, Feydeau, 1796

Hymn for the Sovereignty of the People (Leducq), Arras, 20 March 1799

Several romances incl. Le bon avis (n.d.), Je ne t'aime pas (Lévêque) (n.d.), Plaintes d'amour (n.d.), Le portrait (n.d.), Le serment (n.d.), d'amour (d'Hermilly) (n.d.); other vocal pieces, cited by Cardevacque

INSTRUMENTAL

op.	
1	Trois duos, 2 fl (*c*1790)
2	Symphonie concertante, 2 vn, orch (*c*1808)
3	Trois duos, 2 fl (n.d.), lost
5	Trois quatuors, 2 vn, va, b (*c*1820)
8	Trois grands trios concertants, 2 vn, b (n.d.), lost

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DEANNE ARKUS KLEIN

Glackemeyer, Frederick [Johann Friedrich Conrad; Frédéric] (*b* Hanover, 10 Aug 1759; *d* Quebec, 12/13 Jan 1836). Canadian musician of German birth. The son of a military band musician, he is reported to have been a violin prodigy. In 1777 he enlisted in one of the Brunswick regiments destined for Canada. Discharged in 1783, he settled in Quebec, where he made a living as instrumentalist, teacher, tuner, repairman, and importer of instruments and sheet music. He was probably the first full-time musician in Canada who left a mark both immediate and lasting. His activities, probably as a director and conductor, enhanced the holding of subscription concerts in Quebec in the 1790s, featuring orchestral and chamber music by J.C. Bach, Haydn, Mozart, Pleyel and others. Many of the printed parts assumed to have been supplied by Glackemeyer are still preserved. Prince Edward (later Duke of Kent), in Quebec 1791–4, is said to have appointed him a regimental bandmaster.

Glackemeyer served as organist of the local basilica (1816–18) and as vice president of the Quebec Harmonic Society (1819–22). Two surviving marches suggest his acquaintance with Mozart's music; there are also arrangements of two *voyageur* songs. A son, the notary Louis Edouard (1793–1881), was an amateur flautist and member of Quebec chamber music ensembles; a daughter married Theodore Molt.

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HELMUT KALLMANN

Gladkovsky, Arseny Pavlovich (*b* St Petersburg, 9/21 May 1894; *d* Leningrad, 31 July 1945). Russian composer. In 1917 he graduated from the faculty of mathematics and physics at the Petrograd University, and then graduated in 1924 from Kalafati's composition class at the Leningrad Conservatory. He served for a while as secretary and teacher of music theory for the Petrograd University Music Society (1915–17) before lecturing for Politprosvet ('The Political Enlightenment') in Red Army units (1918–22). He then headed the music department of the First Artistic Studio (1922–32) and the music department of the Leningrad College of Choreography where he taught musical and theoretical disciplines (1928–32). He later taught composition at the music college and special music school attached to the Leningrad Conservatory (1934–41). In collaboration with Ye. Prussak, he wrote one of the first Soviet operas on a revolutionary theme –

Za Krasnïy Petrograd (1919) ('For Red Petrograd (1919)') – which was first staged in 1925 at the Malïy Theatre.

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IOSIF GENRIKHOVICH RAYSKIN

Gladney, John (*b* Belfast, 12 Aug 1839; *d* Manchester, 12 Dec 1911). English clarinettist, brass band conductor and teacher. He was the son of a military bandmaster and had a precocious musical talent; by the age of 11 he was appearing as a piccolo soloist with Louis Jullien's orchestra. He also appears to have been a talented pianist, but it was as a clarinettist that he made his mark as a player. After touring with a number of theatre bands he became leader of the Harrogate Spa Band, and in 1861 he joined the Hallé Orchestra in which he remained for most of his playing career. In the 1850s he started to conduct brass bands, and he went on to have influential associations with the most successful Victorian bands, particularly the Meltham Mills Band. At the time of his death Gladney was widely referred to as the father of the brass band movement. With two other successful Victorian band conductors, Edwin Swift and Alexander Owen, he shaped the format and idiom of the British brass band. The standard instrumentation comes from their preferred combination of forces (*see* BAND (i), §IV, 3), and there is little doubt that Gladney, the most urbane and well-educated of the three, was the defining influence.

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TREVOR HERBERT

Gladwin, Thomas (*b* c1710; *d* ?London, ?1799). English organist, harpsichordist and composer. According to Burney, he emerged as a performer on the organ and harpsichord in London about 1736. Although a proposed date of 1738 is questionable, Gladwin was evidently an early orgainst at Vauxhall Gardens where he perpetuated the tradition of the Handelian organ concerto. Gladwin's concertos were not published, but a gavotte from a concerto provided the substance for a popular song, *Greenwood-Hall: or Colin's Description (to his Wife) of the Pleasures of Spring Gardens*. From 1760 or earlier Gladwin was organist at Audley Chapel, Grosvenor Square. A set of *Lessons* for the harpsichord or organ, three with violin accompaniment, was issued in the 1750s by J. Johnson, reissued in 1768 by Welcker, and still later printed by Bland. The sonatas with violin accompaniment were probably the earliest in this category by an English composer, and the solo works among the earliest English keyboard sonatas (as opposed to suites). The keyboard style reflects the impact of Scarlatti's sonatas in England and incorporates various orchestral effects translated from the currently fashionable Italian concerto. Gladwin's songs were very popular and were included in numerous 18th-century collections. Burney, in *Rees's Cyclopaedia*, asserted that 'John' Gladwin died at 'a great age' in 1799; the cited connections with Vauxhall and Audley Chapel suggest that this is the same person.

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RONALD R. KIDD

Gladys Knight and the Pips. American soul vocal group. Its most consistent line-up was Gladys Knight (*b* Atlanta, GA, 28 May 1944), her brother Merald 'Bubba' Knight (*b* Atlanta, 4 Sept 1942) and her cousins William Guest (*b* Atlanta, 2 June 1941) and Edward Patten (*b* Atlanta, 2 Aug 1939). Gladys was a child prodigy, singing in church and winning a television talent contest at the age of eight. At this time she and other family members became the Pips, a group which was renamed Gladys Knight and the Pips in 1957 to emphasize the leading role of her strong alto. Their first hit recording came in 1961 with a version of the Johnny Otis song *Every Beat of my Heart*. In 1967 they joined the Motown label where Knight's versatile singing was presented in such well-crafted songs as the romantic ballad *Take me in your arms and love me*, the stirring call and response song *I heard it through the grapevine* (1967) by Norman Whitfield and Barret Strong, and Kris Kristofferson's *Help me make it through the night*. Having signed to Buddah Records, the group had even greater commercial success in the mid-1970s; their

version of Jim Weatherly's *Midnight Train to Georgia* was one of their finest recorded performances, where Knight's gospel-tinged singing was matched by the Pips' urgent close harmonies. This signalled a move to recordings of more mainstream pop ballads such as *The Best Thing that Ever Happened to Me* and the film theme *The Way We Were*. In later years Gladys Knight made numerous television and concert appearances and recorded the theme song to the James Bond film *Licence to Kill* (1989).

DAVE LAING

Glaeser, Franz. *See* GLÄSER, FRANZ.

Glagolitic Mass, Glagolitic chant. The term 'Glagolitic' (neo-Lat. *glagoliticus*, from Croatian *glagoljica*: 'the Glagolitic alphabet'; related to Old Church Slavonic *glagolŭ*, 'word') refers to a distinctive alphabet devised for the Slavonic literary language in the 9th century by Constantine (monastic name, Cyril) and Methodius, apostles of the Slavs. By extension it is used to refer to the Catholic (as opposed to Orthodox) Mass translated into Church Slavonic, and to compositions such as the Glagolitic Mass of Leoš Janáček that are settings of such texts, whether written in the original alphabet or transcribed into Latin letters. 'Glagolitic chant' or 'Glagolitic singing' (*glagoljaško pjevanje*) refers in a broader sense to a repertory of paraliturgical as well as liturgical Catholic chant in the Slavonic vernacular transmitted orally, principally in Croatia.

In 862 Prince Rostislav requested the Byzantine Emperor to send a Slav-speaking mission to Great Moravia. Accordingly, Cyril and Methodius in 863 established the Catholic liturgy there, and with it a centre for the Catholic faith within the whole of Slavonic Europe. Since that time, in Catholic Slavonic countries, a continuous tradition of the Catholic Slavonic or Glagolitic liturgy has existed side by side with the Latin liturgy of the Western Church, even though subject to some local interruptions. Early sources include fragments of a 10th–11th-century sacramentary at Kiev (*UA-Kan* DA/P.328) and fragments of an 11th-century missal, besides several complete late-medieval missals; the Mass Ordinary melodies ('Věruju', 'Svet', 'Blagoslovlen', 'Agneče Boži') in a Glagolitic missal of the 14th or 15th century were shown by Vajs (1910, p.436) to be precisely those of the corresponding Latin texts in another missal of the same date and geographical provenance. The privilege of celebrating the Slavonic liturgy has been repeatedly confirmed by the Holy See, for example, at the Council of Trent, up to and including the 20th century. Within this tradition, in turn, some of the areas of south-eastern Europe now falling within Croatia and Slovenia have played a particularly important part, together with the basilica of S Hieronimo in Rome, a centre of the Slavonic liturgy especially since the late 16th century.

Interest in the Glagolitic liturgy received a particular impetus owing to the coincidence of the millennial celebrations for the mission to Moravia of Sts Cyril and Methodius in 1863, those for St Cyril's death in 1869 and so on with the rise of Slavonic nationalism, and the participation in the nationalist movement by Catholic priests such as František Sušil in Moravia. (The 1863 celebration was also marked in Rome, and Liszt composed his 'Slavimo slavno slaveni!' for this occasion, to a Croatian rather than Old Slavonic text.) A concordat between the Vatican and Montenegro in 1886 allowed the re-introduction into Slovenia and Bohemia of the Glagolitic rite (against the protests of some ecclesiastics); the edition of the Glagolitic missal that was subsequently authorized for Bohemia and Croatia was the *Missale romanum slavonico idiomate* (Rome, 1905). Almost immediately, the Glagolitic Mass began to be set also in a modern style: the first such setting by a Czech composer was the *Missa glagolskaja* by Ladislav Kožušníček (1907), and later settings include the *Glagolská mše* of J.B. Foerster (1923) besides that of Janáček (1926).

Croatian Glagolitic chant (Glagolitic singing) is attested in a report sent to Rome between 1740 and 1742 by Matej Karaman, bishop of Osor (*HR-ZAzk* 22321, ms.546): in villages the parish priests and lower clergy employed a style of singing 'without instruments and without learning, composed of a certain natural and affective melody that awakens devotion' (*senza istromenti, e senza studio, composto d'una certa melodia naturale, e patetica, ch'eccita divozione*). Transcriptions of specific melodies from this repertory began to appear during the 19th century, and field recordings have been made since the early 20th (the oldest, *c*1910–30, are preserved in the Phonogrammarchiv of the Austrian Academy of Sciences in Vienna); the Croatian Academy of Sciences is responsible for collecting and publishing the sources. The repertory has a wide geographical provenance in the northern Adriatic islands, especially Krk, in Istria, and in the Croatian coastal mainland of northern and central Dalmatia; various different regional styles can be distinguished (see the studies by Bezić and Doliner).

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GEOFFREY CHEW

Glahn, Henrik (*b* Hornstrup, nr Vejle, 29 May 1919). Danish musicologist. He studied the piano and organ at the Royal Danish Conservatory (organ diploma 1941) and musicology with Abrahamsen and Larsen at Copenhagen University (MA 1945), being awarded the university gold medal for an essay on the treatment of rhythm in the hymn tunes of the Reformation period (1947) and the doctorate in 1954 with a dissertation on the melodies of Lutheran hymns in the 16th century. After serving as

organist and choirmaster of Jaegersborg Church (1947–59) he joined the succession of distinguished organists (Gade, Laub, Wöldike, Jeppesen, Sørensen) at Holmens Kirke, Copenhagen (1959–64). He began teaching at Copenhagen University in 1945, later becoming reader (1964) and professor of musicology (1967–89). In 1954 he was appointed to the Music History Museum as assistant to Godtfred Skjerne, whom he succeeded as director, and also as curator of the Carl Claudius Collection of Musical Instruments (1956–80). Under his leadership the museum became a model institution and an important part of Danish musical life; in 1966 it moved into a fine 18th-century mansion, the former parsonage of the Reformed Church near the centre of Copenhagen, gaining much enlarged exhibition, library and concert facilities where the two instrument collections were amalgamated in 1979.

As a leading authority on all aspects of Danish church music and on Lutheran hymnody, Glahn has been a member of the government liturgical commission (1970–73) and was editor of a revised edition of the Danish hymnbook (1992). He was president of the Society for Danish Church Music (1954–71) and the Danish Musicological Society (1969–80), chairman of the Organizing Committee for the 11th IMS Congress (Copenhagen, 1972) and a member and vice-president of the IMS Council (1972–82). In 1968 he became a member of the editorial committee of Monumenta Musicae Byzantine, succeeding Oliver Strunk as director (1971–93). He was elected a member both of the Royal Danish Academy of Sciences in 1972, later becoming vice-president (1977–83), and of the Norwegian Academy of Sciences in 1994. The Festschrift *Festskrift Henrik Glahn*, ed. M. Müller (Copenhagen, 1979), which contains a list of his writings, was published to mark his 60th birthday.

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JOHN BERGSAGEL

Glam rock. A highly theatrical mode of presentation found in 1970s rock and pop which, in its parade of an inauthenticity that hardly appeared to sell out to commercial interests, prepared the way for the eruption of punk rock by the middle of the decade. Glam, a contraction of the slightly seedy glamour, proclaimed dissatisfaction with the excessive machismo prevalent in growing hard rock. By 1971 the New York Dolls, David Bowie and Marc Bolan's T. Rex had begun experimenting with overt feminine make-up and some cross-dressing on stage. Bowie's transgressions were most calculated, perceiving

most clearly the value of image, both on stage and in print. They shared an emphasis on short, well-constructed, hook-based songs in opposition to the lengthy meanderings of progressive rock, although Bowie's contemporary work in particular, for example *Ziggy Stardust and the Spiders from Mars*, was stylistically little removed from hard rock. Around 1972 Roxy Music combined this demeanour with a progressive style founded on Brian Eno's atmospheric tape treatments and Andy Mackay's raucous saxophone. The irony of the genre's inauthenticity became particularly apparent in the UK glitter rock bands of the early 1970s, particularly Slade, Sweet and Gary Glitter. These shared pared-down guitar textures and teen-orientated promotion, often becoming indistinguishable from mainstream teenage pop by the mid-1970s.

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ALLAN F. MOORE

Glandien, Lutz (*b* Oebisfelde, Altmark, 4 June 1954). German composer. In 1977 he became a member of the Dresden multimedia ensemble Schicht, a group active in the politicized singing movement of the DDR. He studied at the Deutsche Hochschule für Musik, Berlin, where his teachers included Wolfram Heicking (1979–83), among others, and at the DDR Akademie der Künste (1985–7), where he was a masterclass student of Georg Katzer. In his instrumental works, such as *Ruhestörung* (1986) and *Und war es noch still* (1989), he has focussed on critical questioning and developed a compelling language of sonic and rhythmic gesture. In 1989 he began to explore electro-acoustic music and in this medium devoted himself increasingly to the genres of applied music. As well as writing pieces for solo instrument and tape (to be performed by friends), he created sound installations, music for video, and radio plays. He began to work with musicians such as Chris Cutler and others from the avant-garde rock scene in 1990. As he included improvisatory techniques from that sphere in his own music, his development of musical gestures accelerated and his works became more playful. Later he became interested in virtual and recycled music, taking pre-recorded sound as a starting point for composition, and since 1997 exploration of tonal phenomena in the voices of humans and primates. (*KdG*, A. Kopp)

WORKS
(*selective list*)

Radio: Die Ableitung, 1996; Das Zeichen der Drei, 1997
Inst: Tuba Solo, 1985; 365, pf, 1986; Betrachtung, tuba, 1986; Ruhestörung, wind, prep pf, perc, 1986; Conc., tuba, orch, 1987; Und war es noch still, chbr ens, 1989; Drei kehren zurück, chbr ens, 1993; Sechs kommen durch die Welt, 6 perc, 1994; Ebenso zufrieden wie du, spkr, str qt, 1995; Die Ableitung, virtuelles cl qnt (1996); A - vorübergehend gestört, turbo-tuba, 1998; Konstellation Vier Vier, chbr ens, 1998
El-ac: cut, elecs, 1988; Es lebe, tuba, tape, 1989; Weiter so, str qt, tape, 1989; Aus Verstreutem ein Ganzes, tuba, tape, 1992; Schattenspiel, pf, tape, 1992; die abgestürzt sind, 2 perc, tape, 1993; Feuer zu Ton, fl, pf, tape, 1994; Südlich von Alexandreia, cl, tape, 1995; Projekt Holle, installation, 1996

Principal publishers: Peters, Verlag Neue Musik, Bärenreiter
Principal recording companies: Wergo, RER, Cybele, Buschfunk

GISELA NAUCK

Glanert, Detlev (*b* Hamburg, 6 Sept 1960). German composer. He studied in Hamburg with Diether de la Motte (1980–81) and Günter Friedrichs (1982–4) before moving to Cologne to study with Henze (1984–8). He also attended the Tanglewood Festival (1986) and was a guest at the Villa Massimo, Rome (1992–3). From 1989 to 1992 he co-organized the Cantiere Internazionale d'Arte, Montepulciano. His opera *Der Spiegel des grossen Kaisers* won the Lieberman Opera Prize in 1993.

Glanert cites Mahler and Ravel as his primary influences. His Symphony no.1 (1985) explores a Mahlerian symphonic landscape and quotes briefly from *Das Lied von der Erde*. *Mahler/Skizze* (1989), based on the experience of visiting Mahler's grave, explores, in delicate instrumental sonorities, the borders between disparate Expressionism and structural formalism. Henze's sound world has also made an impact on Glanert's style, as has his predilection for music drama, particularly chamber opera. Glanert frequently brings diverse elements into a dialogue without combining them in a final synthesis. His opera *Leyla und Medjnun* (1987–8), for example, combines Turkish folk melodies and characters with European art music in a deliberately discontinuous montage.

WORKS
(*selective list*)

Ops: Leyla und Medjnun (Märchen für Musik, A. Ören and P. Schneider, Ital. trans. M. Marica and M. D'Amico, after Nizami), op.16, 1987–8, Munich, 28 May 1988; Der Spiegel des grossen Kaisers (2, Glanert and U. Becker, after A. Zweig), op.24, 1989–93, Mannheim, 23 Nov, 1995; Der Engel, der das Wasser bewegte (chbr op, T. Wilder, Ger. trans. H. Herlitschka), op.30, 1994, Bremen, 16 May 1995; Der Engel auf dem Schiff (chbr op, T. Wilder, Ger. trans. Herlitschka), op.31, 1995, Bremen, 16 May 1995; Joseph Süss (op, 13 scenes, W. Fritsch and U. Ackermann), 1999, Bremen, 13 Oct 1999
Orch: Sym. no.1, op.6, 1985; Aufbruch, op.11, 1986; 3 Gesänge aus 'Carmen' (Sym. no.2) (W. Wondratschek), op.21, Bar, orch, 1988–90; Pf Conc. no.1, op.27, 1994; Musik, op.33, vn, orch, 1995–6; Sym. no.3, op.35, 1996
Chbr and solo inst: Sonata, op.5, vn, pf, 1984; Str Qt no.1, op. 14, 1984–6; Nordern (5 Bildern), op.9, fl + a fl + pic, cl + b cl, perc, pf, va, vc, db, 1985–6; 4 Fantasien, op.15, pf, 1987; Mahler/Skizze, op.20, fl, cl, hn, trbn, perc, cel, hp, str qnt, 1989; Paralipomena (7 Stücke zu einem Märchen von Novalis) op.28, gui, 1994; Vergessenes Bild (Kammersonate no.1), op.29, fl, cl, perc, vn, va, vc, db, 1994; Gestalt (Kammersonate no.2), op.32, fl, cl, perc, vn, va, vc, db, 1995; Wind Qnt, 1997
Other: Miserere (Wondratscheck), op.34, chorus, 1996; arr. Brahms: Schumann Variations, op.9, cl, bn, hn, str qt, db, 1996

Principal publisher: Bote & Bock

RACHEL BECKLES WILLSON

Glanner, Caspar (*d* Salzburg, before 17 Aug 1577). Austrian composer and organist. According to his own account he served as a singer in several court chapels before entering lifelong employment with Michael of Khuenberg, Archbishop of Salzburg, in 1556. There he was employed as server and cathedral organist, and was in addition charged with the duty of instructing one boy each year in the playing of the organ.

Apparently he had already begun work on his song collection, *Neue teutscher geistlicher und weltlicher Liedlein*, planned in four volumes, but only the first two volumes appeared in print (posthumously, in 1578 and

1580 respectively). Of the other two, which remained in manuscript and have since been lost, only one work is extant; the song *All Ding auff Erd zergencklich sind* (in RISM 1558[20]). The remaining 49 lieder from the first two parts amply demonstrate Glanner's mastery of the transitional style between the older Gesellschaftslied (songs in the Minnesinger tradition for the educated classes) and the Italianate song of the second half of the 16th century. They are largely treble-dominated songs with quasi-polyphonic lower voices. Glanner used half-choir techniques and four of his pieces are in the homophonic style of the villanella. His occasional use of polyphonic devices, such as the canonic doubling of the tenor cantus firmus in the treble of his five-part *Erbarm dich mein, O Herre Gott* from the 1578 publication, seems anachronistic in comparison with his other works.

Ruprecht Glanner (i), the brother of Caspar, was an organ builder who repaired the organs at Mariahof in Styria in 1518 and Salzburg Cathedral in 1529 and 1530. His son Ruprecht (ii), Caspar's nephew, lived with Caspar in Salzburg in about 1564. He was also an organ builder, and collaborated with Kaspar Bockh on restoring the Salzburg Franciscan church organ.

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H. Spies: 'Aus der musikalischen Vergangenheit Salzburgs bis 1634', *Musica divina*, ii (1914), 314–45
M.-L. Lascar: *Glanerstudien* (diss., U. of Bonn, 1927)
H.J. Moser: 'Das deutsche Chorlied zwischen Senfl und Hassler als Beispiel eines Stilwandels', *JbMP 1928*, 43–58
H. Federhofer: 'Beiträge zur Geschichte des Orgelbaues in der Steiermark', *Aus Archiv und Chronik*, iv (1951), 22–48, esp. 30

OTHMAR WESSELY

Glantz, (Yehuda) Leib (*b* Kiev, 1 June 1898; *d* Tel-Aviv, 27 Jan 1964). Israeli cantor and composer of Ukrainian birth. Born into a family of cantors (both of his grandfathers were cantors, as was his father), he made his cantorial début in Kiev at the age of eight. At the age of 14 he became the choir director at his father's synagogue, where he helped to introduce the 19th-century polyphonic repertory. He studied the piano and theory at the Totovsky Conservatory and later counterpoint and composition with Glière. In 1920 he moved to Chişinău, now in Moldova, where he served as cantor and continued his studies with Abraham Berkowitsch (known as Kalechnik), an authority on cantorial recitatives. After emigrating to the USA in 1926 he served as cantor for congregations in New York and Los Angeles. His extensive recordings with Asch and RCA Victor made him famous in Ashkenazi Jewish communities. In 1954 he emigrated to Israel and settled in Tel-Aviv, where he continued to work as a cantor. He founded a cantorial school, the Tel-Aviv Institute for Religious Jewish Music, in 1961; a year after his death the institution was transformed into a foundation for the publication of his music, which remained active until 1971.

One of the greatest virtuoso cantors of the 20th century, Glantz possessed an unusual lyric tenor voice of great agility and amazing coloratura, a wide range and a rich palette. He used his vocal ability to generate virtuoso improvisations based on Eastern European Ashkenazi modes, traditional prayer chants and melodies of the Hasidim. He was particularly famous for his dramatic interpretation of prayer texts. The majority of Glantz's numerous compositions, all of which are based on his improvisations, remain in manuscript. His published works for cantor also incorporate elements of European music, especially the harmonic language of early 20th-century Russia.

An ardent Zionist, Glantz believed that the foundation of the state of Israel in 1948 was the sprouting of Jewish and worldly redemption, an event that called for the renovation of synagogue music. He advocated a new style of cantorial recitative that de-emphasized a mournful traditional Eastern European sound and encouraged joy and thanksgiving. He believed that cantors should sing more in modes close to major than in modes close to minor. While he realized this himself in his later cantorial recitatives, most cantors did not follow his lead.

WORKS
(*selective list*)

Beshuv Adonai (Ps cxxvi), 1v, pf (1943–4); Ich bin a Yisroel (E. Auerbach), 1v, pf (1943–4); Matai? [When?], Palestinian song, 1v, pf (1943–4); Deror yiqra [Nigun from Talne], 1v, pf (1951); Rinat Ha-qodesh, prayer modes (1965) [cantorial recits for the Sabbath and festival prayers]; Friday Evening Service, cantor, SATB, org (1967); Hallel and 3 Festivals, cantor, SATB, org (1968); High Holidays, cantor, SATB, org (1970); Sabbath Morning Service, cantor, SATB, org (1971)

Principal publishers: Transcontinental, Bloch, Institute for Religious Jewish Music, Israeli Music Institute

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A. Zimmermann: *Be-ron yaḥad: Essays, Research and Notes in Hazzanut and Jewish Music* (Tel-Aviv, 1988), 217–23 [in Heb.]

ELIYAHU SCHLEIFER

Glanville-Hicks, Peggy (*b* Melbourne, 29 Dec 1912; *d* Sydney, 25 June 1990). Australian composer. She was a major figure in American musical life as a New York City critic, composer, and concert organizer from the late 1940s into the 1960s. From about 1960 she spent increasing amounts of time outside the USA, especially in Greece. In 1967 she underwent surgery in New York to remove a brain tumour; she recovered but virtually ceased composing. In 1975 she moved from Greece to Australia, where her music attracted renewed attention from performers and audiences. In 1987 the University of Sydney awarded her the honorary DMus.

She received her first training from 1927 at the Melbourne Conservatorium, where she studied with the conductor and opera composer Fritz Hart. In 1931 she won a scholarship to the RCM, where she studied with Vaughan Williams (composition), Arthur Benjamin (piano), and Constant Lambert and Malcolm Sargent (conducting). The award of an Octavia Travelling Scholarship (1936–8) enabled her to further her studies with Wellesz in Vienna and with Nadia Boulanger in Paris.

In 1938 Glanville-Hicks married the English pianist and composer Stanley Bate and on occasion wrote as Peggy Bate until their divorce in 1949. In 1940 to 1941 she accompanied Bate on his concert tours to Melbourne and Sydney, then Boston and New York, where they decided to settle. In 1951 she married Rafael da Costa, an Austrian-Israeli critic, whom she divorced in 1953. She lived in the USA from 1941 to the early 1960s, taking American citizenship in 1948.

In 1947 she became a *New York Herald Tribune* critic; Virgil Thomson was her senior colleague. During the next eight concert seasons, October through April, the paper

published over 500 of her reviews, mostly of new music. She also published reviews and essays in *Musical America*, *Music & Letters*, *Musical Quarterly*, the *New York Times* and other journals. She updated the American material in *Grove's Dictionary* (5th edition, 1954) and herself contributed 98 entries on current American composers and eight articles on Danish composers.

She was active in support of other musicians, first through the League of Composers and then with the American Composers Alliance. She organized concerts and commercial recordings of new music, usually including a work of her own. She assisted Menuhin in presenting concerts of Indian music (1955). As a director of the New York Composers' Forum, she organized concerts of new American music with discussion by the composers.

As a critic and writer she was as concerned with identifying a composer's source of inspiration as with explaining compositional technique, including atonalism, serialism, neo-classicism, *musique concrète*, and the mid-century avant garde. She described the qualities of American inspiration in the music of Ives, Virgil Thomson, Copland, Douglas Moore, the young Bernstein and others. Yet her outlook was thoroughly international. She was most interested in the music of the 'exotics' or 'musical explorers' such as John Cage, Lou Harrison, Paul Bowles, Colin McPhee, Alan Hovhaness and Edgard Varèse. Like them, she found in various non-Western musical cultures more authentic, even mystical sources of inspiration.

After the concert season, from May to September, she had more time to write music and to gather inspiration. She travelled to other parts of the USA and to England, Germany, Italy, Greece, Jamaica, Morocco, India, Australia and elsewhere. Her work was supported by several major awards, including a grant from the American Academy of Arts and Letters (1953–4), two Guggenheim Fellowships (1956–8), a Fulbright Fellowship (1960) and a Rockefeller Grant (1961–3) for travel and research in the Middle East and East Asia.

As a composer she had an affinity, probably reinforced by her training with Hart and Vaughan Williams, for tonal music, consonant and often non-diatonic harmonies, and modal melodies such as are heard in traditional or folk musics. Her melodic writing is distinctive, as are her clear textures and rhythmic patterns, often reinforced by a variety of percussion instruments. She was inspired by the melodies and rhythms of several traditions: Spain (in the Sonata for Harp), India (*The Transposed Heads*), North Africa (*Letters from Morocco*), sub-Saharan Africa (Sonata for Piano and Percussion), South America (Prelude and Presto for Ancient American Instruments), the Italian peninsula (*Concertino antico*, *Etruscan Concerto*), and, in her mind the most authentic of all, ancient Greece (*Nausicaa*, *Sappho*).

The plots of her operas and ballets involve subjects close to her heart. *The Transposed Heads* explores the dilemma of a woman whose marriage to a high-born man enhances her social position, but who then falls in love with his best friend, a less ascetic type, and is unable to live without both of them. The plot of *Nausicaa* (produced at the 1961 Athens Festival) explores female authorship, specifically the female tradition in ancient Greek mythology. Indeed, Glanville-Hicks saw herself as the only woman who had ever written music of any merit, that is, as part of a male tradition.

She was a successful innovative artist in an essentially commercial system. She cultivated men and women with influence and money to sponsor her productions. She found leading performers, conductors and choreographers whose styles and interests suited her own. Her skills as a publicist, as well as the quality of her work, helped attract audiences. Although she once said that 'in America they handed me fame and fortune on a platter', in reality she worked very hard for her musical and spiritual values.

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(selective list)

Stage (libretto by Glanville-Hicks unless otherwise stated): Caedmon (op, 3 scenes), 1933; The Transposed Heads (op, 6 scenes, after T. Mann: *Die vertauschten Köpfe*), 1953, Louisville, KY, Columbia Auditorium, 3 April 1954; The Glittering Gate (op, 1, after Lord Dunsany), 1956, New York, 15 May 1959; The Masque of the Wild Man, ballet, 1958; Nausicaa (prol, 3, R. Graves and A. Reid, after Graves: *Homer's Daughter*), 1960, Athens, Herodus Atticus, 19 Aug 1961; Saul and the Witch of Endor, tv ballet, 1964; Sappho (op, 3, after L. Durrell), 1965; A Season in Hell, ballet after A. Rimbaud, 1965; Tragic Celebration (Jephtha's Daughter), ballet, 1966

Inst: 3 Gymnopedie, ob, cel, hp, str, 1934 [rev. 1953]; Sonatina, fl/rec, pf, 1939; Concertino da camera, fl, cl, bn, pf, 1945; Sonata, hp, 1951; Sonata, pf, 5 perc, 1952; Sinfonia da Pacifica, 1953; Concertino antico, hp, str qt, 1955; Etruscan Conc., pf, chbr orch, 1956; Musica antiqua no.1, 2 fl, hp, mar, 2 perc, timp, 1957; Conc. romantico, va, orch, 1957; Prelude and Presto, ancient insts, 1957; Tapestry, orch, 1964; Meditation, orch, 1965; Drama, cl, tpt, pf, 3 perc, str, 1966

Vocal: Pastoral (R. Tagore), female chorus, eng hn, 1933; Choral Suite (J. Fletcher), female chorus, ob, str, 1937; Last Poems (A.E. Housman), 5 songs, 1v, pf, 1945; Profiles from China (E. Tietjens), 5 songs, T, pf/chbr orch, 1945; Ballade (P. Bowles), 3 songs, 1v, pf, 1945; 13 Ways of Looking at a Blackbird (W. Stevens), S, pf, 1947; Thomsoniana (V. Thomson), S/T, fl, hn, pf, str qt, 1949; Letters from Morocco (Bowles), 6 songs, T, chbr orch, 1952

Film scores, incl. The Robot, 1936; Clouds, 1938; Tulsa, 1949; Tel, 1950; The African Story, 1956; A Scary Time, 1958

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DEBORAH HAYES

Glarean, Heinrich [Glareanus, Henricus; Loriti] (*b* Mollis, canton of Glarus, June 1488; *d* Freiburg, 28 March 1563). Swiss music theorist, geographer and humanist. His father was a prosperous landowner and a member of the town council for 40 years. As a child Glarean first studied music and other subjects in Berne under Michael Rubellus. In 1501 Rubellus moved to Rottweil in the Black Forest and Glarean followed him, continuing his studies there for almost five years. More than 30 years later Glarean

praised his teacher in his musical treatise *Dodecachordon*. On 5 June 1506 Glarean enrolled in the University of Cologne, where he first studied philosophy and theology, later mathematics and music. His music teacher was Johannes Cochlaeus, afterwards renowned as a theologian and opponent of Luther. Glarean admired him greatly and included several of Cochlaeus's musical examples in the *Dodecachordon*. After completing his university studies in 1510, Glarean received a licence to teach.

In 1512 Glarean composed a poem in praise of Maximilian I, which he sang before the emperor and an assembly of German princes in Cologne. So great was the emperor's enthusiasm that he crowned Glarean with a laurel wreath and placed a ring on his finger. In 1514 Glarean went to Basle, where he met Erasmus, who later became the dominant influence in his life (see illustration). He venerated the older man as a teacher and valued friend, writing with warm affection in the *Dodecachordon* about the literary labours they had shared. He enthusiastically embraced the Erasmian concept of a world of antiquity illuminated by Christian faith. Erasmus in turn called Glarean the champion of Swiss humanism and wrote several letters of recommendation on his behalf.

In Basle Glarean directed a boarding school, which included music in its curriculum as well as Latin literature and Greek grammar. He spent 1516 in Pavia and Milan



Heinrich Glarean: sketch by Hans Holbein (ii) in the margin of a copy of Erasmus's 'Praise of Folly', 1515 (Kupferstichkabinett, Basle)

and in the following year went to Paris. Here he became friendly with many humanists, including Heinrich Faber and Guillaume Budé, and conversed through an interpreter with the celebrated composer Mouton. Returning to Basle in 1522 Glarean resumed his teaching and gave lectures at the university; in the same year he was married. Basle was fast becoming an important centre of the Reformation movement. Glarean's opposition to it crystallized during this period in spite of his former admiration for Luther and his erstwhile friendship with Zwingli and Oecolampadius. When certain reformers advocated the substitution of vernacular song for plainsong Glarean wrote a vigorous defence of Gregorian chant in the tenor partbook of his own collection of motets (*D-Mu* 324).

In 1529 Glarean moved to Freiburg im Breisgau. There he became professor of poetry at the university and later professor of theology. He also conducted an educational institute similar to the one in Basle. Most of his important writings on music and mathematics, as well as his editions of works of classical Roman authors, were published after 1530. Between 1530 and 1536 he visited the nearby Benedictine monastery at St Georgen, where he studied the works of numerous Greek and Roman writers. From this came the impetus to make an edition of Boethius's *De musica* and to develop his own system of 12 modes. In 1558 he was made an adviser in the reorganization of the school curriculum in Solothurn, Freiburg and Lucerne, and also took part in the plans for a Swiss Catholic Hochschule. He gave strong support to current musical endeavours and was influential in the appointment of teachers of singing. Among his more renowned pupils were the Swiss historian Aegidius Tschudi and the composer Homer Herpol, whose collection of gospel motets entitled *Novum et insigne opus musicum* is based on Glarean's system of 12 modes. Glarean knew many musicians of his day including Sixt Dietrich, Jean Mouton, Ludwig Senfl and Johannes Wannenmacher. In his old age he was troubled with blindness.

Glarean's first musical treatise, *Isagoge in musicen* (Basle, 1516), is a characteristic cantus-planus manual containing chapters on the elements of music, solmization and the eight modes. Gaffurius and Erasmus are among the authorities cited. Although mensural music is not treated, Pierre de La Rue and Obrecht are called important composers. Glarean's fame as a musical theorist rests above all on his *Dodecachordon*, published in Basle in 1547 by Heinrich Petri. In the letter of dedication to Cardinal Otto Truchsess, Glarean stated that he had been working on his modal system for no less than 20 years. This vast tome is divided into three books: book 1, based mainly on Boethius and Gaffurius, treats the elements of music, consonance and dissonance, and solmization; book 2 concerns the theory of 12 modes applied to plainsong and other monophony; book 3 discusses mensural music and the theory of 12 modes applied to polyphonic music.

Since the title-page of the *Dodecachordon* advertises the modal names of his new system, it is clear that Glarean considered it the outstanding contribution of his treatise. To the medieval eight modes he added four more, an Ionian and Hypoionian with finals on C, and an Aeolian and Hypoaeolian with finals on A. He attempted to show that his system was based on the old Greek modes and believed that it was a renewal of modal usage in antiquity. But its value lay in his recognition of Ionian (or major) and Aeolian (or natural minor). He asserted that the

Ionian was the mode most frequently used in his time. In applying his system to polyphony Glarean analysed the mode of individual voices. If one voice is in an authentic mode the adjacent voice range (above or below it) usually will be in the plagal of the same mode; sometimes, however, his analyses are polymodal (e.g. a tenor in the Phrygian mode and a bass in the Aeolian; *see* MODE, §III, 4).

The impact of the *Dodecachordon* on Renaissance musical thought was considerable. Although Glarean's system was by no means universally adopted, it was acknowledged either openly or tacitly by many writers. In 1558, 11 years after the publication of the *Dodecachordon*, Zarlino's *Istitutioni harmoniche* reproduced Glarean's modal system but without naming Glarean as its author. The Stralsund cantor Eucharius Hoffmann wrote both musical compositions and a theory book (1582) based on Glarean's teaching. Other writers who acknowledged his modal contribution include Cerone, Morley and Zacconi. From a musical point of view the most fruitful results of Glarean's modal principles are found in the many instrumental compositions of late Renaissance composers who applied his ideas. Such men as Merulo, Padovano, and Andrea and Giovanni Gabrieli wrote toccatas and ricercares in all 12 modes, or 'tones' as they were almost invariably called. For modern scholars the value of the *Dodecachordon* consists in the extraordinary diversity of its contents. Ambros, for example, called Glarean the founder of musical biography and praised the breadth of his text. Others have stressed the work's significance as a musical anthology, since it contains over 120 compositions (29 by Josquin des Prez, the remainder by Obrecht, Ockeghem, Isaac and others). Some modern writers have praised the work's contribution as a monument of musical humanism, or cited its exhaustive treatment of the polyphonic method of composition of the Franco-Netherlandish school, or pointed out its subtle defence of Catholic orthodoxy.

In 1557 Glarean published, with his stepson J.L. Wonnegger as general editor, a 151-page abridgment of his *magnum opus* entitled *Musicae epitome*. This modest treatise contains nine polyphonic pieces, seven of which come from the larger work. A German version, *Uss Glareani Musick ein Usszug*, which includes a motet by Homer Herpol, was published in the same year. Early in his career Glarean wrote a poem, *Panegyricon*, which praised the 13 members of the Swiss confederation. In 1558 the poem was set to music by Manfred Barbarini Lupus. Three portraits of Glarean are known. One, a woodcut reproduced in the *Geschichte der Familie Ammann* (Zürich, 1904), shows him at the age of about 35; another, the bust on his tomb in the Cathedral of Freiburg, portrays him in old age; the third, in Basle, is a full-length sketch (see illustration) by Hans Holbein (ii) in a copy of Erasmus's *The Praise of Folly* formerly owned by Oswald Myconius.

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for Glarean's non-musical works see Fritzsche or Fenlon

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CLEMENT A. MILLER

Glasenapp, Carl Friedrich (*b* Riga, 3 Oct 1847; *d* Riga, 14 April 1915). German writer on music. He was educated in Riga and in Dorpat, where he studied linguistics, classical philology and the history of art. He taught in Pernau (now Pärnu) from 1873 to 1875, when he returned to Riga, where he remained as a teacher of language and literature until 1912. At the age of 16 he had heard Wagner's works in Riga, and while still a student began assembling material for a biography; the first volume was ready by 1876, and Glasenapp was able to take it to show Wagner at the first Bayreuth Festival. He became a trusted member of the Wagner circle, and was given access by Cosima to much information and material. A dedicated and painstaking enthusiast, he made use of a vast amount of documentary evidence and brought it into systematic order; but his loyalty to the ideal of Wagner as presented to him by Cosima and the inner Wahnfried circle led him to accept an 'authorized' view of Wagner and in that interest to suppress and even alter evidence when it was deemed 'unnecessary' to the official portrait of Wagner. This unreliability was quickly observed, and Glasenapp was vigorously defended by another partisan, Houston Stewart Chamberlain, in his own book on Wagner (1896). Nevertheless, there is much invaluable material in the book; and not all of this survives in the English version by W. Ashton Ellis, who himself altered and suppressed some of Glasenapp's material. 'No student in this field can feel anything but gratitude to Glasenapp for his tireless industry', wrote Ernest Newman in the preface to his own *Life of Richard Wagner* (1900–08). The lexicon and encyclopedia remain valuable resources, although his writings about Siegfried Wagner are marred by his polemical position. His papers are held at the Richard-Wagner-Nationalarchiv in Bayreuth.

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JOHN WARRACK/JAMES DEAVILLE

Gläser [Glaeser], **Franz (Joseph)** (*b* Obergeorgenthal [now Horn i Jířetín], 19 April 1798; *d* Copenhagen, 29 Aug 1861). Bohemian composer and conductor. He was a chorister at Dresden before studying at the Prague Conservatory from 1815. In 1817 he went to Vienna, where for the next 13 years he provided the three popular theatres with a series of mainly unsuccessful scores for farces, parodies and pantomimes: in 1817–18 he wrote ten works for the Theater in der Leopoldstadt, starting with *Bärenburgs Sturz* (22 August 1817), from 1819 until 1827 he provided the Theater in der Josefstadt with some 60 works (including an arrangement of Weber's *Oberon*, 20 March 1827), and from 1827 until 1830 the Theater an der Wien with a further 20. On 3 October 1822 it was Gläser's responsibility as Kapellmeister at the Theater in der Josefstadt to supervise the performance of Beethoven's music to Meisl's *Die Weihe des Hauses*. Probably his most successful score was that to Rosenau's *Sküs, Mond und Pagat* (29 January 1820), performed 73 times in this theatre alone.

In 1830 Gläser went to Berlin, where his best-known works were written and performed: *Aurora*, *Die Brautschau auf Kronstein*, *Andrea* and *Des Adlers Horst* (libretto by Holtei). The last, after its première at the Königstädtisches Theater on 29 December 1832, was performed widely and often for half a century; the richness, variety and expressive power of this score show how quickly Gläser matured once he had left behind him the less exacting demands of Vienna's suburban theatres; Wagner conducted *Des Adlers Horst* at Magdeburg and it is one of several now forgotten opera scores that left some mark on his later masterpieces. In 1842 Gläser moved to Copenhagen; he was appointed court conductor three years later and remained there for the rest of his life. Apart from occasional pieces (funeral cantatas, and an overture for the 50th anniversary of the foundation of the Prague Conservatory) he wrote only three major scores during the Copenhagen years: the operas *Bryllupet vet Como-søen* ('The Wedding by Lake Como'), 29 January 1849; *Nøkken* ('The Water-Sprite'), 12 February 1853; and *Den forgyldte svane* ('The Golden Swan'), 17 March 1854. The first two of these Danish operas had librettos by Hans Christian Andersen. Large collections of his works are held by the Kongelige Bibliothek, Copenhagen, the Deutsche Staatsbibliothek, Berlin, and the Gesellschaft der Musikfreunde, Vienna.

Gläser's father, Peter, went to Vienna and ran a music copyist's business of which Beethoven disapproved less than most with which he had dealings; and his son Joseph (August Eduard Friedrich) (*b* Vienna, 25 Nov 1835; *d* Hillerød, Denmark, 29 Sept 1891) was organist at Hillerød from 1866, and the composer of songs, choral and keyboard works.

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PETER BRANSCOMBE

Glaser, Werner Wolf (*b* Cologne, 14 April 1913). Swedish composer of German descent. His mother Julie, née Wolff, was a concert pianist and a pupil of Clara Schumann. Glaser attended the Hochschule für Musik in Cologne from the age of 12, studying the piano with Dahm, conducting with Ehrenberg, and composition with Jarnach (1929–30). He later studied composition with Hindemith in Berlin. From 1931 to 1932 he was Kapellmeister of the opera in Chemnitz, but, dismissed from this post because of his Jewish ancestry, he became a choirmaster in Cologne. In 1933 he fled from the Nazis to Paris, but soon moved to Denmark, where in 1939, with Irène Skovgaard, he founded a school of music in Lyngby. In 1943 he was forced to flee again, and went to Sweden where he became music critic for the newspaper *Västmanlands Lans Tidning* in 1944. In 1945, with Gunnar Axén, he founded the music college in Västerås and was director of studies there between 1954 and 1975. He has been on the management committee of the music therapists of Sweden and the Swedish Composers' Union. In 1993 the King of Sweden awarded him the medal of the Swedish Royal Academy of Music for his services to Swedish music.

Glaser is a prolific composer, with an output exceeding 540 works. His style is neo-classical and makes use of polytonal and polyrhythmic techniques. The early works of the 1930s are largely reminiscent of Hindemith, although he later developed his own distinctive idiom characterized by an absence of repetition, a predominant use of the intervals of the 2nd and 7th and the employment of unexpected pauses. He has also written volumes of poetry.

WORKS
(*selective list*)

Operas: Kagekyio, 1961; Möten [Encounters], 1969; En naken kung [A Naked King], 1972; Cercatori, 1972
Several cants., incl. Media vita, 1970
13 syms.; Trilogia, orch, 1939; Paradosso, orch, 1972; concs. and other orch works
14 str qts; Fem strukturer [5 Structures], S, fl, sax, vc; Lettre à une âme, vc; other chbr works
Songs, choruses, pf and org pieces

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OTFRIED RICHTER

Glasgow. City in Scotland. Located on the river Clyde, it has been a university city since 1451 and the largest city in Scotland since about 1800. It is the home of the Royal Scottish Academy of Music and Drama (RSAMD), the Royal Scottish National Orchestra, the BBC Scottish SO, Scottish Opera and Scottish Ballet. It is also the base

of BBC radio and television in Scotland as well as the independent Scottish Television.

A set of services for the feast day of Glasgow's patron saint, St Kentigern (or Mungo; bur. early 7th century), in the 13th-century Sprouston Breviary (*GB-En*) has many antiphons of great beauty, in monodic chant on 11th- and 12th-century texts. St Mungo's own church bell was worn out by the 17th century, but a similar 9th-century quadrangular Celtic bell survives in nearby Dumbarton. The 12th-century Parisian material in the St Andrews Music Book was probably known in Glasgow, as Robert Bernham (*c*1200–1253), later bishop of St Andrews, was a precentor at Glasgow Cathedral in the 1230s; in that post he would have been in charge of the vicars choral and the music library. The dedicatory stone of a 15th-century building declares it to have been built 'for the priests who serve the flourishing choir of Glasgow'.

The earliest reference to organs in Glasgow dates from 1520, when the Maister of the Sang Schule, John Paniter, was required to deputize for his organist. The third prebendary at St Mary and St Anne in 1539 taught the organ to the boys of the song school as well as Gregorian chant, discant and part-singing. The Reformation silenced all Glasgow's organs until the 18th century and had a devastating effect on music in general; but in 1638 the city council allowed the composer Duncan Burnett to begin teaching again 'seeing that the musik school is altogether dekayit within this burgh to the great discredit of this citie'. Burnett's pupils would have known the keyboard music of William Kinloch and other late 16th-century composers, collected in the Duncan Burnett Book (*En*). The late 17th century and the early 18th were largely barren of musical activity. In 1756, hoping to improve psalm singing in the churches the city magistrates funded free music lessons for parishioners of good character. No organs were used until 1785, when the Episcopal chapel acquired a Snetzler organ from Edinburgh and employed a music teacher. Presbyterians described the church as 'the Whistlin' Kirk', and it is unlikely that many of them attended the concerts given there; but in 1798 the newly formed Sacred Music Institution gave a vocal concert in the cathedral with organ accompaniment – possibly the first use of an organ in a Scottish Presbyterian church since the 1630s. Apart from occasional appearances by the violinist William McGibbon, the 18th century saw little instrumental music or concert promotion. The burning of the New Concert Hall in 1764 'by a riotous company of enthusiasts' need not, however, be taken as an attack on music, the term 'concert hall' being applied to what were really theatres to circumvent a nationwide ban on theatrical entertainment. Concerts were given in weekly alternation with dancing and card parties in 1777, some of the musicians coming from Edinburgh.

With the industrialization of the late 18th century and the 19th, Glasgow expanded rapidly and musical provision consequently improved. James Aird (*c*1750–1795) began publishing music in 1782, and the Gentlemen's Subscription Concerts started in 1799; by 1821 they were making their programmes more accessible to the general public. Vocal music burgeoned with choirs and concerts organized by the precentors of the numerous churches, and glee clubs such as the Glasgow Larks (1805) run by William Euing (1788–1874). The Amateur Musical Society was founded in 1831, the Philharmonic Society in 1832 and the Choral Society in 1833. The Caledonian Theatre, opened in 1823, mounted occasional opera performances; in 1848 Jenny Lind sang there in *La sonnambula* and *La fille du régiment*. The short-lived City Theatre, opened and then destroyed by fire in 1845, gave *The Bohemian Girl* and *Der Freischütz*.

A new City Hall was opened in 1841, and in 1843 the Glasgow Musical Association was formed; on 2 April 1844 it gave the first Glasgow performance of Handel's *Messiah*. It became the Glasgow Choral Union in 1855 and held oratorio festivals in 1860 and 1873. In 1874 it formed the Glasgow Choral Union Orchestra, which gave an annual eight-week season. In 1877 the opening of St Andrew's Hall, its acoustics among the finest in the world, doubled the audience capacity. In 1877 and 1878 the orchestra gave a series of weekly concerts under Hans von Bülow. August Manns conducted it from 1879 and introduced works by British composers, including the Scots MacCunn and MacKenzie: he conducted Berlioz's *Grande messe des morts* in 1885. A rival group, Scottish Orchestra, was formed in 1891, giving 26-week seasons; the two merged in 1898 as the Scottish Orchestra. Among musicians to perform in the City Hall were Joachim, Paderewski, Sarasate, Busoni and two Glasgow-born pianists, Eugen d'Albert and Frederic Lamond. In 1902 the Glasgow Corporation promoted popular concerts there at nominal charges and children's concerts were initiated. The Glasgow Orpheus Choir (1901–1951), conducted by Hugh Robertson, achieved international renown. It was succeeded by the Phoenix Choir, but the number of choral societies in Glasgow had dropped dramatically by the late 20th century. The Scottish Orchestra became the Scottish National Orchestra in 1950, with a full-time rather than seasonal schedule. In 1992 it became the Royal Scottish National Orchestra. Its 20th-century conductors included Barbirolli, Susskind, Rankl, Swarowsky and, from 1959, Alexander Gibson (the first Scot to hold the post). Gibson inaugurated the Musica Viva concert series, which ran from 1959 to 1961 and gave premières of works by Scottish composers, notably Thea Musgrave, Iain Hamilton and Thomas Wilson (ii), as well as the British premières of Schoenberg's Violin Concerto and Stockhausen's *Gruppen*. St Andrew's Hall was destroyed by fire in 1962. In 1990 the Royal Concert Hall was opened, its auditorium seating nearly 2500.

The BBC Scottish Orchestra, founded in 1935, was the first full-time professional orchestra in Scotland. Its long association with the conductor and composer Ian Whyte established its credentials in the performance of contemporary music, and it expanded, notably under Norman Del Mar (from 1960), becoming the BBC Scottish SO 1967. It tours at home and abroad and has a wider repertory than the Royal Scottish National Orchestra. It has commissioned many works and given many premières, not least from composers active in Glasgow: Wilson (*b* 1927), Edward McGuire (*b* 1948), John Geddes (*b* 1941), William Sweeney (*b* 1950), Martin Dalby (*b* 1942) and James Macmillan (*b* 1959).

From the 1870s Glasgow was an important stop for professional touring opera companies. Italian troupes appeared in 1872 and 1875 and the Carl Rosa company made the first of many visits in 1877, later performing operas by MacKenzie and MacCunn. The Moody-Manners company was active in the city from 1900, and

its collection of scores is held in the Mitchell Library. A flourishing music hall brought forward such figures as Will Fyffe (1885–1947) and Harry Lauder (1870–1950). The Royal Colosseum was built in 1867 with 4000 seats, and in 1869 became the Theatre Royal. It burnt down in 1879 and was rebuilt with 3000 seats. Other theatres used for opera included the Lyceum Theatre (opened in about 1897; burnt down 1937), the King's Theatre (from 1904) and the Coliseum (from 1905), which gave the *Ring* in the 1920s but then became a cinema. The Glasgow Grand Opera Society was founded in 1905; in 1934 it gave the British première of Mozart's *Idomeneo*, and the following year that of Berlioz's *Les Troyens*. In 1951 it revived MacCunn's 1894 opera *Jeanie Deans*. Scottish Opera was established in 1962 by Alexander Gibson, Richard Telfer and Ainslie Millar, later joined by Sidney Newman and Robin Orr. The ballet company that took part in Scottish Opera's 1969 production of *Les Troyens* had moved from Bristol to Glasgow in 1968, taking the name of Scottish Theatre Ballet; in 1974 it became Scottish Ballet. In the same year, Scottish Opera bought the Theatre Royal which became its permanent base. Its wide and adventurous repertory has included a number of works by Scottish composers, among them Hamilton, Orr, Wilson and Musgrave. The company tours regularly in Scotland, the north of England and abroad.

The music publishing companies of Bayley & Ferguson (founded 1884) and Mozart Allen (founded 1868), both now defunct, led the field in the first half of the 20th century. Music criticism was published on a large scale from the late 19th century to the early 20th century, with generous and thoughtful coverage by such writers as James Webster, including extensive notices of music festivals in other British cities. The Glasgow branch (opened 1857) of Paterson & Sons was dominant among a number of musical instrument manufacturers.

The university instituted a chair of music in 1929. Outstanding among musicologists there was Henry George Farmer. A bequest from John McEwen (*d* 1948) sustained a series of commissions and concerts devoted to Scottish chamber music. The Athenaeum, founded in 1847 as a literary and scientific club, established the Athenaeum School of Music in 1890, and provided a building for it that included a concert hall. The school became the Scottish National Academy of Music in the 1920s and the Royal Scottish Academy of Music in 1944; a drama school was added six years later. The need for a true national conservatory in Scotland was not fully met until after World War II, when Henry Havergal (1902–89; principal 1953–69) was the first principal of the academy not to occupy the university's chair of music simultaneously. The RSAMD offers degree courses in a full range of subjects including Scottish traditional music. Its opera department, one of its strongest elements, was established in 1968. In 1987 the academy moved to new premises including the Athenaeum Theatre (cap. 344). There are fine music collections in the Mitchell Library (opened 1877), Glasgow University Library and the RSAMD. The Glasgow Art Gallery and Museum has a small but significant collection of musical instruments, as does Dean Castle in nearby Kilmarnock. Glasgow is also the home of the Scottish Music Information Centre (which succeeded the Scottish Music archive in 1985), with unique holding of Scottish music of all types, including a sound archive; and the Piping Centre (1996), which has a small library and museum.

The triennial Musica Nova festival (established 1971) has brought leading composers and their works to Scotland. The biennial Glasgow International Early Music Festival was established in 1990. Among pop groups that have emerged from Glasgow are Simple Minds (established 1976–7), Blue Nile (1979–80), Wet Wet Wet (1984–5) and Deacon Blue (1985).

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JOHN PURSER

Glasgow, Robert (Ellison) (*b* Shawnee, OK, 30 May 1925). American organist. Early musical studies in the double bass as well as the organ led to membership in all-state orchestras and to a church job at the age of 15. During three years of army service he held a position as organist at the First Presbyterian Church of El Paso, Texas. Following his discharge in 1946 he entered Oklahoma City University, where he studied the piano for one year with Nancy Ragsdale. This was followed by concentrated studies at the Eastman School of Music, where he worked with Harold Gleason and Catharine Crozier, earning the MMus and performer's certificate in the organ in 1951. During the next 11 years he taught the organ and various music courses at MacMurray College in Jacksonville, Illinois. This college later awarded him the DMus *honoris causa* in recognition of his accomplishments in the concert and academic worlds. Since 1962 he has been on the faculty of the school of music, University of Michigan. In 1979 he was promoted to professor of organ, and in 1981 he received the Harold Haugh award for excellence in teaching. Many of his students have been winners in national and international competitions. He has given many concerts in the USA, and performed and given lectures and masterclasses at the International Congress of Organists in Cambridge. His playing, especially of 19th- and 20th-century music, has been highly praised. As a recording artist he has devoted his energies to the organ music of César Franck.

CHARLES KRIGBAUM

Glass, Louis (Christian August) (*b* Frederiksberg, 23 March, 1864; *d* Gentofte, 22 Jan 1936). Danish composer, pianist, conductor and teacher. He received early musical tuition from his father, the piano teacher and composer Christian Henrik Glass (1821–93), but it was probably his brief period of instruction from Gade that was particularly influential. Following cello studies with Albert Rüdinger and piano studies with Franz Neruda, Glass made his début in 1882 in the Tivoli Concert Hall as a

cellist and pianist. In 1884 he moved to Brussels, where he studied at the conservatory with Juliusz Zarembski and Józef Wieniawski (piano), Joseph Servais (cello) and Hubert Ferdinand Kufferath (counterpoint); he left the conservatory in 1885, but continued to study with Wieniawski. He returned to Copenhagen and worked as a musician and teacher, but in 1889 travelled with funds granted from Det Anckerske Legat to Germany (where he met Reinecke in Leipzig), Austria, Estonia and Russia (where he visited Anton Rubinstein in St Petersburg).

Returning to Copenhagen, Glass became a member of the board of the progressive chamber music society Symphonia, and in 1894 took over his father's piano conservatory, which he ran until its closure in 1932. Glass was interested in music education, and in 1898 co-founded the Musikpaedagogisk Forening (now the Dansk Musikpaedagogisk Forening), whose chairman he was from 1903 to 1921 and 1927 to 1929. In 1901 Glass was the co-founder of the Dansk Koncert-Forening, and from 1915 to 1918 he was the society's conductor.

Glass composed in most genres apart from opera. The early influence of Schumann, Gade and Grieg was soon supplemented by that of Franck, whose music Glass had probably heard in Brussels and whom he greatly admired. In the six symphonies, Glass's most important works, the impact of Bruckner is also clearly apparent. The first two symphonies are broadly written and for large orchestra, while the idyllic Third Symphony, *Skovsymfoni* [Wood Symphony], has in its concentrated intimacy a certain chamber music quality. Contrasting with this is the monumental hour-long Fourth Symphony. The Fifth Symphony, *Sinfonia svastika*, is a highly dynamic and tightly arranged work; the title refers to the old Indian symbol of the wheel of life, the swastika, and the work is one of several which bear witness to the composer's intense occupation with theosophy. The Sixth Symphony, *Skjoldungeæt* [Birth of the Scyldings], is a peculiarly sombre work with a pronounced retrospective character. In his later works Glass shows a growing interest in the element of sound, as in the suite *Episoder fra H.C. Andersens Eventyr 'Elverhøj'*, and also in simple and intimate forms of expression, as in the Trio for violin, viola and guitar.

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(selective list)

ORCHESTRAL

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Symphonic Conc, ob, orch, op.3 (lost); Fantasy, pf, orch, op.47, 1913; Conc, vn, orch, op 65, 1930; ov., 'En Folkefjende' [An Enemy of the People], op.34, 1902/1923; ov., 'Danmark', op.37; Romantisk Ouverture, op.69, 1932

5 suites: op.2, *c*1884 (only the 4th movt has survived); Sommerliv [Summer Life], op.27 (1901); Blade af Aarets Billedbog [Pages from the Picture Book of the Year], op.62, 1926; Drømmen: Koldinghus [The Dream: Koldinghus], op.64, 1928; Episoder fra H.C. Andersens Eventyr 'Elverhøj' [Episodes from H.C. Andersen's Fairy-Tale 'The Elf Hill'], op.67, 1932

Symfoniske Fragmenter af 'Artemis' [Symphonic Fragments from 'Artemis'], op.50, *c*1917; Livets Dans [The Dance of Life], op.51; Havets Sang [The Song of the Sea], op.54, 1920; Når Storstaden vågner [When the City Awakes], op.68, *c*1932; Dannevang [Denmark], op.70, with unison male vv, 1934

CHAMBER

4 str qts: no.1, F, op.10, 1891; no.2, E♭, op.18, 1893, lost; no.3, a, op.23, 1896/1929; no.4, f♯, op.35 (1907); Str Sextet, d, op.15, 1892; Pf Qnt, op.22, 1896; Pf Trio, op.19 (*c*1895); Trio, vn, va, gui, op.76, 1934; Trio, ob, cl, bn, op.77, *c*1935, lost; Vc Sonata, F, op.5, 1889/1914; 2 vn sonatas, op.7, E♭, op.29, C

PIANO

2 sonatas: no.1, E, op.6 (1889), no.2, A♭, op.25 (1897); Fantasy pieces op.4; Polonaise op.8; Foraarsstemning [Spring mood], op.9; I det Fri [In the Open Air], op.20; Skitser [Sketches] op.21 (1896); An die Kinder, op.24; Lyriske Bagateller, op.26 (1899); Fantasy, op.35 (1904); Kleine Tonbilder, op.39 (1911); Variatoner over danske Viser og Sange [Variations on Danish Ballads and Songs], op.41 (1911); Stimmungsbilder, op.45 (1912); Landlige Billeder [Rural Pictures] op.48 (1915); Impromptu et Capriccio, op.52 (1919); Sange, op.55 (1925); Aquareller, op.58 (1921); Klaverstykker, op.66 (1931)

VOCAL

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CLAUS RØLLUM-LARSEN

Glass, Paul (Eugène) (*b* Los Angeles, 19 Nov 1934). American composer, active also in England, France and Switzerland. While studying at the University of Southern California (BMus 1956), he took private lessons with Blacher, Dahl and Friedhofer. He later studied with Petrassi in Rome and Sessions in Princeton, New Jersey. In 1962, after a period of study with Lutosławski in Warsaw, he returned to the USA to devote himself to composing for the cinema and concert hall. After spending time in England during the shooting of Otto Preminger's film *Bunny Lake is Missing* (1965), for which he wrote the score, he moved to France, where he spent four years studying the works of Webern. In 1973 he relocated from the USA to Switzerland where he has taught at the Lugano Conservatory (from 1981) and where he became a naturalized citizen. Although each of his works is the subject of a new compositional experiment, he is always concerned with communicating with the public, a preoccupation acquired from his work for the cinema. Each of his works distills a deep, patient act of reflection on a musical process; his Sinfonia no.3 demonstrates as well the possibility of a bringing together of dodecaphony with diatonicism. His film scores are discussed in Irwin Bazelon's *Knowing the Score* (New York, 1975).

WORKS
(selective list)

Sinfonia no.1, orch, 1959; Conc., vc, orch, 1961; Suite symfonyczna (Sinfonia no.2), orch, 1961; 5 chansons pour une princesse errante, Bar, pf/orch, 1968; Echanges, 16 insts, 1973; Wie ein Naturlaut, 10 insts, 1977; Sax Qt, 1980; Pf Conc., 1982; 5 pezzi, pf, 1983; Sinfonia no.3, orch, 1986; Deh, spiriti miei, quando mi vedete (G. Cavalcanti), mixed chorus, 1987; Pianto della madonna (Jacopone da Todi), S, Bar, mixed chorus, orch, 1988; Str Qt no.1,

1988; Lamento dell'acqua, orch, 1990; Sinfonia no.4, orch, 1992; quan shi qu, orch, 1994; Corale per Margaret, str orch, 1995; Omaggio, pf, 1995; hour to begin, orch, 1995; film scores, incl. The Abductors, Bunny Lake is Missing, Catch my Soul, Lady in a Cage, The Late Nancy Irving, Overlord

Principal publisher: Müller & Schade AG

JEAN-PIERRE AMANN

Glass, Philip (*b* Baltimore, 31 Jan 1937). American composer and performer. Along with Reich, Riley and Young, he was a principal figure in the establishment of minimalism in the 1960s. He has since become one of the most commercially successful, and critically reviled, composers of his generation.

1. Childhood and early training. 2. Emergence of minimalism. 3. The Philip Glass Ensemble. 4. Dramatic works. 5. Further collaborations.

1. CHILDHOOD AND EARLY TRAINING. He began to study the violin at the age of six, then at eight the flute with Britton Johnson at the Peabody Conservatory. At 12 he started composing, while taking harmony lessons with Louis Cheslock and working in his father's record shops after school. He left school at 15 for the University of Chicago (BA in Liberal Arts 1956) under their early entrance programme. In Chicago he was a piano pupil of Marcus Rasking, who introduced him to the 12-note technique, which he then adopted but abandoned by graduation. In 1956–7 he took extension courses at the Juilliard School, and then returned to Baltimore for six months to earn enough money as a crane operator at Bethlehem Steel to finance formal Juilliard studies. He enrolled in late 1957 (diploma in composition 1959; MA in composition 1961), studying with Bergsma (1957–9) and Persichetti (1959–61) and followed them in composing in the tonal vein of the American Symphonist school. He studied analysis in Milhaud's summer class at Aspen in 1960, and privately with fellow student Albert Fine, who had studied with Boulanger. Of some 70 compositions in widely varied genres at Juilliard, almost all were performed by fellow students and a few published by Elkan-Vogel (later subsumed by Presser), of which Persichetti was the editor. Foreshadowing his mature work Glass also wrote music for the dance department and took a course in film scoring.

2. EMERGENCE OF MINIMALISM. In Pittsburgh from 1961 to 1963 on a Ford Foundation grant, Glass continued to write for a variety of ensembles – this time selected from the city's schools – with many compositions published by Elkan-Vogel. Then on a Fulbright scholarship he went to Paris to study for two years with Boulanger (he had already spent the summer of 1954 studying French there) in what he describes as a re-education in the elements of music, during which time he composed little. Unimpressed by the avant-garde establishment represented by Boulez, Glass encountered a more important influence in the additive processes and cyclic structures of Indian music when he was hired by the film director Conrad Rooks to transcribe for Western musicians Ravi Shankar's score for the phantasmagoric *Chappaqua*. Although Glass also provided some conventionally 'modern' music for sections of the film, his minimalist style was now beginning to emerge, most particularly in the spare lines of the theatre pieces he wrote in 1965 for what would become the Mabou Mines troupe (all works before this have since been disavowed). The score for Beckett's *Play* used the overlapping of two soprano saxophones, each assigned a single interval multiply repeated in different rhythms, while *Music for Ensemble and Two Actresses* – foreshadowing the voice-overs of the libretto of *Einstein on the Beach* – included a soufflé recipe declaimed over a wind sextet. The 1966 String Quartet is a more significant representative of Glass's transitional style, with its repetition of cells and strict formal subdivision into component modules recurring in different voices. It does not, however, reveal any particular Indian influence and lacks the bare-boned tonality of his subsequent works (chromaticism and dissonance abound and, though the work is not serial, all 12 tones are introduced at the start). Furthermore, the underlying structural principle is that of symmetry rather than additive cycles; despite its uninflected metre, the work does not exhibit the rock-like pulsation of his later New York works.

After leaving Paris, Glass travelled in North Africa and the Indian subcontinent. He returned to New York early in 1967 and on 18 March he visited the Park Place Gallery for a concert of Reich's music performed by the composer and Arthur Murphy, both Juilliard acquaintances, along with Jon Gibson, Tenney and Corner. Reich and Glass began analysing one another's works, while performing in each other's ensembles (Reich in that of Glass until May 1970, Glass less frequently in Reich's until 1971).

Glass's works in 1967 progress from *Strung Out*, *Music in the Shape of a Square* and *In Again Out Again* to the fully-fledged additive process of *One Plus One* (originally *1+1*), written when he began lessons with Alla Rakha, Shankar's long-time tabla accompanist, who was living in New York. It is here rather than in Paris that the Indian influence comes to the fore. Interestingly, *One Plus One* (possibly because of its unusual scoring of hands rapping on a table-top with a microphone attachment) was the only one of these pieces not played in the first public performances of Glass's new music in 1968 – at Queens College (13 April), at the New School (9 May, *Strung Out* only), and at the Filmmakers' Cinemathèque (19 May), which Glass considers to be his début. There Dorothy Pixley-Rothschild, Glass and Gibson were the respective soloists in *Strung Out*, *How Now* and *Gradus* (originally entitled *Λ for Jon Gibson*, indicating the direction of the soprano saxophone's melodic line). Glass formed a flute duo with Gibson in *Music in the Shape of a Square*, and a keyboard duo with Reich in *In Again Out Again*.

3. THE PHILIP GLASS ENSEMBLE. Throughout the late 1960s and early 1970s Glass developed a wholly distinctive ensemble style of highly amplified, diatonic, additive and subtractive cycles in mechanical rhythms and intially in simple unison – a music more evocative of rock than any classical Western style, much less the serialism and late modernism of the period. In the process the Philip Glass Ensemble was established: Gibson was joined in the wind section by Dickie Landry, Richard Peck, Jack Kripl and Richard Prado; later keyboard players included Steve Chambers and Michael Riesman, who was also to conduct many of Glass's works. The amplified keyboard and woodwind instruments that formed the core of the ensemble were occasionally supplemented for specific pieces by voices (e.g. sopranos Iris Hiskey and Dora Ohrenstein), and the occasional string player (e.g. cellist Beverly Lauridsen and violinist Barbara Benary). Kurt Munkacsi, the sound engineer who had worked in

recording sessions with John Lennon, joined the ensemble in 1970 and helped in Glass's first recordings on the Chatham Square label which began the following year.

Glass reached full maturity as a composer at this time, and his period of minimalism proper includes works entitled with similarly minimal directness: *Two Pages* (originally *Two Pages for Steve Reich*), *Music in Contrary Motion*, *Music in Fifths*, *Music in Similar Motion*, *Music in Eight Parts*, *Music for Voices*, *Music with Changing Parts* and *Music in Twelve Parts*. Other works from these years have subsequently been considered experimental ephemera and withdrawn, e.g. *600 Lines*, comprising a score projected for the players on film slides, and *Long Beach Island, Word Location*, 32 speakers with tape-loops of the word 'is' in an outdoor installation by the sculptor Richard Serra.

Apart from four more works for Mabou Mines, until the late 1970s Glass wrote exclusively for his own ensemble – for the simple reason that no other group would (or perhaps could) play his work. Initially, then, it was crucial for him to maintain the ensemble as his only public voice; later, when others took an interest, he resisted releasing performance rights to ensure that the ensemble would remain employed on international tours. Performances at this time were held in New York 'lofts' (Glass's in Greenwich Village, sculptor Donald Judd's in SoHo), private art galleries (those of Leo Castelli and Paula Cooper) and museums (the Guggenheim and the Whitney). At the Whitney both Glass and Reich appeared as part of a 1969 multimedia exhibition called 'Anti-Illusion: Materials/Procedures'. The post-minimalist process art of melting blocks of ice (Rafael Ferrer) and films of dripping water (Michael Snow) was complemented by the 'process music' of Glass's additive cycles and Reich's self-propelled phasing and feedback pieces. Significantly, Glass's compositions, adumbrating his later multimedia work, were played during short films of hands by Serra, for whom he worked as a studio assistant when not surviving as a plumber or taxi-driver, or touring with his ensemble in the USA, Canada and Europe. The places in which they performed remained unconventional, including concerts at the nightclub and restaurant Max's Kansas City and in public parks in each of the five boroughs of New York. The first traditional concert hall to include Glass's music was New York's Town Hall, which Glass himself hired in 1974 to put on the complete *Music in Twelve Parts*, composed in sections over more than three years. The 'twelve parts' of the



1. 'Phil' (Philip Glass): portrait by Chuck Close, ink and graphite on graph paper, 1973 (Whitney Museum of American Art, New York)

title had originally referred simply to the vertical texture, but Glass decided to extend the work from one to twelve sections (and over four hours). The work marks the culmination of Glass's minimalism, which, taken as a whole, may be seen to have moved progressively in the direction of greater vertical complexity – from unison through parallel intervals and multiple parts to the functional harmony in the conclusion of *Music in Twelve Parts*. In its embrace of functional harmony, it marks a transition into what Rockwell has termed the 'maximalism' of his work from *Einstein on the Beach* onwards. Even more than other minimalist composers, Glass collaborated extensively with downtown visual and theatrical artists during this period of artistic cross-pollination.

4. DRAMATIC WORKS. *Einstein on the Beach*, which brought Glass immediate fame after its American première at the Metropolitan Opera on 21 November 1976, was a collaboration with Robert Wilson, whose mixed-media work has been variously termed a 'theatre of visions' or 'theatre of images', combining media in a non-sequential manner more reminiscent of dream than the conventional linear narrative of opera. In place of plot there is a series of dramatized icons drawn from Einstein's life (such as his violin) and work (such as the trains of the theory of relativity) and their implications (such as a trial, a spaceship). The libretto consists of solfège and numbers, originally used to train the singers in pitch and rhythm and left unrevised, and the sometimes evocative and often incoherent notebook jottings by Christopher Knowles, a special-education student of Wilson, with monologues by cast members Lucinda Childs and Samuel M. Johnson. The opera combined some of Glass's most propulsive music with choreography by Andrew de Groat (Childs choreographed her own solos) and bizarre costume, lighting and stage design in a five-hour performance which the audience was invited to exit and re-enter at will.

Einstein in good part determined the direction of Glass's subsequent career: he has primarily become a composer of music for the theatre, film and dance rather than for the concert hall. Interestingly, Glass has commented that he 'was able to condense the music' (Glass, 1987, p.56) for the first recording of *Einstein* (Tomato, TOM-4-2901, 1979), cutting the first Trial scene from 40 to 20 minutes. That he was able to do this (the number of clearly specified cellular repetitions in earlier works notwithstanding) may suggest the somewhat arbitrary nature of a musical exfoliation dictated more by process than by theme. It may also suggest that although Glass's style of 'repetitive music' is essentially formalist, it may be inherently ancillary (multimedia aside, early minimalism – not only that of Glass – was often put to use as a 'trance' accompaniment to meditation or the taking of drugs). Glass himself has played down his success by attributing it to good work habits and to his being the 'theatre composer' among his contemporaries.

His next two large-scale dramatic works, *Satyagraha* (1980) and *Akhnaten* (1984), form along with *Einstein* an unpremeditated trilogy of 'character operas', a category Glass has used, though he has also frequently expressed his preference for the less limiting term of 'music theatre'. *Satyagraha* is a somewhat awkward hybrid, both in terms of its orchestration – an orchestral translation of the Philip Glass Ensemble – and in its conception of Gandhi, a mixture of hagiography, fairy tale and comic book; the intermittent sublimity of the work is dwarfed by its absurdity. *Akhnaten* is more successful: a study of the Egyptian pharoah who introduced monotheism, it is much the most affecting of the three, and also the most traditional in form and style. Glass considers it his 'tragic' opera, after the 'apocalyptic' *Einstein* and 'lyrical' *Satyagraha*; it also marks his approach to more conventional instrumental forces and linear narrative as opposed to tableaux.

5. FURTHER COLLABORATIONS. Following *Akhnaten*, Glass again collaborated with Wilson, on the Cologne and Rome section of *the CIVIL warS*; he also worked with other artists on several smaller-scale operatic productions, such as *The Juniper Tree*, *The Fall of the House of Usher* and *1000 Airplanes on the Roof* (notable for Richard Foreman's set design). The motoric pulse of much of Glass's music has also attracted numerous choreographers, including Jerome Robbins and Twyla Tharp. Glass's music accompanies Child's choreography and films by Sol LeWitt in *Dance*, and Matthew Maguire's adaptation of Poe and Molissa Fenley's dance in *A Descent into the Maelstrom*. His ability to adapt his distinctive style to a remarkable range of material has led to his scoring numerous films over the past two decades, from the wordless, visionary cinema of Godfrey Reggio, Paul Schrader's experimental *Mishima* and Errol Morris's intense documentary *The Thin Blue Line* to Hollywood war films (*Hamburger Hill*) and horror films (*Candyman* and its sequel). His often luminous, if self-derivative, score for *Kundun* received an Oscar nomination, while *The Truman Show* won him a Golden Globe. He inventively scored the 1931 *Dracula* for the Kronos Quartet on its 1999 reissue.

Now a public figure, Glass was invited to compose the torch-lighting ceremony music for the 1984 Los Angeles Olympics, while in 1992, to mark the 500th anniversary of Columbus's landing in the Americas, the Metropolitan Opera commissioned him to write *The Voyage*. This three-act opera on the exploratory impulse (Columbus is the focus of only the second act) has proved to be one of his most controversial works, praised for its daring and criticized for its vulgarity. Shortly after *The Voyage*, he began what has become his finest achievement since the character operas, in the form of another trilogy, based on Cocteau's films *Orphée*, *La belle et la bête* and *Les enfants terribles*. As with *Einstein* in the genre of opera, here the notion of film music is reconceived, and new multimedia forms invented in the process: in *La belle et la bête* the Cocteau script is treated as a cinematic opera libretto to be performed by singers and the Philip Glass Ensemble during the projection of the film, with the original soundtrack removed. The trilogy has attracted international acclaim, including comparison to the purity of Puccini in the Italian journal *Corriere della sera* – praise unlikely to have been foreseen earlier in Glass's career.

Glass has undertaken many other varied collaborations: with pop singers Paul Simon, David Byrne, Suzanne Vega and Laurie Anderson in the song-cycle *Songs from Liquid Days*; with Allen Ginsberg in *Hydrogen Jukebox*; with Ravi Shankar in *Passages*; with Doris Lessing on two science-fiction operas, *The Making of the Representative for Planet 8* and *The Marriages between Zones Three, Four and Five*; and with Foday Musa Suso in the music for JoAnne Akalaitis's revival of Genet's *The Screens*. He



2. *Philip Glass, New York, 1985*

has had as much influence on subsequent rock and film scores as on classical music; in an interesting example of reciprocation, in 1992 Glass produced a symphonic version of the art-rock album *Low* on which David Bowie and Brian Eno, 15 years previously, had acknowledged Glass as the primary influence. In addition to continuing frequent tours with his group, he has worked as a duo with Jon Gibson and given solo concerts of his own piano miniatures. This now quite extensive body of piano works displays what has increasingly played a part in Glass's aesthetic: lyricism achieved with minimal resources. Though his early period of formalist minimalism (from the mid-1960s to early 1974) remained almost without 'affect', his subsequent output has grown in expressive content: from the simple repetition of a Phrygian mode in the final aria from *Satyagraha* and a single chanted word in the title music of the film *Koyaanisqatsi*, to a true Romantic expansiveness, both instrumentally (e.g. *Itaipu*, 1989, and *The Canyon*) and vocally (e.g. sections of *the CIVIL warS* and the Cocteau trilogy).

WORKS

DRAMATIC AND MULTIMEDIA

Music for Ensemble and Two Actresses, wind sextet, 2 spkrs, 1965; Paris

Einstein on the Beach (op, 4, C. Knowles, S.M. Johnson, L. Childs), 1975–6, collab. R. Wilson; Avignon Festival, 25 July 1976

Dance (multimedia perf., choreog. Childs), 1979; Amsterdam, 19 Oct 1979

Mad Rush (dance piece, choreog. Childs), 1979 [from org work Fourth Series, part 4, 1979]

A Madrigal Opera, 1980; Amsterdam, Carré, 25 June 1980 [orig. title Attaca (1980), then The Panther (1981)]

Satyagraha (op, 3, C. DeJong, after the *Bhagavad Gita*), 1980; Rotterdam, Netherlands Opera, 5 Sept 1980

The Photographer (music theatre, 3, Glass and R. Malasch), 1982; Amsterdam, Netherlands Opera, 30 May 1982

Akhnaten (op, 3, Glass and others), 1983; Stuttgart, Staatsoper, 24 March 1984

Glass Pieces (ballet, choreog. J. Robbins), 1983 [from Glassworks and op Akhnaten]; New York, Lincoln Center

the CIVIL warS 'a tree is best measured when it is down' (music theatre, M. di Nascemi and Wilson), 1984, collab. Wilson; Rome, 22 March 1984; concert perf., Los Angeles, Nov 1984

The Juniper Tree (chbr op, prol., 2, A. Yorinks, after J.L. and W.C. Grimm), 1984, collab. R. Moran; Cambridge, MA, American Repertory, 11 Dec 1985

A Descent into the Maelstrom (dance theatre piece, M. Maguire, after E.A. Poe, choreog. M. Fenley), 1985; Adelaide

In the Upper Room (dance piece, choreog. T. Tharp), 1986

The Making of the Representative for Planet 8 (op, 3, D. Lessing), 1986; Houston, Grand Opera, 8 July 1988

Phaedra (ballet), 1986; Dallas [from film score Mishima, 1984]

Pink Noise (installation), 1987, collab. R. Serra; Columbus, OH, Wexner Center

The Fall of the House of Usher (chbr op, 1, Yorinks, after Poe), 1988; Cambridge, MA, American Repertory, 18 May 1988

1000 Airplanes on the Roof (music theatre, Glass, D. Hwang and J. Serlin), 1988; Vienna, International Airport Hangar no.3, 15 July 1988

Hydrogen Jukebox (music theatre, 2, A. Ginsberg), 1990; concert perf., Philadelphia, 29 April 1990; staged Charleston, SC, 26 May 1990

The White Raven (op, 5, L. Costa Gomaz), 1991; Lisbon, 26 Sept 1998

The Voyage (op, 3, Hwang), 1992; New York, Met, 12 Oct 1992

Orphée (chbr op, 2, J. Cocteau), 1993 [setting of screenplay from film Orphée, dir. Cocteau]; Cambridge, MA, American Repertory, 14 May 1993

La belle et la bête (op, Cocteau), 1994 [setting of screenplay from film La belle et la bête, dir. Cocteau]; Seville, Maestranza, 4 June 1994

T.S.E. (installation with perf.), 1994; Philadelphia, Annenberg Center

Witches of Venice (ballet), 1995

Les enfants terribles (dance op, Cocteau), 1996 [setting of screenplay from film Les enfants terribles, dir. Cocteau]; Zug, Theatre Casino, 18 May 1996

The Marriages between Zones Three, Four and Five (op, 2, Lessing), 1997; Heidelberg, Stadt, 10 May 1997

Monsters of Grace (music theatre), 1998, collab. Wilson; Los Angeles, UCLA Center for the Performing Arts, 15 April 1998

INCIDENTAL MUSIC

Play (S. Beckett), 1965; Red Horse Animation (Breuer), 1968; Music for Voices, 1970; The Lost Ones (Beckett), 1975; The Saint and the Football Player (Thibeau and Breuer), 1975; Dressed Like an Egg (after Colette), 1977; Company (Beckett), 1983, arr. as Str Qt no.2, 1983, orchd 1983; Pages from Cold Harbor (Worsley and Raymond), 1983; Endgame (Beckett), 1984; The Screens (J. Genet), 1990, collab. F.M. Suso; Cymbeline (W. Shakespeare), 1991; Mysteries and What's So Funny (Gordon), 1991; Henry IV, Parts I and II (Shakespeare), 1992; In the Summer House (Bowles), 1993; Woyzeck (G. Büchner), 1993

FILM SCORES

North Star, 1977 [for film *Mark Di Suvero, Sculptor*]; Geometry of a Circle, 1979; Koyaanisqatsi (dir. G. Reggio), 1982; Mishima (dir. P. Schrader), 1984; Hamburger Hill (dir. J. Irvin), 1987; Powaqqatsi (dir. Reggio), 1987; The Thin Blue Line (dir. E. Morris), 1988; Mindwalk, 1990; A Brief History of Time (dir. Morris), 1991; Merci la Vie (dir. B. Blier), 1991; Anima mundi (dir. Reggio), 1992; Candyman (dir. B. Rose), 1992; Compassion in Exile, 1992; Candyman II (dir. B. Condon), 1995; Jenipopo, 1995; The Secret Agent (dir. C. Hampton), 1995; Bent (dir. S. Mathias), 1996; Kundun (dir. M. Scorsese), 1997; The Truman Show (dir. P. Weir), 1998; Dracula (dir. T. Browning), 1999

VOCAL

Choral: Haze Gold, Spring Grass, Winter Gold (C. Sandburg), chorus, *c*1964; Dreamy Kangaroo (G. Norman), *c*1965; Wind Song (Sandburg), SATB, 1968; Knee Play no.3, SATB, 1976 [from op Einstein on the Beach]; Another Look at Harmony, pt 4, SATB, org, 1977; Fourth Series, pt 1, SATB, org, 1977; the CIVIL warS (Rome Section), S, A, T, Bar, B, SATB, orch, 1984 [from music theatre piece, 1984]; Music from the CIVIL warS (Cologne section), opt. SATB, orch, 1984 [from music theatre piece, 1984]; The Olympian 'The Lighting of the Torch', chorus, orch, 1984, arr. pf, 1984; 3 Songs (O. Paz, R. Levesque, L. Cohen), SATB, 1986; Itaipu, SATB, orch, 1988

Other vocal: Habeve Song, S, cl, bn, 1982; Vessels, S, S, Mez, T, Bar, B, kbd, 1983 [from film score Koyaanisqatsi, 1982]; Hymn to the Sun, Ct, orch, 1984 [from op Akhnaten, 1983]; Songs from Liquid Days, 1v, insts, 1986, arr. 1v, pf: Changing Opinion (P. Simon), Forgetting (L. Anderson), Freezing (S. Vega), Lightning (D. Byrne), Liquid Days, pt one (Byrne), Open the Kingdom (Liquid Days, pt two) (Byrne); Songs of Milarepa, Bar, chbr orch, 1997

INSTRUMENTAL

Orch: Piece for Chbr Orch, 1965; Arioso no.2, str orch, 1967; Music in Similar Motion, chbr orch, 1981 [from works for ens, 1969]; Company, str orch, 1983 [from Str Qt no.2, 1983]; Glass Pieces, 1983 [from ballet Glass Pieces, 1983]; Dance from Akhnaten, 1984 [from op Akhnaten, 1984]; Music from the CIVIL warS (Cologne section), opt. SATB, orch, 1984 [from music theatre piece, 1984]; The Light, tone poem, 1987; Vn Conc., 1987; The Canyon, 1988; Itaipu, 1989; Passages, chbr orch, 1990, collab. Ravi Shankar; Conc. grosso, chbr orch, 1992; Low Symphony, 1992 [based on D. Bowie, B. Eno: *Low*]; Sym. no.2, 1994; Sym. no.3, 1994; Conc. for Sax Qt and Orch, 1995; Heroes Sym., 1996 [based on Bowie, Eno: *Heroes*]

Glass Ens: Music in Contary Motion, 1969; Music in Fifths, 1969; Music in Similar Motion, 1969, orchd 1981; Music in Eight Parts, 1969; Music with Changing Parts, 1970; Music in Twelve Parts, 1971–4; Two Pages, pf, ens, 1974 [from kbd work, 1969]; Another Look at Harmony, pts 1 and 2, 1975; The Lost Ones, 1975: see INCIDENTAL MUSIC; Dance no.1, no.3 [from multimedia perf., Dance, 1979]; Glassworks, 1981: Closing, Facades, Floe, Islands, Opening, Rubric; A Descent into the Maelstrom, 1985: see DRAMATIC AND MULTIMEDIA

Chbr and solo inst: Str Qt no.1, 1966; One Plus One, amp table-top, 1967; Head On, vn, vc, pf, 1967; Music in the Shape of a Square, 2 fl, 1967; Strung Out, amp vn, 1967; Gradus, s sax, 1968; Another Look at Harmony, pt 3 'Cascando', cl, pf, 1975; Modern Love Waltz, fl, cl, 2 pf, opt. hp, opt. vib, 1977 [arr. of pf work, 1977]; Fourth Series, pt 3, cl, vn, 1979; Str Qt no.2 'Company', 1983; Str Qt no.3 'Mishima', 1985 [from film score, 1984]; Prelude to Endgame, db, 4 timp, 1986; Str Qt no.4 'Boczak', 1989; Str Qt no.5, 1991; Melodie, sax, 1995

Kbd: In Again and Out Again, 2 pf, 1967; How Now, pf/ens, 1968; Music in Fifths, pf, 1969 [version of work for ens, 1969]; Two Pages, 4 elec kbd, 1969, rev. pf, ens, 1974; Fourth Knee Play, pf, 1977 [from op Einstein on the Beach, 1975–6]; Fourth Series, pt 2 (Dance no.2), org, 1978; Fourth Series, pt 4, org, 1979, rev. pf as Mad Rush, 1979, choreog. as dance piece, 1979; Olympian, pf, 1984 [from choral work The Olympian, 1984]; Cadenza: W.A. Mozart: Pf Conc. no.21, K467, 1987; Metamorphosis I–IV, pf, 1989; Anima mundi, 1992, pf [from film score Anima Mundi, 1992]; Tesra, pf, 1993; Etudes, pf, 1994

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EDWARD STRICKLAND

Glasschord [glass chord, glassichord]. The name said to have been given by Benjamin Franklin to the *fortepiano à cordes de verre*, a crystallophone invented by one Beyer of Paris *c*1785. The instrument consisted of a series of glass bars with a three-octave compass, variously given as *c* to *c'''*, *f* to *f'''* and *g* to *g'''*, laid horizontally on a thick cloth strip and struck from above by small wooden cloth-covered hammers controlled by a keyboard. There were no dampers. Similar instruments were produced by other makers well into the following century, including Chappell's PIANINO. The musical uses of the glasschord, difficult to specify precisely, probably involved giving the pitch to choirs and perhaps assisting amateurs in tuning

pianos in an age when they were less stable and professional tuners less available. The term is occasionally applied to the armonica (*see* MUSICAL GLASSES), invented by Benjamin Franklin in 1761.

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HOWARD SCHOTT

Glasser, Stanley (*b* Johannesburg, 28 Feb 1926). South African composer. After taking a degree in economics in South Africa he went to England in 1950 to study music, first with Frankel and then Seiber. In 1952 Glasser won a Royal Philharmonic Society prize, and from 1955 to 1958 read music at Cambridge. After three years as a lecturer at Cape Town University he returned to England in 1963; from 1969 to 1991 he was head of music at Goldsmiths College, University of London, and was appointed to the first chair in Music in 1989. In 1997 he was awarded an honorary DMus from Richmond College, the American International University of London.

Glasser's output covers many different styles and genres, popular and serious. His lighter music includes jingles for South African radio, a full-length musical, *Mr Paljas* (1962), several numbers from the first African musical *King Kong* (1959), for which he was also musical director, and the first full-length South African ballet, *The Square* (1961). He was also the country's first composer of electronic music in his incidental music to Eugene O'Neill's *Emperor Jones*. His earliest extant pieces are neo-classical essays, which display a characteristic fusion of traditional and modern procedures, often with a tonally orientated use of serial technique. Several of his later works incorporate both the techniques of Western popular music and of African folk music, the latter reflecting Glasser's activity as an ethnomusicologist who has worked with the Pedi and Xhosa people of the northern Transvaal and Transkei. In *The Chameleon and the Lizard* (1970), based on a South African legend about the origin of death, the style is mostly direct and uncomplicated, and a strong element of music theatre is involved. *Zonkizizwe* ('All the People'), an ebullient cantata sung in English, Zulu and Afrikaans, is reminiscent of Walton and Bernstein in its rhythmic verve and melodic appeal. Glasser is the author of *The A–Z of Classical Music* (London, 1994).

WORKS
(*selective list*)

Dramatic: Emperor Jones (E. O'Neill), tape, 1959; The Square (ballet, 2), orch, jazz ens, 1961; Mr Paljas (musical), 1962; The Gift (comic chbr op, 1, R. Duncan), 1976; Ezra (biblical drama, E. Ingles), 1996; incid music

Orch: Lament, 1984; Beat Music, 1986; Pf Conc., 1993; Lament for a Warrior, sym. wind band, 1997; Noon, 1997; Dance Arena, 1998

Vocal: 4 Simple Songs (A. Wood), Bar, pf, 1956; The Chameleon and the Lizard (L. Nkosi), SATB, chbr orch, 1970; Lalela Zulu (Nkosi), 2 Ct, T, 2 Bar, B, 1977; The Navigators (Wood), Bar, gui, 1980; Exile (Wood), T, hpd, 1981; Memories of Love (F. Dobbins), Ct, archlute, 1983; Praises (Wood, after Shona poetry), SATB, pf duet, 1983; The Ward (Duncan), Mez, 4 ob, 2 eng hn, 2 bn, 1983; Lamentations (Bible), 2 Ct, T, 2 Bar, B, 1988–94; Zonkizizwe [All the People] (Glasser), SATB, 21 ww, perc, pf, b gui, 1991; Magnificat and Nunc Dimittis, 1995; The Baboon and the Crocodile, 2 spkrs, trebles, SSA, chbr orch, 1996; Songs of a Woman (A. Ambert), Mez, va, 1998; Zulu Proverbs (Nyembezi), T, Ba, B, 1998; A Greenwich Sym., chorus, orch, 1999; folksong arrs.

Chbr and solo inst: 4 Inventions, vn, va, 1954; 3 Pieces, pf, 1955; Trio, 2 tpt, trbn, 1957; 3 Dances, trbn qt, 1961; Jabula, fl, 1971; Serenade, pf, fl + pic, ob, cl + t sax, hn, 2 tpt, trbn, elec gui, synth, perc, db, 1974; Nuances, fl, hn, elec gui, 1977; Arbor, gui, 1982; Bric-à-brac, sets 1–8, pf, 1985–97; From out of my BL Mini, 2 vc, pf, 1986; An Affair, pf trio, 1987; Week-End Music, sax qt, 1987; Funky Buzz, pf qt, 1997

Principal publishers: Woza Music, Piers Press, Griffiths

ARNOLD WHITTALL/MALCOLM MILLER

Glass harmonica. *See* MUSICAL GLASSES.

Glaucus [Glaukos] **of Rhegium** (*fl* Rhegium [now Reggio Calabria], *c*400 BCE). Greek writer from the south-west coast of Italy. He was the author of a treatise (now lost) *On the Ancient Poets and Musicians*, a major source for portions of the Pseudo-Plutarch *On Music*. The musical writings of the philosopher known as Heraclides Ponticus may have been an intermediary source. Pseudo-Plutarch mentioned the author, title and contents of this treatise in *On Music* (1132e, 1133f, 1134d–f); at least a portion of the material on Terpander's supposed debt to Homer and Orpheus (1132f) and concerning Clonas and Archilochus (1133a) may also derive from Glaucus.

Glaucus's work apparently showed a practical concern with compositions and composer-poets; the latter he attempted to arrange in a sequence based on the line of succession from master to pupil. His familiarity with technical details recalls the expertise of DAMON, his contemporary, and foreshadows that of ARISTOXENUS. Conjectures that he, like Aristoxenus, came from a family of musicians and was himself a professional have no support except his stress on the prior development of aulos playing and singing to aulos accompaniment. To be sure, this emphasis is strikingly evident. It provides a welcome counterbalance to the usual concentration on the kithara; moreover, it came at a time when the aulos had few champions but many attackers, among them ARISTOPHANES. The influence Glaucus exercised was probably more extensive than the available evidence would suggest.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Glaus, Daniel (*b* Berne, 16 July 1957). Swiss composer and organist. He trained as a primary school teacher and then studied music at Berne Conservatory with Theo Hirsbrunner (theory diploma, 1980) and Heinrich Gurtner (diploma as organ soloist, 1983), and he also studied conducting with Paul Theissen. From 1981 he studied composition with Klaus Huber at Freiburg and continued his organ studies in Paris with Gaston Litaize and Daniel Roth. Glaus is a church musician in the widest sense of the word: he is organist at the municipal church of Biel, where he is also concerned with organ building, he teaches at the conservatories of Biel (organ) and Zürich (music theory and contemporary music), and he also writes compositions which attract much attention both within and beyond the field of church music. His works, which lay great emphasis on the human voice, are mainly on

religious subjects, even when purely instrumental, and show both a particular liking for mystical traditions (such as those of Swedenborg and Eckhart) and an obvious sense of political commitment. While in his earlier compositions Glaus tended to set different stylistic layers against each other, since the mid-1980s his works have shown progressive thinning of the tonal material, with the aim of making it possible to experience time and space in new ways. He has several times worked in collaboration with the Biel pastor and writer Andreas Urweider.

WORKS
(*selective list*)

Chbr ops: Zerstreute Wege (H.G. Nägeli), 1981–3; Die hellen Nächte (A. Urweider), 1987–97

Choral: Hüllen des Abgrunds (orat, Bible), 1986–7; Sunt lacrimae rerum (orat, K. Marti, A. Muschg, D. Sölle), 1988–9; Teschuvah, 16 vv, 1989; De angelis II (Urweider, R.M. Rilke), 1990–91; De angelis IV, motets and songs for Good Friday, 1992; Komposition zu Meister Eckhart, 1994–5; Das Schweigen verflochten im Haar (cant., Urweider), 1995–6; Omnia tempus habent (cant.), 1996

Orch: Traum, 1987–9; Florestan und Eusebius, 1981; Meteorsteine, 1987; De angelis V, 2 org, orch, 1993

Other works: Str Qt, 1980; Kirchen(-Raum) Musik, A, spkr, vn, 2 org, 1981; Stille, vn, 1982; Triologie I, org, 1983; Trilogie II, 2 org, hpd, 1983; Trilogie III, hpd, fl, clav, 1983–4; Il y a une autre espèce de cadence, vn, 1984; Toccata per Girolamo (... per Claude), pf, 1985; Toccatacet, org, 1986; Zieh' einen Kreis aus Gedanken, v, 13 str, tape, 1986; Str Qt, 1986–7; In hora mortis, vn, vc, pf, 1987–93; Chammawet ahawah (cant., Bible), 1988–9; De angelis I, org, 1990; De angelis III, fl, org, 1991; Str Qt, 1992–4; Kulla, Bar, 11 str, 1992–8; De angelis V, 2 org, cl, 3 insts, 1993; Lied, septet, 1997–8; Tastendes Leuchten, pf 4 hands, 1998; Pasa Calle, fl, 1998

Principal publisher: Müller & Schade

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T. Hirsbrunner: 'Daniel Glaus – ein Porträt', *Dissonanz*, no.49 (1996), 11–15

PATRICK MÜLLER

Glazunov, Aleksandr Konstantinovich (*b* St Petersburg, 29 July/10 Aug 1865; *d* Paris, 21 March 1936). Russian composer. His father was a book publisher, his mother a pianist. Gifted with an exceptional ear and musical memory, he began to study the piano at the age of nine and to compose at the age of 11; his first teacher was Ėlenkovsky. In 1879 he met Balakirev, who recommended Rimsky-Korsakov as a private composition teacher. These studies lasted less than two years as the pupil progressed 'not from day to day but from hour to hour', in Rimsky-Korsakov's words. A lifelong friendship developed between teacher and student, despite the difference in age. When he was 16 Glazunov completed his First Symphony, which was given a successful première on 29 March 1882 under Balakirev's direction. In November of the same year Glazunov's First String Quartet was performed. His precocious talent aroused the interest of the art patron Mitrofan Belyayev, who devoted his immense fortune to furthering the career of Glazunov and the younger generation of Russian composers. In 1885 Belyayev organized the Russian Symphony Concerts in St Petersburg and a music publishing house in Leipzig. The 'Belyayev Circle', as it became known, assembled every Friday in the palatial home of the patron, and Glazunov, despite his youth, became a prominent member, with Rimsky-Korsakov, Lyadov, Vītols, Blumenfeld, V.V. Ėval'd and others. In a way, the Belyayev Circle continued from where The Five had left off, but with an important difference: by the 1880s, the battle for a national Russian school had been won; the Belyayev Circle consolidated the gains and effected a rapprochement with the West. As Rimsky-Korsakov said: 'The Balakirev circle represented a period of battle and pressure on behalf of the development of Russian music'.

In 1884 Belyayev took Glazunov on a trip to western Europe; they met Liszt in Weimar, where Glazunov's First Symphony was performed. After Borodin's sudden death in 1887, Glazunov (together with Rimsky-Korsakov) became deeply involved in completing and revising the unfinished works left by him. Glazunov's exceptional memory enabled him to write down the overture to *Prince Igor* as he had heard it played by the composer on the piano; he also completed Act 3 after extant sketches and orchestrated the incomplete Third Symphony. In 1888 Glazunov made his début in orchestral conducting, an art which he loved but never fully mastered. The following year he conducted his Second Symphony in Paris at the World Exhibition. Although he enjoyed international acclaim, he experienced a creative crisis in 1890–91, yet soon emerged to a new maturity; during the 1890s he completed three symphonies, two string quartets, and the successful ballet *Raymonda* (1896–7). In 1899 he was appointed professor at the St Petersburg Conservatory, with which he remained connected for some 30 years. During the revolutionary year 1905 he resigned on 4 April in protest at the dismissal of Rimsky-Korsakov, who was in sympathy with the striking students. On 14 December Glazunov agreed to return after most of the demands of the liberal-minded professors had been met. Two days later he was elected director of the conservatory, a post he kept until 1930, although he had left for western Europe in 1928. During his long tenure he worked ceaselessly to improve the curriculum, raise the standards of staff and students, and defend the dignity and autonomy of the conservatory. Among his innovations were an opera studio and a students' philharmonic orchestra. He showed paternal concern for the welfare of needy students (for example, Shostakovich). At the end of each academic year he personally examined hundreds of students and wrote brief comments on each. After the October Revolution of 1917 he established a sound working relationship with the new regime, especially with Lunacharsky, the minister of education; because of Glazunov's immense prestige, the conservatory received special status among institutions of higher learning. Yet there were attacks on him from within the conservatory: the teaching staff demanded more progressive methods, the students greater rights. He viewed with a sense of pain the tide of innovation and its destructive tendencies, and was deeply affected by the unjust way in which the classical heritage was being treated. Tired of the controversy, he welcomed the opportunity to go abroad in 1928; some bitterness is evident in his letters to Steinberg, who directed the conservatory in his absence.

At the time Glazunov was elected director of the conservatory (1905), he was at the height of his creative powers. His best works date from that period, among them the Violin Concerto and Eighth Symphony. This was also the time of the greatest international acclaim: he went abroad in 1907, conducted the last of the Russian Historical Concerts in Paris on 17 May and received the

Aleksandr Konstantinovich Glazunov



honorary DMus from the universities of Oxford and Cambridge. While in London he spent a considerable time at the Royal Academy of Music and the Royal College of Music, studying their curricula. In the meantime, there were cycles of all-Glazunov concerts given in St Petersburg and Moscow in celebration of his 25th anniversary as a composer. But the time and energy he spent on revitalizing the St Petersburg Conservatory took their toll: there was a decided decline of creative productivity in the succeeding years. He left his Ninth Symphony unfinished (the first movement was written in piano score in 1910), and only his First Piano Concerto (1910–11, although conceived earlier) reflects his former mastery, while the Second Concerto (1917) shows an autumnal decline. He composed his Sixth String Quartet (1921) specially for a young and highly talented group which called itself the 'Glazunov Quartet'; this ensemble toured Europe in the 1920s with immense success.

Like all Russians, Glazunov suffered much deprivation during World War I and the ensuing civil war years. Despite all hardships he remained active: he conducted concerts in factories, clubs and Red Army posts, participated in organizational work (with the All-Russian Union of Professional Musicians and the Leningrad PO) and was named People's Artist of the Republic in 1922 (in honour of his 40th anniversary as a composer). He played a prominent role in the Russian observation of Beethoven's centenary in 1927 as both speaker and conductor. On 15 June 1928 he left for Vienna to represent the USSR at the Schubert centenary celebrations; he extended his leave of absence several times to remain abroad, although he kept in close touch with events in Leningrad, showing much concern for the conservatory. On 19 December 1928 he conducted an evening of his works in Paris; during the years 1929–31 he conducted in Portugal, Spain, France, England, Czechoslovakia, Poland, the Netherlands and the USA. In 1932 his health deteriorated and he settled in Paris with his wife Ol'ga Gavrilova and adopted daughter Yelena Gavrilova, a pianist. (Under the name of Yelena Glazunov, she appeared frequently as soloist in his piano concertos with him conducting.) Although he now composed little, some of his last works show professional polish, as, for example, the Saxophone Concerto op.109 (1934). His last thoughts turned to his former teacher and friend Rimsky-Korsakov, who had died in 1908: he wrote some recollections about him and accepted membership in a Soviet-sponsored committee to commemorate the 25th anniversary of Rimsky-Korsakov's death. On 14 October 1972 Glazunov's remains were transferred to Leningrad and reinterred in an honoured grave. A research institute devoted to him was established in Munich and a Glazunov archive is maintained in Paris.

Within Russian music, Glazunov has a significant place because he succeeded in reconciling Russianism and Europeanism. He was the direct heir of Balakirev's nationalism but tended more towards Borodin's epic grandeur. At the same time he absorbed Rimsky-Korsakov's orchestral virtuosity, the lyricism of Tchaikovsky and the contrapuntal skill of Taneyev. There was a streak of academicism in Glazunov which at times overpowered his inspiration, an eclecticism which lacks the ultimate stamp of originality. The younger composers (Prokofiev, Shostakovich) abandoned him as old-fashioned. But he

remains a composer of imposing stature and a stabilizing influence in a time of transition and turmoil.

WORKS

ORCHESTRAL

symphonies and concertos

Syms.: no.1 'Slavyanskaya', E, op.5, 1881–2, rev. 1885, 1929; no.2, f♯, op.16, 1886; no.3, D, op.33, 1890; no.4, E♭, op.48, 1893; no.5, B♭, op.55, 1895; no.6, c, op.58, 1896; no.7 'Pastoral'naya', F, op.77, 1902; no.8, E♭, op.83, 1906; no.9, D, 1 movt, 1910, orchd G. Yudin

Concs.: Vn Conc., a, op.82, 1904; Pf Conc. no.1, f, op.92, 1910–11; Pf Conc. no.2, B, op.100, 1917; Conc. ballata, C, op.108, vc, orch, 1931; Conc., E♭, op.109, a sax, str, 1934

other works

Ov. no.1 on 3 Gk. Themes, g, op.3, 1882; Ov. no.2 on Gk. Themes, D, op.6, 1883; Serenade no.1, A, op.7, 1883; Pamyati geroya [To the Memory of a Hero], c♯–D♭, elegy, op.8, 1885; Suite caractéristique, D, op.9, 1884–7; Serenade no.2, F, op.11, small orch, 1884; Poème lyrique, D♭, op.12, 1884–7; Stenka Razin, b, sym. poem, op.13, 1885; 2 Pieces, op.14, 1886–7: Idylle, Rêverie orientale; Mazurka, G, op.18, 1888; Les [The Forest], c♯, fantasy, op.19, 1887; 2 morceaux, op.20, vc, orch, 1887–8: Mélodie, Sérénade espagnole

Svadebnoye shestviye [Wedding Procession], E♭, op.21, 1889; Slavyanskiy prazdnik [Slav Holiday], G, essay, op.26a, 1888 [after Str Qt, op.26: finale]; More [The Sea], E, fantasy, op.28, 1889; Rhapsodie orientale, G, op.29, 1889; Kreml' [The Kremlin], C–E♭, sym. picture, op.30, 1890; Vesna [Spring], D, musical picture, op.34, 1891; Triumphal March, E♭, op.40, orch, chorus ad lib, 1892; Carnaval, F, ov., op.45, 1892; Chopiniana, op.46, 1893; Concert Waltz no.1, D, op.47, 1893; Cortège solennel, D, op.50, 1894

Concert Waltz no.2, F, op.51, 1894; Scènes de ballet, A, suite, op.52, 1894; Fantasy 'Ot mraka ko svetu' [From Darkness to Light], b–C, op.53, 1894; Allegro vivo, E♭, 1895; Oriental Suite, 1895; Suite from 'Raymonda', op.57a, 1898; Pas de caractère, G, op.68, 1899 [insert for Raymonda]; Romantic Intermezzo, D, op.69, 1900; Chant du ménéstrel, op.71, vc, orch, 1900; Ouverture solennelle, op.73, 1900; Marche sur un thème russe, E♭, op.76, 1901; Valse lente, F, 1901; Ballade, F, op.78, 1902

Iz srednikh vekov [From the Middle Ages], E, suite, op.79, 1902; Gadaniye i plyaska [Fortune-telling and Dancing], A, ballet scene, op.81, 1904; Pesn' sud'bï [Song of Destiny], d, dramatic ov., op.84, 1908; 2 préludes, op.85, 1906, 1908; Russkaya fantaziya, A, balalaika orch, op.86, 1906; Pamyati N. Gogolya [In Memory of Gogol'], C, sym. prologue, op.87, 1909; Fantasie finnoise, C, op.88, 1909; Petite suite de ballet, 1910; Esquisses finnoises, E, op.89, 1912; Cortège solennel, B♭, op.91, 1910; Paraphrase sur les hymnes des nations alliées, op.96, 1914–15

Variatsii [Variations], op.97, str, 1918; Karelian Legend, a, op.99, 1916; Poème épique, 1933–4

STAGE AND VOCAL

Ballets: Raymonda, (3), op.57, 1896–7; Barïshnya-sluzhanka (Les ruses d'amour) (1), op.61, 1898; Vremena goda [The Seasons] (1), op.67, 1899

Incid music: Introduction and Dance of Salome for 'Salomé' (O. Wilde), op.90, 1908; Tsar' Iudeyskiy [The King of the Jews] (K. Romanov), op.95, 1913; Maskarad (M.Yu. Lermontov), 1912–13

Choral: Koronatsionnaya Kantata [Coronation Cant.], op.56, 4 solo vv, chorus, orch, 1896; Festive Cant. for the 100th Anniversary of the Pavlovsk Institute, op.63, 1898; Cant. in Memory of Pushkin's 100th Birthday, op.65, 1899; Hymn to Pushkin, op.66, female vv, pf ad lib, 1899; Lyubov' [Love], op.94, 1907; Zdravitsa [Toast], 1903; Ėy ukhnem [Song of the Volga Boatmen], chorus, orch, 1905; Prelyudiya-kantata k 50–letiyu Peterburgskoy konservatorii [Prelude-Cant. for the 50th Anniversary of the St Petersburg Conservatory], 1912; Vniz po matushke po Volge [Down Mother Volga], 1921 [from Russ. folksong]

Many songs and romances incl.: 5 romansï [5 Romances], op.4, 1882–5; 2 mélodies (A. Pushkin), op.27, 1888–90, orchd as op.27bis; 6 mélodies (Pushkin etc.), op.59, 1898; 6 mélodies (Pushkin etc.), op.60, 1898; Ėkh tï, pesnya [Oh You, Song], op.80, S, A, pf, 1900; Romance de Nina (Lermontov), op.102, 1916 [from Maskarad]; other settings of Pushkin, Lermontov, A. Maykov, W. Shakespeare, H. Heine; songs without op.no.

CHAMBER AND SOLO INSTRUMENTAL

Str qts: no.1, D, op.1, 1882; no.2, F, op.10, 1884; no.3 'Slavyanskiy' [The Slavonic], G, op.26, 1888; no.4, a, op.64, 1894; no.5, d, op.70, 1898; no.6, B♭, op.106, 1921; no.7 (Hommage au passé), C, op.107, 1930

Other chbr works: 5 novelettes, op.15, str qt, 1886; Elégie, D♭, op.17, vc, pf, 1887; Rêverie, D♭, op.24, hn, pf, 1890; Meditation, D, op.32, vn, pf, 1891; Suite, C, op.35, str qt, 1887–91; Brass Qt 'In modo religioso', op.38, tpt, hn, 2 trbn, 1892; Str Qnt, A, op.39, str qt, vc, 1891–2; Elégie, g, op.44, va, pf, 1893; Albumblatt, D♭, tpt, pf, 1899; Mazurka-oberek, D, vn, pf, 1917, orchd 1917; Ėlegiya pamyati M.P. Belyayeva [Elegy in Memory of Belyayev], op.105, str qt, 1928; Sax Qt, op.109, 1932; ww duos, other str qnts

Pf: Suite sur le thème du nom diminutif russe 'Sascha', op.2, 1883; 2 morceaux, op.22, 1889: Barcarolle, Novelette; Waltzes on the Theme 'Sabela', op.23, 1890; Prélude et mazurkas, op.25, 1888; 3 études, op.31, 1891; Petite valse, op.36, 1892; Nocturne, op.37, 1889; Grande valse de concert, op.41, 1893; 3 miniatyurï [3 Miniatures], op.42, 1893; Valse de salon, op.43, 1893; 3 morceaux, op.49, 1894; 2 Impromptus, op.54, 1895; Prélude et fugue, d, op.62, 1899; Thème et variations, op.72, 1900; Sonata no.1, b♭, op.74, 1901; Sonata no.2, e, op.75, 1901; 4 Préludes et fugues, op.101, 1918–23; Idylle, op.103, 1926; Fantaisie, op.104, 2 pf, 1920; Preludio e Fuga, e, 1926, arr. org 1929; Fantaisie, 2 pf, 1929–30

Org: Prélude et fugue, D, op.93, 1906–7; Prélude et fugue no.2, d, op.98, 1914; Fantaisie, 1934–5

COLLABORATIVE WORKS

Str Qt 'B–La–F', finale, 1886, other movts by Borodin, Lyadov, Rimsky-Korsakov; Imeninï [Nameday], 3 essays, str qt, 1887–8, collab. Lyadov, Rimsky-Korsakov; Fanfarï, wind, perc, 1889, collab. Cui; Shutka [Joke], quadrille, pf 4 hands, 1890, collab. Lyadov and others; Slavleniye (Les fanfares), 1890, collab. Lyadov; Slavleniye, pf 4 hands, 1893, collab. Blumenfeld, Lyadov; Variations on a Russian Theme, str qt, 1898, collab. Skryabin and others

Pyatnitsï [Fridays], str qt, set 1 1898, set 2 1898–9, collab. Borodin and others; Variations on a Russian Theme, pf, 1899, collab. Lyadov and others; Variations on a Russian Theme, orch, 1901, collab. Lyadov and others; Cantata in Memory of M. Antokol'sky (S. Marshak), 1903, collab. Lyadov; Minuet, pf, collab. Arensky and others

ORCHESTRATIONS AND ARRANGEMENTS

A. Arensky: Variations, op.35, str qt, orchd

A. Borodin: Prince Igor, ov. and Act 3 completed and orchd, 1888

A. Borodin: Sym. no.3, 2 movts orchd

M. Musorgsky: Tsar Saul, orchd

Orchestrations of works by Chopin, Cui, Dargomïzhsky, Liszt, Schumann, Tchaikovsky etc.

Principal publisher: Belaieff (Leipzig)

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BORIS SCHWARZ

Gleason, Frederick G(rant) (*b* Middletown, CT, 17/18 Dec 1848; *d* Chicago, 6 Dec 1903). American composer. He studied with Dudley Buck in Hartford, before working further in Leipzig (1869–70), Berlin and London. He returned to Connecticut in 1875 where he began teaching, composing and performing. From 1877 he lived in Chicago, becoming a prominent musician there, first as a teacher at the Hershey School of Music, then in 1891 as head of the theory department at the American Conservatory, and from 1900 as its director. He was music critic for the *Chicago Tribune*, 1884–9, and editor of the *Music Review*, 1891–4. He belonged to both the New York Manuscript Society and the Chicago Manuscript Society (as its first president).

Gleason composed in nearly all genres, and wrote two operas to his own librettos. He finished the three-act *Otho Visconti* in 1880, but it was not performed in its entirety until 1907 at the College Theater, Chicago. His second opera, *Montezuma* (1885), never had a complete performance; his *Auditorium Festival Ode* was first given at the dedication of the Chicago Auditorium in December 1889. Gleason also wrote two symphonic poems, cantatas, choral music, a piano concerto and organ works. The conductor Theodore Thomas championed Gleason's music, which is characterized by its use of leitmotifs, full orchestrations and luxurious harmonies.

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N. LEE ORR

Gleason, Harold (*b* Jefferson, OH, 26 April 1892; *d* La Jolla, CA, 28 June 1980). American organist and musicologist. He studied civil engineering at the California Institute of Technology (1910–12) and also studied music privately while working as a church organist. In 1917 he moved to Boston, where he studied with Lynnwood Farnam and directed the Boston Music School Settlement. In 1918 he was organist and choirmaster of the Fifth Avenue Presbyterian Church of New York. He then moved to Rochester, where he became personal organist and director of music in the house of George Eastman (the founder of Kodak), established and directed the Hochstein School (1919–29), and played at various churches. During this period he studied the organ with Joseph Bonnet in Paris (1920, 1922–3). In 1921 Gleason became head of the organ department at the Eastman School of Music of the University of Rochester and served until 1953. He was also professor of musicology and music literature and director of graduate studies. A renowned teacher, he gradually moved into research and writing, and in 1937 published his widely used *Method of Organ Playing* (1937, 8/1996). Later publications included *Examples of Music before 1400* (1942), *Music in America* (with W.T. Marrocco, New York, 1964) and the study guides *Music Literature Outlines* (1949–55). He was married to the concert organist Catharine Crozier.

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VERNON GOTWALS/CHARLES KRIGBAUM

Glebov, Igor'. *See* ASAF'YEV, BORIS VLADIMIROVICH.

Glebov, Yevgeny Aleksandrovich (*b* Roslavl', Smolensk district, Russia, 10 Sept 1929; *d* 12 Jan 2000). Belarusian composer. He graduated from the Conservatory of Belarus (1956) having studied with Anatoly Bogatïryov. He taught musical and theoretical disciplines at the Minsk Music School (1953–63), and from 1971 he taught composition at the Conservatory of Belarus (later the Belarusian Academy of Music), and was appointed professor in 1983. A laureate of the State Prize of the Belarusian SSR (1970), he was awarded the honorary title of People's Artist of the USSR in 1984.

Although Glebov is noted for his use of a wide range of genres, his most significant achievements are concentrated in symphonic music and ballet (in these spheres he occupies a leading position among Belarusian composers). His creative development is palpably influenced by Shostakovich and, to a lesser degree, by early Stravinsky. His symphonies and ballets possess a dramatic and confrontational character and demonstrate a mastery of continuous development, thematic transformation, polyphony and brilliant orchestral colouring. The opera *Master i Margarita* ('The Master and Margarita') and his ballets draw their subjects from classic works of Belarusian and world literature.

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ELENA SOLOMAKHA

Glee. A type of unaccompanied partsong, typically for male voices though often including female voices, which flourished in England from about 1750 until World War I. The word is derived from the Old English *gleo*, meaning 'mirth' or 'entertainment'. The term 'glee' first appeared in songbooks of the later 17th century, applied to short songs harmonized for vocal ensemble and often intended to be accompanied by instruments. It was not until the mid-18th century that the glee proper developed as a sizable, through-composed partsong, designed to be sung without instrumental support, with some sections of its words set contrapuntally.

The main inspiration behind the 18th-century glee was the English madrigal of 1590–1630, which was being rediscovered and performed at the time by bodies such as the Academy of Ancient Music (founded in 1710) and the Madrigal Society (founded in 1741). To a generation whose experience of partsong was largely limited to obscene catches, the flowing lines, sensuous textures and poetic seriousness of the Elizabethan and Jacobean madrigal came as a revelation and a challenge.

The Noblemen and Gentlemen's Catch Club in London gave glees enormous encouragement from 1763 onwards by offering munificent prizes for new partsongs (in four categories: serious glee, light glee, catch and canon). Samuel Webbe (i), who emerged during the 1770s as England's most profound and versatile glee composer, won 17 Catch Club prizes for his work; J.W. Callcott's career as a composer was launched when he won three of the Club's prizes simultaneously in 1785. Another prizewinner was the Earl of Mornington, whose *Here in cool grott* was judged the best light glee in 1779. Many prizewinning glees became popular favourites for several generations.

The glee borrowed many characteristics from the earlier madrigal: a tendency to divide the text into small sections and to give each one a different emotional colouring, irrespective of the poem's metrical structure; the inclusion of short homophonic passages where one or more voices temporarily drop out of the ensemble to give a semichorus effect; imitative counterpoint and close canon; and unexpected changes of metre from duple to triple time or vice versa. On the other hand, it also had contemporary characteristics: detailed dynamics, including *sf* and *fp* markings; multi-sectional forms derived from Baroque and *galant* instrumental music; chromatic harmony; and subject matter that reached beyond romantic love, hunting, fairies and the progress of the seasons to such topics as income tax (Webbe's *My pocket's low and taxes high*, *c*1800), the adventures of a merchant ship in a storm (his *When winds breathe soft*, *c*1775), and the religion of a London businessman (Callcott's *O snatch me swift*, 1790).

The most popular vocal groupings for glees in the late 18th century were ATB, TTB and ATTB, with the alto parts sung by male falsettists; increasingly, however, composers wrote for SATB and SSATB groupings, requiring women to sing the soprano parts and reflecting a general social acceptance of women into choral clubs and singing groups. Between 1795 and 1815 there was a temporary fashion for glees with instrumental accompaniment; but this passed, and glees went forward into the 19th century confirmed as an unaccompanied form.

The later history of the glee is well documented but incompletely researched. The genre spread to lower social groups during the 19th century, helped by the formation of large choral societies, the proliferation of trained choirs in parish churches and the efforts of educationists to make the lower classes fluent in staff and Tonic Sol-fa notation. By 1870 the publication of glees was a highly lucrative business, in which Novello & Co. of London tried, but failed, to corner the market. Leading composers of glees in the 19th century (also well known for their church music) were William Beale, William Horsley, R.L. Pearsall, J.L. Hatton, Joseph Barnby and John Stainer; many more were written by composers whose names are now forgotten. In about 1885 Baptie drew up a list of nearly 23,000 partsongs published in Britain since 1750 (in *GB-Lbl* M.R.Ref.3.a; see Johnson, 1979), and reckoned that as many again had been composed but had not reached print.

After 1880 composers tended to avoid the word 'glee' and to use the term PARTSONG instead. The real end of the tradition came, however, with World War I. In about 1920 a new type of English partsong emerged, selfconsciously based on medieval and Renaissance models and modal harmony, and the glee went permanently out of fashion.

A reassessment of the glee is long overdue. Its 160-year history includes a great deal of inept, hastily written and commercial work, but the genre deserves to be judged on its finest achievements, which give a touching picture of the inward, private side of the English psyche at a time when England's main energies were turned outwards towards Empire.

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DAVID JOHNSON

Gleichschwebende Temperatur (Ger.). *See* EQUAL TEMPERAMENT.

Gleim, Johann Wilhelm Ludwig (*b* Ermsleben, nr Halberstadt, 2 April 1719; *d* Halberstadt, 18 Feb 1803). German poet. After studying law at Halle, he became a tutor at Potsdam and then entered the service of the Prince of Brandenburg. In 1747 he became secretary to the cathedral chapter at Halberstadt, and spent the rest of his life there, held in deep affection by all who knew him, and corresponding with many of his most distinguished contemporaries.

From the publication of his first verse collection, *Versuch in scherzhaften Liedern* (Berlin, 1744–58), Gleim was the acknowledged leader of the group of anacreontic poets; among those he influenced were his friends Uz, Götz, Klopstock and Wieland. He sang the praises of wine, comradeship, women and song, yet a moral tone is always present; the lightness and ease of his verse held an obvious attraction for composers. He served in the Second Silesian War, and his patriotic *Kriegs- und Siegeslieder* and *Preussische Kriegslieder* (1758) were extremely popular; Telemann and Schubart set some of them to music, and Mozart's *Ein deutsches Kriegslied: 'Ich möchte wohl der Kaiser sein'* (K539) is of that type, though later. The anacreontic poems were still more appreciated by composers – C.P.E. Bach, Beethoven, Haydn, Reichardt, Schubert and Spohr all set some. Gleim is also important as the translator and adapter of medieval German love-songs, and as the author of odes and many occasional pieces.

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PETER BRANSCOMBE

Glein, Erasmus de (*d* ?Dresden, 1599). Instrumentalist and composer, active in Germany. He played the trumpet and possibly other instruments. He was appointed a member of the orchestra at the Saxon court chapel in Dresden in about 1568, and subsequently became its 'instrument keeper'. His salary in 1576 was 120 guilders. According to Eitner, in 1589 he received an 'ex gratia' payment of 500 guilders. Glein joined three other Dresden musicians – Scandello, Le Maistre and Wessalius – in producing *Epithalamia, in honorem … Nicolai Leopardi* (Nuremberg, 1568[21]). His contribution, the third of the four pieces, is an imitative six-part motet in two sections, *Nicoleo Kuneganda* and *Ipse Deus sancto vestras*. Two further six-part motets survive in *D-Dl*: Nu kom der heiden Heilandt and *Resurrexi et adhuc tecum sum*. The anonymous eight-part setting of *Domine probasti me*, which belongs to the introit *Resurrexi* and immediately follows it in the manuscript, may also be Glein's work.

RICHARD MARLOW

Gleisman, Carl Erik (*b* Stockholm, 1767; *d* Stockholm, 9 Dec 1804). Swedish amateur organist and composer. He was employed as a secretary at the state fire insurance office, but also held the post of organist at the Mariakyrka from 1792. He was a regular guest at the Palmstedt literary circle and was notable for his *Sällskapsvisor* (parlour songs), 11 of which were published in Åhlström's periodical collections *Musikaliskt tidsfördrif* (1795–8) and *Skaldestycken satte i musik* (1795–8). Gleisman wrote two arias for *Eremiten* (1798), an opera on a libretto after Kotzebue, to which Abbé G.J. Vogler, Johan Wikmanson and others contributed, and he may have contributed to other collaborative stage productions. He also composed three polonaises and a waltz for the piano, which were published in *Musikaliskt tidsfördrif* (1792–1802). His style is characterized by harmonic and melodic simplicity.

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C.-G. STELLAN MÖRNER/BERTIL H. VAN BOER

Gleissner, Franz (*b* Neustadt, 1759; *d* Munich, 18 Sept 1818). German composer and lithographer. After early training in the seminary at Amberg, he moved to Munich, where he continued studies in music and philosophy and became a court musician. There he met ALOIS SENEFELDER, the inventor of lithography, initially when he was commissioned to compose some songs in connection with Senefelder's theatrical activities. In 1796 Gleissner was approached by Senefelder to make commercial use of his method of relief printing from stone for the publication of music. Gleissner was the first to see the possibilities of this and had his *12 neue Lieder* produced by it the same year. This was the beginning of a partnership that lasted over 20 years. Between 1796 and 1798 Senefelder and Gleissner printed music from etched stones, but in 1798 or early in 1799 Senefelder developed a chemical method of printing from stone, for which he and Gleissner were granted a 15-year privilege on 3 September 1799 by Maximilian Joseph of Bavaria. This was the planographic process now called lithography. An announcement of the privilege in a Munich newspaper on 26 September 1799 was seen by Johann Anton André (*see* ANDRÉ family, (2)), and within a month André entered into an agreement with Senefelder and Gleissner to set up a lithographic workshop in Offenbach. Lithographical music began to come off André's presses early in 1800. As the first lithographer with a knowledge of music, Gleissner probably instructed André's music engravers in the new process. Senefelder soon fell out with André over the latter's business plans, and in August 1801 he left for Vienna, where he set up the Chemische Druckerey, eventually securing a privilege to print by lithography in Lower Austria on 18 January 1803. Gleissner apparently ran the Chemische Druckerey on a day-to-day basis. The press was not successful, either technically or commercially, and produced some music printing of very poor quality. Its output included compositions by Gleissner, stocks of which remained unsold when Senefelder disposed of the press to Sigmund Anton Steiner, probably in 1805 (*see* HASLINGER). Gleissner and Senefelder returned to Munich in October 1806 to establish a new press for G.J. Vogler and Johann Christoph Freiherr von Aretin. Vogler soon withdrew from the arrangement, but for some years Gleissner and Senefelder ran the press, producing a variety of work. In October 1809 Senefelder and Gleissner were offered posts at the lithographic press of the Bavarian cadastral office, with permission to continue running their own press.

Gleissner was a composer of some merit, and wrote instrumental and vocal works, many of which are among the earliest examples of lithography. However, what

remains significant today is his role in promoting the use of lithography for music printing.

See also PRINTING AND PUBLISHING OF MUSIC.

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VINCENT DUCKLES/MICHAEL TWYMAN

Glen. Scottish family of makers of bagpipes and other musical instruments and publishers of bagpipe music.

Thomas Macbean Glen (*b* Inverkeithing, Fife, 4 May 1804; *d* Edinburgh, 12 July 1873) established an instrument making firm at 250 Cowgate, Edinburgh, in 1827. Probably the firm at first undertook various kinds of business; it is not listed in the Edinburgh Directory specifically as a 'pipe and flute maker's' until 1833. Sets of Glen's bagpipes along with other intruments have survived and, according to Baptie, he invented the wooden ophicleide (serpentcleide). He retired in 1867 and the business was continued as J. & R. Glen by his sons, John Glen (*b* Edinburgh, 13 June 1833; *d* Edinburgh, 29 Nov 1904) and Robert Glen (*b* Edinburgh, 13 Jan 1835; *d* Edinburgh, 21 Oct 1911). Both sons were distinguished musical scholars. John Glen formed a collection of old Scottish printed music books which was acquired at his death by Lady Dorothea Ruggles-Brise, and passed in 1927 to the National Library of Scotland. Robert Glen made an important collection of historic musical instruments which was drawn upon for several major exhibitions; most of the collection is now held by museums in Edinburgh and Glasgow.

In 1911 the firm of J. & R. Glen moved to premises at 497 Lawnmarket, Edinburgh, and was thereafter managed by Thomas Glen (*b* Edinburgh, 5 Aug 1867; *d* Edinburgh, 21 Aug 1951), son of John Glen, then by Andrew M. Ross (1891–1979) and his son Andrew J. Ross (*b* Edinburgh, 1930; *d* Edinburgh, 1980), relatives by marriage of the Glens. The firm passed out of the family's hands in 1978, the premises and name being used for a further four years by an unrelated proprietor. Archival documents from the firm survive in the National Library of Scotland and the Edinburgh University Collection of Historic Musical Instruments.

A separate firm was established in 1833 by Alexander Glen (i) (*b* Inverkeithing, 19 Aug 1801; *d* Edinburgh, 14 March 1873), brother of T.M. Glen; by 1844 Alexander was known for his skill in bagpipe making. This firm occupied various premises in Edinburgh. His son David Glen (i) (*b* Edinburgh, 3 April 1853; *d* Edinburgh, 25 June 1916) joined the firm in about 1869, and continued it in his own name from 1873 (at its final address, 8 Greenside Place). In 1911 Alexander Glen (ii) (*b* Edinburgh, 31 Dec 1877; *d* Edinburgh, 4 Feb 1951) and David Glen (ii) (*b* Edinburgh, 1 Dec 1883; *d* Brora, 5 April 1958), sons of David Glen (i), became partners in the firm, which continued as David Glen & Sons until 1949, when it was acquired by J. & R. Glen.

Several members of the family published tutors for the bagpipe and collections of bagpipe tunes.

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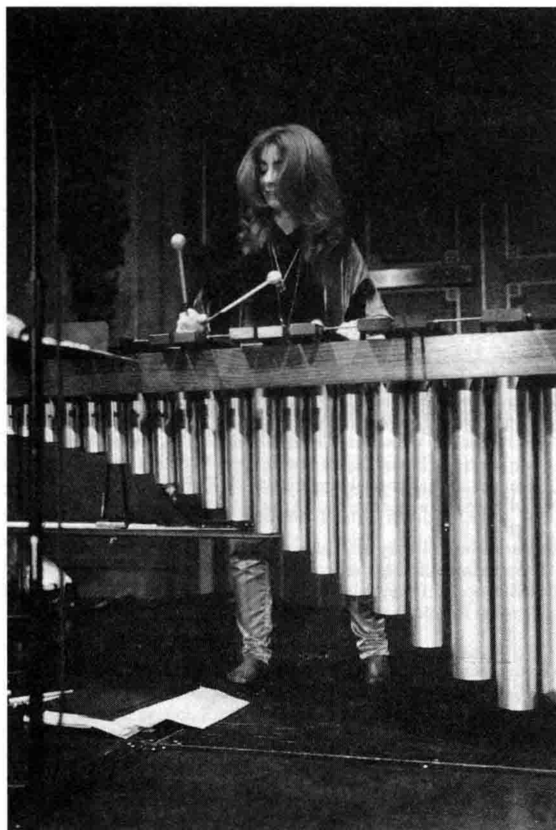
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DAVID JOHNSON/ARNOLD MYERS

Glennie, Evelyn (*b* Aberdeen, 19 July 1965). Scottish percussionist. Profoundly deaf since early childhood, she studied timpani and percussion from the age of 12, and in 1982 entered the RAM. After winning the Shell/LSO Award in 1984 she embarked on a glittering international career. Her versatility and virtuosity have gained her an unusually diverse audience, and many composers have written works for her, including James MacMillan (whose concerto *Veni, veni Emmanuel* she first performed at the 1992 Proms), Dominic Muldowney, John McLeod, Richard Rodney Bennett and Thea Musgrave. She has also made numerous recordings, several of which have won awards. Glennie tours regularly throughout the world, and gives an annual series of concerts and masterclasses in North America. Fascinated by non-Western musical cultures, she has given recitals and workshops in Japan and India, and in 1994 performed with a leading gamelan orchestra in Indonesia. Her solo concerts are distinguished not only by her dazzling playing skills but also by her imaginative programming. Glennie has written music for television, films and documentaries, and founded the Evelyn Glennie Percussion Composition Award in 1991 to encourage the creation of new works for percussion. She has received honorary doctorates from several academic institutions and was created an OBE in 1993. Her autobiography, *Good Vibrations*, was published in London in 1990.

JAMES HOLLAND



Evelyn Glennie

Gletle, Johann Melchior (*b* Bremgarten, nr Zürich, July 1626; *d* Augsburg, ?2 Sept 1683). Swiss composer and organist. He was organist of Augsburg Cathedral from 1651 and Kapellmeister from April 1654; he held both positions until his death. After 1670 his poor health greatly restricted his activities.

There are 219 extant compositions by Gletle. All the sacred music is in the Italian-influenced concertato style common to Austria, southern Germany and Switzerland in the 17th century. According to Schanzlin, the motets contain elements found both in sacred concertos such as those of Schütz and in the church cantatas of the end of the century. There is no clear separation between aria and recitative, nor do the instrumental parts show much independence. The text-setting is conscientious in all respects, but especially with regard to expressive devices such as embellishment and chromaticism. Gletle also shows a penchant for unusual modulations. In both the secular and sacred works the melodies are songlike, revealing both Italian and folk influences.

WORKS

all published in Augsburg

Edition: *J.M. Gletle: Ausgewählte Kirchenmusik*, ed. H.P. Schanzlin and M. Zulauf, SMd, ii (1959) [SZ]

op.

1 Expeditionis musicae classis I: Motettae sacrae concertatae XXXVI, 2–8vv, 18 with insts, bc (org) (1667); 6 in SZ

2 Expeditionis musicae classis II: Psalmi, 5/5vv, 5 insts, bc (org) (1668); Mag in SZ

3 Expeditionis musicae classis III: Missae concertatae, 5/5vv, 5 insts, bc (org) (1670); some ptbks lost

4 Musica genialis latino-germanica, 1–5vv, theils mit 2 vn ad lib, sambt 2 Sonaten und 36 Trombeterstücklen auff 2 Trombeten marinen (1675); 2 songs ed. in Moser, 1 ed. M. Seiffert, in *Organum*, ii/19 (Leipzig, 1939), 1 song, 12 trumpet marine duets in W. Schuh, ed.: *Zwölf Kleine Duos* (Zürich, 1932), 12 trumpet marine duets in Stern, 17 trumpet marine duets in G. Keller, ed.: *Heitere Duette für 2 Altflöten in Suitenform* (Wilhelmshaven, 1959)

5 Expeditionis musicae classis IV: Motettae XXXVI, 1v, 2–5 insts, bc (org) (1677); 1 ed. A. Geering *Schweizer Musikbuch* (Zürich, 1939); 6 in SZ

6 Expeditionis musicae classis V: Litanie B.V. Lauretanae, 15 for 5vv, chorus, 5 insts, bc (org), 16 for 1–5vv (1681); litany, 5 Marian songs in SZ

7 Musica genialis latino-germanica classis II, 2–3vv, bc (org) (1684)

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H.J. Moser: *Corydon, das ist Geschichte des mehrstimmigen Generalbassliedes und des Quodlibets im deutschen Barock* (Brunswick, 1933, 2/1960)

W. Vogt: *Die Messe in der Schweiz im 17. Jahrhundert* (Schwarzenburg, 1940)

H. Schanzlin: *Johann Melchior Gletles Motetten* (Berne, 1954)

A. Layer: 'Johann Melchior Gletles Leben und Wirken': introduction to SMd, ii (1959)

C. Blümel, ed.: *36 Trompeter-Stückle* (Leverkusen, 1985)

F. Krautwurst: 'Ein unbekanntes Briefautograph Johann Melchior Gletles', *Musik in Bayern*, xliii (1991), 79–85

CECIL ADKINS

Glick, Srul Irving (*b* Toronto, 8 Sept 1934). Canadian composer. He studied music at the University of Toronto and in Paris. The cantorial music performed by his father David, who emigrated to Canada from Russia in 1924, was also a strong influence. From 1962 to 1986 Glick worked in Toronto as a music producer for the CBC. In 1969 he became the choir director (and in 1978 also the composer-in-residence) at Beth Tikvah Synagogue (Toronto). He has written nearly 200 pieces of liturgical music and has received three awards for his contributions to Jewish music. In his earliest concert works, such as *Suite Hébraïque* no.1 (1961) and *. . . i never saw another butterfly . . .* (1968) (a song cycle to poems by children from the Terezín concentration camp), Glick achieves great expressive power and emotional depth through economical means: the use of a major scale with a raised fifth degree, for instance, or the spare but well-calculated use of dissonant tone clusters. More recently Glick has written in an openly tonal Romantic idiom, earning much recognition for his large-scale choral works and chamber music. (*EMC2*)

WORKS

(selective list)

INSTRUMENTAL

Orch: Sinfonia Concertante, str, 1961; Suite Hébraïque no.1, 1961; Gathering In, str, 1970; Ps for Orch, 1971; Symphonic Elegy, str, 1974; Vn Conc. 1976; Sonata 'Devequt', 1982; Divertimento, str, 1987; The Reawakening, 1991; Pf Conc., pf, str, 1992

Chbr and solo inst: Suite Hébraïque no.1, arr. cl/s sax, pf, 1963; Suite Hébraïque no.2, cl, vn, va, vc, pf, 1969; Prayer and Dance, vc, pf, 1975; Suite Hébraïque no.3, str qt, 1975; Suite Hébraïque no.4, a sax/cl/va, pf, 1979; Suite Hébraïque no.5, fl, cl, vn, vc, 1980; Sonata, fl, pf, 1983; Str Qt no.1, 1984; Suite Hébraïque no.6, vn, pf, 1984; Sonata, ob/s sax, pf, 1987; Trio, fl, va, hp, 1988; Sonata, vc, pf, 1989; Sonata, a sax, pf, 1990; Trio, vn, vc, pf, 1990; Friendship Qnt, pf, str qt, 1994; Str Qt no.2, 1994; The Klezmer's Wedding, cl, vn, pf, 1996; Pf Sonata, 1996

VOCAL

Choral: Northern Sketches (D. Clenman), SATB, vn, vc, pf, 1982; The Hour has Come (C. Leckner), SATB, orch, 1985; Sing unto

the Lord a New Song (Pss), SATB, hp/pf/orch, 1986; Canticle of Peace (S. Glick), 1987; Songs of Creation (R. Brin, R. Chester, L. Cohen, Glick, Pss), SATB, brass qnt, 4 perc, org, 1989; Moments in Time (M. Waddington, A.M. Klein, J. Reaney, I. Layton, Glick), Tr chorus, pf, 1990; In Memoriam Leonard Bernstein (Ps xxiii, Bible: *Ecclesiastes*, trans. Glick, Glick: *Kaddish*), SATB, pf, 1993; Triumph of the Spirit (Bible: *Jeremiah*, trans. Glick, Hebrew prayers, D. Clenman, R. Cook, trans. B.Z. Bokser), SATB, orch, 1995

Solo: . . . i never saw another butterfly . . . (anon., A. Synkova, M. Kosek, H. Lowy, Bachner, P. Fischl, P. Friedmann), Mez/A, . orch/pf, 1968; 2 Landscapes (K. Patchen), T, pf, 1973; Poet's Life (R. Korn), S, str orch/pf, 1992; 7 Tableaux from the Song of Songs (trans. Glick), S (vn, vc, pf)/pf, 1992

Principal publishers: Gordon V. Thompson, Jaymar, Transcontinental

ROBIN ELLIOTT

Glière [Glier], **Reyngol'd Moritsevich** [Glière, Reinhold] (*b* Kiev, 30 Dec 1874/11 Jan 1875; *d* Moscow, 23 June 1956). Russian composer. He studied at the Moscow Conservatory until 1900 with Hřímalý for the violin and with Taneyev, Arensky, Konyus and Ippolitov-Ivanov for theory and composition. From 1920 to 1941 he was a professor of composition at the conservatory, where his pupils included Davidenko, Novikov, Rakov and other well-known Soviet composers. He also taught for a while in Kiev; there, his pupils included Lyatoshyns'ky. He served as chairman of the organizing committee of the USSR Composers' Union (1938–48). He held a doctorate in art criticism, several State Prizes (1942, 1946, 1948, 1950) and the title People's Artist of the USSR (1938), the RSFSR, the Uzbek SSR and the Azerbaijani SSR.

Glière was a direct heir to the Russian Romantic tradition, working predominantly on a grand scale in the large forms (opera, ballet, symphony, symphonic poem etc.). The most important element in his style is expressive melody. His ballet music is marked by particular sensitivity and beauty, colourfulness and pictorialism; the most popular of his works in this genre are *Krasnïy tsvetok* ('The Red Flower') and *Mednïy vsadnik* ('The Bronze Horseman'). In his symphonic works he drew above all on the Russian epic tradition, that of Borodin and Glazunov. This is especially clear in his Third Symphony 'Il'ya Muromets', named after a Russian folk hero, but all his symphonies, concertos and symphonic poems show a monumentality of image and a brilliant aural imagination.

His lively interest in the music of Slavonic peoples, notably the Ukrainians, and in Eastern music led him to write stage works based on the folk culture of the Transcaucasus and Central Asia (in this he was a pioneer). Examples include the operas *Shakh-Senem*, *Gyul'sara* and *Leyli i Mejnun*, which are at once organic offshoots of the Russian tradition and genuinely national pieces that stimulated the development of professional music in the eastern republics. Besides his creative work, Glière also appeared frequently as a conductor and pianist. Many of his compositions have entered the standard repertory, and he is considered the founder of Soviet ballet.

WORKS
(*selective list*)

OPERAS

Zemlya i nebo [Earth and Sky] (op-orat, after Byron), 1900
Shakh-Senem (3, after Azerbaijani legend), 1923; Baku, 4 May 1934
Gyul'sara (music drama), 1936, Tashkent, 24 April 1937; rev. as op, Tashkent, 25 Dec 1949, collab. T. Sadïkov
Leyli i Mejnun, 1940
Rashel' [Rachel] (after G. de Maupassant: *Mademoiselle Fifi*), 1942

BALLETS

Khrizis (ballet-pantomime), 1912
Ovechiy istochnik [Sheep's Spring], 1922; rev. as Komediantï [The Comedians], 1930
Kleopatra (Egipetskiye nochi), 1925
Krasnïy mak [The Red Poppy], 1926–7, Moscow, 1927; rev. as Krasnïy tsvetok [The Red Flower], 1949
Mednïy vsadnik [The Bronze Horseman] (after A.S. Pushkin), 1948–9; Leningrad and Moscow, 1949
Taras Bul'ba (after N.V. Gogol), 1951–2
Dog' Kastilii [with music from Sheep's Spring], 1955

ORCHESTRAL

Syms.: no.1, E♭, op.8, 1899–1900; no.2, c, op.25, 1907–8; no.3 'Il'ya Muromets', op.42, 1909–11
Concs.: Hp Conc., op.74, 1938; Coloratura S Conc., 1943; Vc Conc., 1946; Hn Conc., 1950; Vn Conc., 1956, completed and orchd by Lyatoshynsk'y
Sym. poems: Les Syrènes, op.33, 1908; The Zaporozhy Cossacks, op.64, 1921; Zapovit [Testament], op.73, after Shevchenko, 1938
Ovs.: Ferganskiy prazdnik [Ferghana Fête], op.75, 1940; Druzhba narodov [The Friendship of Peoples], op.79, 1941; Ov. on Slav Themes, 1941; For the Happiness of the Fatherland, 1942; Twenty-five Years of the Red Army, 1943; War Ov., *c*1943; Victory, 1945
Military band: Fantasy for the Festival of the Comintern, 1924; Red Army March, 1924; Heroic March for the Buryat-Mongolian ASSR, op.71, 1936; Solemn Ov. for the 20th Anniversary of the October Revolution, op.72, 1937

OTHER WORKS

Vocal: Imitation of Ezekiel, nar, orch, 1919; 2 Poems, op.60, S, orch, 1924; Zazdravnaya [A Toast], 1v, orch, *c*1939; many songs with pf
Chbr: Str Sextet, op.1, 1900; Str Qt no.1, op.2, 1900; Str Octet, op.5, 1900; Str Sextet, op.7, 1902; Str Qt no.2, op.20, 1905; Str Qt no.3, op.67, 1928; Str Qt no.4, op.83 (1946)
Other inst: Romance, op.3, vn, pf, 1902; Ballad, op.4, vc, pf, 1902; 2 Pieces, op.32, db, pf, 1908; Pieces, op.35, various insts with pf, 1908; 8 Pieces, op.39, vn, vc, 1909; 12 Easy Pieces, op.45, vn, pf, 1909; 12 Pieces, op.51, vc, pf, 1910; 10 Duos, op.53, 2 vc, 1911; 7 Instructive Pieces, op.54, vn, pf, 1911; many pf pieces and other works

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I. Bėlza: *R.M. Glier* (Moscow, 1955, 2/1962)
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SovM (1961), no.6, pp.109–14 [special no., incl. articles by E. Gnesina, G. Litinsky, S. Sinior and D. Person]
M.F. Leonova: *Simfonicheskiye proizvedeniya R.M. Gliera: simfonii, odnochastnïye sochineniya, kontsertï: spravochnik-putevoditel'* [Glière's symphonic works: symphonies, single-movement works, concertos: a reference guide] (Moscow, 1962)
S.Ya. Levin: 'Dva baleta R.M. Gliera "Krasnïy tsvetok", "Mednïy vsadnik"' [Glière's two ballets *The Red Flower* and *The Bronze Horseman*], *Muzïka sovetskogo baleta*, ed. L.N. Raaben (Moscow, 1962), 126–62
N. Petrova: *R.M. Glier* (Leningrad, 1962)
B.S. Yagolim: *R.M. Glier: notograficheskiy spravochnik* [Catalogue of works] (Moscow, 1964)
V.M. Bogdanov-Berezovsky, ed.: *R.M. Glier: stat'i, vospominaniya, materialï* [Articles, reminiscences, materials] (Leningrad, 1965–7)
S. Krebs: *Soviet Composers and the Development of Soviet Music* (New York, 1970)
L.S. Ginzburg: *Issledovaniya, stat'i, ocherki* [Research, articles, essays] (Moscow, 1971) [incl. article on Glière's chamber music]
N. Kus'min: 'Glier v Kiyeve' [Glière in Kiev], *SovM* (1975), no.9, pp.100–13
S. Veksler: *Gliere i uzbekskaya muzïka* [Glière and Uzbek music] (Tashkent, 1981)

GALINA GRIGOR'YEVA

Gligo, Nikša (*b* Split, 6 April 1946). Croatian musicologist. He graduated in English and comparative literature from Zagreb University (1969) and in musicology from Ljubljana University (1973). He later studied with Koraljka

Kos at Zagreb University (MA 1981) and with Andrej Rijavec at Ljubljana University, gaining the PhD in 1984 with a dissertation on problems of new music. He was awarded scholarships to study at the universities of Cologne, Berlin (with Carl Dahlhaus and Rudolf Stephan) and Freiburg (with H.H. Eggebrecht). He was artistic director of the Music Salon of Zagreb University (1969–86) and programme director of the Music Biennial Zagreb (1973–91). He has taught at the Zagreb Academy of Music since 1986 and the Faculty of Organization and Informatics in Varaždin since 1996. He was on the executive committee of the European Conference of the Promoters of New Music (1989–94) and is vice-president of the section for semiotics at the Croatian Society for Social Sciences and Humanities (from 1995).

Gligo is concerned with the aesthetics, semiotics and terminology of 20th-century music and the use of computers in musicology. His project on the standardization of 20th-century Croatian music terminology resulted in his book *Pojmovni vodič kroz glazbu 20. stoljeća*, which is relevant to both musicology and linguistics, and for which he received the Croatian National Award in the Humanities.

WRITINGS

'Skladba i njena realizacija' [The composition and its realization], *Telegram*, no.428 (1968), 14–18

'Prostor i pokret u imanenciji glazbe' [Space and movement in the immanence of music], *Zvuk*, nos.111–12 (1971), 46–58

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Varijacije razvojnog kontinuiteta: skladatelj Natko Devčić [Variations in developmental continuity: the composer Natko Devčić] (Zagreb, 1985)

'Was für ein Werk stellt *A Collection of Rocks* von John Cage dar? Ein Beitrag zur Werkdetermination in der experimentellen Musik', *Entgrenzungen in der Musik*, ed. O. Kolleritsch (Vienna, 1987), 247–72

'Schrift ist Musik? Ein Beitrag zur Aktualisierung eines nur anscheinend veralteten Widerspruchs', *IRASM*, xviii (1987), 145–62; xix (1988), 75–115

'Die musikalische Avantgarde als historische Utopie: die gescheiterten Implikationen der experimentellen Musik', *AcM*, lxi (1989), 217–37

'Nova glazba u postmodernom dobu? Doprinost produbljenju jedne moderne kontroverze' [New music in the postmodern age? A contribution to a modern controversy], *MZ*, xxvi (1989), 29–39 [with Eng. summary]

'"Structure, un des mots de notre époque": die Komponistentheorie als notwendiger Beitrag zum Verständnis der neuen Musik', *Verbalisierung und Sinngehalt: über semantische Tendenzen im Denken in und über Musik heute*, ed. O. Kolleritsch (Vienna, 1989), 83–103

'Luigi Nono, ein kämpfender Musiker', *Die Musik Luigi Nonos*, ed. O. Kolleritsch (Vienna, 1991), 91–114

'Über die Wissenschaftlichkeit der Musikwissenschaft: die Analyse als ihre Gewährleistung', *IRASM*, xxiii (1992), 189–206

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ZDRAVKO BLAŽEKOVIĆ

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